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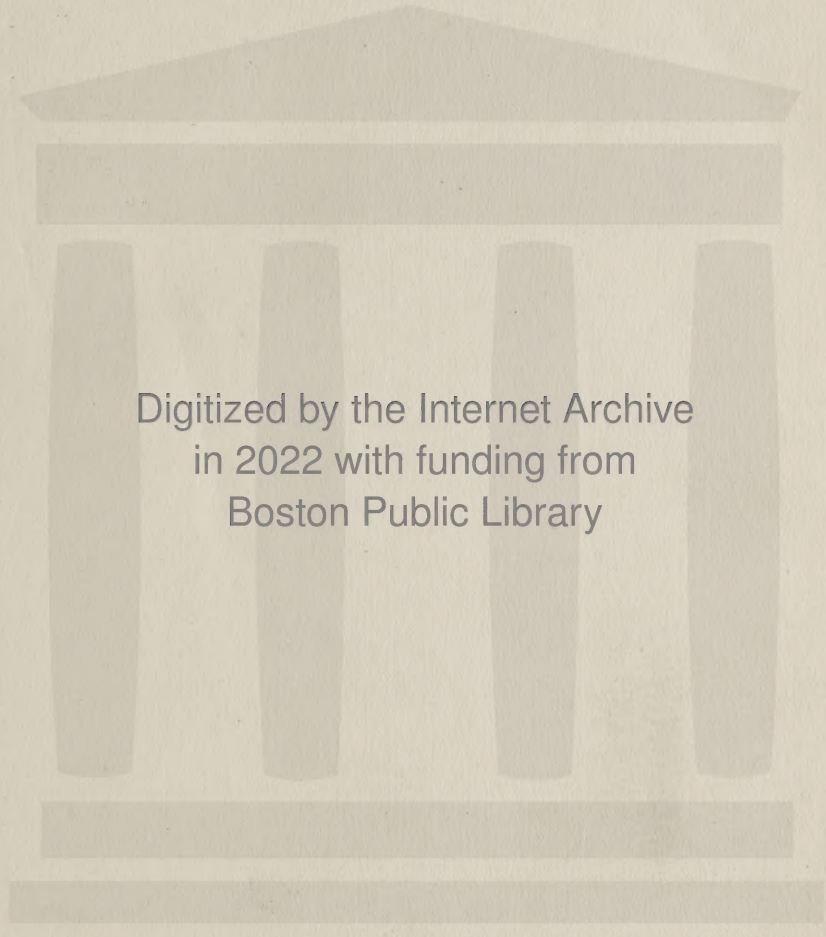
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The Musical Times
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1912.

RECENT BACH LITERATURE.

By Ernest Newman.

I.

If a being from another planet could visit us to-day, and read some of the Bach literature of the last ten years or so, he would probably come to the conclusion that this Bach of whom so much was being spoken and written could have only recently died, for how otherwise could he explain the keenness with which everyone was studying him, and the ever new things that this student and that was daily discovering in his music? His stupefaction on learning that Bach lived some two hundred years ago would probably be pitiful to see. How is it, he would ask, that all these characteristic qualities of his were not discovered long ago and his true place given him among the musicians of the past and present? We of this planet are sometimes inclined to ask the same question. Even in the half-century or so that Bach has been the unquestioned head and fount of almost all the music we can imagine, research has revealed a dozen new aspects of him, and slowly changed our general view not only of him but of æsthetics in general. A historical account of the various critical estimates of Bach from generation to generation would be very interesting. In his own day, and for some time afterwards, as everyone knows, he was primarily reverenced as a great organist, and only secondarily considered as a composer. The reference to him in the index to Hawkins's History (1776) summarises this attitude most amusingly: 'Bach, Johann Sebastian, a most famous organist, v. 254. Is sent for by the King of Poland to answer a challenge of Marchand, the French organist; accepts it, and obtains a complete victory, 255. A composition of his, 256 *et seq.*' All Hawkins has to say of him as a composer is that 'Amongst a great variety of excellent compositions for the harpsichord he published, in 1726, a collection of lessons entitled *Clavierübung*, or Practice for the Harpsichord. He composed a double fugue in three subjects, in one of which he introduced his name.' Burney knows hardly any more. Bach is still merely the great organist. His harpsichord music has been put in the shade by 'the more elegant and expressive compositions of C. P. Emmanuel Bach.' He has heard—which apparently Hawkins had not—that Bach wrote music for the Church; but he follows a German critic in ranking him, in this department, second to Fux. He quotes Marpurg's encomium of Bach as an organist and a writer of fugues—that he is 'many great musicians in one; profound in science, fertile in fancy, and in taste easy and natural'—only to disagree with the latter part of it. 'This truly great man,' he remarks gravely, 'seems by his works for the organ, of which I am in possession of the chief part, to have been constantly in search of what was new and difficult, without the least attention to nature and facility.' In his 'Present state of music in Germany,' Burney carefully explains that the admired harpsichord style of composition of Emmanuel Bach, his 'taste and refinement, could neither have been inherited nor adopted' from his father; 'for that venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hands all the harmony he could grasp that he must inevitably have sacrificed melody and expression.'

Apart from one or two of his pupils, who no doubt had some intuition of the superlative greatness of their master, no one in the latter half of the 18th century seems to have been able to estimate him all round at his true value. Johann Christian Bach—the 'London Bach'—spoke of his father as 'the old perruque.' Emmanuel and Friedemann had more filial piety, but still saw little in his music of the glory that we see there. In a list of the great German composers of the day that is given in the same number of Mizler's *Bibliothek* that contained the celebrated obituary notice of Bach, his name comes seventh—after Hasse, Handel, Telemann, the two Grauns, and Stölzel, and only one ahead of Pisendel, Quanz, and Bümler. The growing Handel worship of that epoch, the new developments in music generally, and the changed spirit in religion, all helped to retard the due recognition of Bach's genius. As Dr. Schweitzer says, 'at the end of the 18th century it seemed, on the whole, as if Bach were for ever dead.' Then came the revival, headed by Forkel, Rochlitz and Zelter, and carried on by Mendelssohn and others. But here we have to note again the curious fact to which I have already called attention—that with all their admiration for Bach, not one of these pioneers, with the exception of Mosevius, quite saw him as we see him now, as not only a great musician but a great poet and painter in music. To some extent, of course, this is explained by the fact that a number of his works were unknown to them, and that probably not one of them knew well as a whole even such works as were accessible. What may be called in broad terms the purely musical point of view of Bach—the recognition of him as a consummate craftsman, and a man of profound musical moods, but with little sense of the *definitely* poetical quality of his imagination and his constant search for drastic poetic and pictorial expression—is exemplified in the 'Bach letters' of Samuel Wesley, who fought Bach's battle with magnificent courage in the early years of the 19th century. It does one good to see this glorious old fellow with his coat perpetually off, hitting out lustily at every nose that seemed to have in it a sneer or a challenge for his idol—especially if it happened to be a Handelian nose. The English language will hardly supply him with epithets adequate to express his adoration of Bach—'our demi-god,' 'the greatest master of harmony in any age or country,'

'our grand hero,' 'the greatest master in the world,' 'our matchless man, if man he may be called,' 'our idol,' 'the very quintessence of all musical excellence,' the author of 'a musical Bible unrivalled or unlimited,' one 'certainly dropped down among us from heaven,' and finally 'The MAN.' Yet withal Wesley, knowing mostly only the clavier and organ works, and certainly not perceiving the poetic symbolism of many of the latter, could hardly have had more than the merest glimpse into those recesses of Bach's soul that constitute for us of to-day the essential Bach. Even Zelter, whose correspondence with Goethe is full of not merely enthusiastic but wise judgments of the composer, though he saw that 'in the vocal works there is often much more than the words imply,'—for example, 'a *passus* and *sepultus* introduces the last pulsations of the silent powers, a *resurrexit* or a *Gloria Dei Patris* the eternal regions of sanctified suffering, in contrast with the hollowness of earthly things,'—remarks that 'as yet one can scarcely venture to style him a poet of the highest order, although he belongs to those who, like your Shakespeare, are far above childish playthings.'* One could not, however, more pointedly illustrate the difference between the older and the modern appreciation of Bach than by imagining a book such as Alfred Heuss's 'Johann Sebastian Bach's Matthäus-Passion,' † or the analysis of the Passion by Schweitzer, to be communicable to Mendelssohn. His performance of the 'Matthew' Passion in Berlin, in 1829, did much to set Bach on his feet again after so many generations of neglect. No one, surely, could have worked harder at the Passion than he. Yet how much of Bach's purpose—particularly his pictorial purpose—must have remained unrevealed to him!

II.

In the latter half of the 19th century it must have seemed as if at last Bach had come into his own. The great Bachgesellschaft edition gave to the world all that was, and perhaps is, to be discovered of his music. Between 1873 and 1880 appeared Spitta's monumental biography, that up to almost yesterday was regarded as nearly the last word on the subject of Bach; even in the new edition of 'Grove' it is spoken of as 'an accurate and perfectly exhaustive treatise of all relating to the subject,' while a somewhat similar eulogium is passed upon it in the newest Encyclopædia Britannica. No lover of Bach can ever speak or think of Spitta's work without the deepest admiration and respect; yet, careful and copious as it is, and firmly as its foundations stand, it can no longer be regarded as the complete and unerring guide it was formerly thought to be. Schweitzer and others have corrected its occasional historical errors, and expanded from other sources Spitta's information as to the musical life of Bach's time,—for research has been particularly busy in this latter department during the past decade. But beyond this, the infallibility of Spitta's judgment and his very competence as a musician have been sharply called in question by one or two writers, notably by Johannes Schreyer in his 'Beiträge zur Bach-Kritik.'‡ Schreyer's main contention is that Spitta has sometimes been superficial in his examination of the music and uncritical in his application of tests to it, with the result that undoubtedly unauthentic works have been accepted as genuine compositions of Bach. Here we are obviously at the beginning of a line of research that may have important results. Schreyer holds that Spitta placed too much reliance on the old Necrology and on Forkel, and moreover that 'his musical endowments and training were not on a par with his historical.' After showing the importance universally attached to purity of style in the 18th century, Schreyer argues that the works in which we find parallel octaves and fifths in profusion have been falsely ascribed to Bach, or could at best be only juvenile compositions of his. (The argument is not at all a pedantic one. Tests of style of this kind, if carried out thoroughly and sanely, are of the highest value in determining authorship. It is by these means, for example, that the non-Shakespearean authorship of 'Titus Andronicus' has at last been placed beyond dispute.) It is clearly the duty of those who contend that Bach is the composer of these works to prove their case and to answer every objection that negative criticism can bring against it. In some instances no original autograph exists. Some manuscripts do indeed bear Bach's name, but that, as Spitta himself recognised, is no proof of authenticity. Two of his reasons for attributing the 'Luke' Passion to Bach were that a manuscript exists in Bach's writing, and that though this 'bears no express notice that this is his own composition, on the other hand we find on the title the letters J.J. (Jesu Juva), which Bach was accustomed to add only to his own works, and not to copies from those of other composers.' To this Schreyer rejoins that 'the greater part of the supposed autograph of the 'Luke' Passion is not in Bach's writing'—for which belief he proceeds to give cogent reasons—and that, as Prieger has shown, the letters J.J. occur on at least eleven compositions by other men that Bach has simply copied; to which Professor Buchmayer adds that they are to be found on the title-pages of church music before the time of Bach, and that it is not even certain that they stand for 'Jesu Juva.' Their evidential value is therefore plainly slight. When there is a total lack of any real external evidence for the Bachian authorship of a certain work, and moreover the work itself contains numerous examples of a contrapuntal slovenliness to which there is no parallel in the genuine works of Bach, we are, so Schreyer maintains, justified in rejecting it. He would thus score out the 'Eight Little Preludes and Fugues' for the organ, the three Sonatas for flute and general bass, the last of the

* See the letter of June 9, 1827, pp. 289 ff. of the 'Bohn' translation by Mr. A. D. Coleridge.

† Leipsic, 1909.

‡ Dresden, 1910.

six Violin sonatas, and the Fugue in G minor for violin and general bass. It is impossible, with all one's respect for Spitta, to overlook the errors of musical judgment, and the proneness to jump at historical conclusions, that his remarks on some of these works exhibit. A cursory examination of the 'Eight Little Preludes and Fugues,' one would have thought, would have prevented him from declaring the style of them to be 'masterly.' In the violin Fugue in G minor the writing is at times exceptionally crude. How many works, we are bound to ask ourselves, have been included in the Bachgesellschaft edition on an arbitrary certification of their genuineness by Spitta or someone else, after a quite insufficient examination of the evidence for and against them? The larger part of the musical world, from Mendelssohn to Sir Hubert Parry, has decided, for example, that the 'Luke' Passion is not by Bach. It was forced upon the Bachgesellschaft by Spitta against the opposition of many of the leading musicians of that day, including Brahms.* As we have seen, Spitta's examination of the manuscript could not have been a very critical one. Mendelssohn, like Brahms, had detected the badness of the style of some of it, though he apparently had not done much more than skim the manuscript. Spitta seemingly was unaware of the crudity of the style, for he expressly says that 'we cannot deny the accuracy [*Sorgfältigkeit*] of the writing in the chorales.' Moreover Schreyer affirms that the worst is not known to the general public, for Dörffel, who edited the work for the Bachgesellschaft, has himself corrected many of the grossest errors in the manuscript. He also disputes the authenticity of the larger Notenbüchlein of Anna Magdalena Bach. Here again he has examined the manuscript carefully, and decides that the Bachgesellschaft edition of it—for which Count Waldersee is responsible—is so bad a reproduction as to be simply 'a caricature of a critical edition.' Were it to be faithfully reproduced, he says, every one could see that the collection could not have been put together under Bach's eyes.† Altogether Schreyer seems justified in claiming that 'a great deal yet remains to be done with regard to the critical scrutiny of Bach.' The first essential is that there should be no more 'editing' of Bach's works, or of works attributed to him. The manuscripts should be printed exactly as they are, and suggested editorial amendments confined to prefaces or foot-notes. Only in this way can we be sure of having the proper data to go upon in our inquiries. A fresh expert examination should also be made of every manuscript the authenticity of which is not beyond dispute.

*'I cannot see the slightest evidence,' he wrote, 'that this Passion is a Bach manuscript, and I would not stir a hand to have it appear under his name. The perpetually faulty contrapuntal writing, the bad declamation, the illogical modulations, all show quite clearly that Bach could not have written it.

† Schreyer also runs counter to the received opinion in contending that the Albinoni sonata, which is supposed to represent Bach's way of realising figured basses (*See* Spitta II. 293, and III. 388 ff.) cannot really have been corrected throughout by him.

III.

Meanwhile we may congratulate ourselves on the vitality of the general Bach criticism of recent years, and the new lines of thought that some of it has opened out. Two great books,—those of Albert Schweitzer‡ and André Pirro§ have largely transformed the older notions of the æsthetic basis of Bach's music. The tendency for the last decade or so has been to delve deeper and deeper into his vocal works, and to look there for a key that will unlock not only these but a number of the instrumental works as well. Bach the musical poet now bulks more largely even than Bach the master of architectonics. The first significant study of this kind was perhaps that of Arnold Schering.‖

He pointed out the constant reaction of the poetic side of Bach's mind upon the musical—how he loved to 'preach' in music upon the texts given him in the cantatas, the variety of poetic conception he exhibits, his Romantic sense of something 'beyond' music that nevertheless has to be expressed in it, the many ways in which he treats the chorale and the symbolism he imports into it,¶ and so on. The full extent of the influence upon Bach of what may be called literary or pictorial images was only revealed, however, in the books of Schweitzer and Pirro. The tendency among æstheticians had hitherto been to minimise the importance of the words in what was comprehensively called the old music. In an article in the *New Music Review* for September, 1908, on 'The Relative Importance of the Verbal Factor in Classical Vocal Music,' Dr. Ernest Walker argued that the modern passion for accurate musical characterization of the words is a new thing,—that 'the great classical composers . . . . never troubled about words to this extent,' especially in choral music, that Monteverde's practice of verbal emphasis represented 'merely an eddy in the stream of musical development,' that Bach's occasional adaptation of the same piece of music to two different sets of words shows him to have had no strong views on the matter, his 'main business' being simply 'to write magnificent music,' and that to Bach 'words were in the long run a hindrance rather than a help.' This view will hardly stand historical investigation. Not only did Bach deliberately aim at finding a musical phrase that should be the exact counterpart of this or that sentence or even word, but his predecessors and contemporaries did the same thing, and the theorists insisted upon the necessity of it. Wolfgang Caspar Printz, in 1696, says that a composer should not only observe the general sense of his text but express each word of it in such a way that 'the tones shall seem to say again what the words signify'—though of course

‡ 'J. S. Bach, le Musicien-Poète,' Leipsic, 1905. Expanded edition, in German, Leipsic, 1908. English version by Ernest Newman, 2 vols. 1911.

§ 'L'Esthétique de Jean-Sebastien Bach.' Paris, 1907. There is also an admirable short study of Bach by Pirro in the series of 'Les Maitres de la Musique.

‖ 'Bachs Textbehandlung; Ein Beitrag zum Verständnis Joh. Seb. Bach'scher Vokal-Schöpfungen.' Leipsic, 1900.

¶ This point had of course been already touched upon by several writers.

he is not to illustrate isolated words to the detriment of the sense of the passage as a whole.* Daniel Speer, in his 'Grundrichtiger . . . Unterricht der musikalischen Kunst' (1697), shows how and why the composer should throw salient words into relief. It was a general rule that in expressive passages the natural inflections of the speaking voice should be observed as far as possible. The works of one composer after another—besides Bach—show that they took the most scrupulous care to translate words and images into tone, often in ways that seem primitive to us. Important words were driven home to the hearer's consciousness by repetition—a device which Mattheson expressly recommends in his 'Neue Göttingische Ephorus.' Mithobius, in 1665, commended composers for this kind of repetition 'in motets and concertos.' Calvisius, in 1592, and Crüger, in 1624, advise the use of harsh harmonies where the sense of the words can be expressed in no other way. Scheibe insists (1739) that the words should be distinctly audible, even in choruses. Schütz and his successors often inflect their musical phrase in order to make it a graphic illustration of a particular word. Schütz, for instance, gives a long-held tone to 'æternum,'† and renders 'inclina aurem tuam' by a descending melody, while the words 'accelera ut eruas me,' are set to 'accelerated' notes.‡ At the words 'und hernach lange sitzet,' in his motet, 'Wo der Herr nicht das Haus bauet,' the first syllable of the 'lange' is set to a slow ascending phrase of thirteen notes, while the would-be pictorial quality of the 'sitzet' is unmistakable, as it is again in the yawn on the word 'schlafend,' and in the phrase set to the word 'Pfeile' (arrows). Lasso, in one of his Penitential Psalms, tries to express the stubbornness of the mule by an unusual harmony.§ The Italian 'caccia' of the 14th century was full of tone-painting. In some of the 16th century madrigals, the words were graphically represented in tones—'crudele,' for example, being set to a dissonance, 'nuovo' to 'new' chromatic harmonies, 'correre' to a nimble 'passage,' and 'aspero' to consecutive fifths.‖ Evidence of this kind might be multiplied a hundredfold. The majority of the old composers, so far from finding words 'a hindrance rather than a help,' were often meticulously particular about the musical characterization of them.

IV.

But we shall be allowing ourselves to be led astray from the real point if we think of the question merely as one of *words* and music. The essential things are the images underlying the words, the suggestions at the back of them; and the true æsthetic interest of the question is in the light it throws on the old controversy over 'poetic' music and 'abstract' music—if we may adopt that crude and fallacious distinction for the sake of argument. The advocates of 'abstract' or 'absolute' music have always held that this is the pure, original form of the art, and that poetic music, pictorial music, programme music, or whatever else we choose to call it, is a mere by-product, the temporary aberration of an inferior musical mind here and there. The truth rather seems to be that there has scarcely ever been a composer of any value who has not, at some time or other, tried to make his music the expression of what may be called—again merely for the sake of argument—extra-musical concepts; the plain reason being that, as a composer's experience of life largely comes to him through his eyes and his ears, only a man enclosed in a soundless and viewless room from his birth could be expected to write music that would not be the conscious or unconscious limning of such experiences. All attempts to shut up the 'musical mind' in a kind of watertight and air-tight compartment from all the other faculties of the same brain are not only the poorest of poor psychology, but are condemned by the practice of composers themselves. These depraved fellows, ignorant of the necessity of conforming to certain supposed laws of æsthetics, are constantly doing what the æstheticians say they should not and cannot do,—translating the outer world and its spatial symbols into the internal, non-spatial language of tone. One of the most interesting features of Pirro's book is the detailed demonstration of this practice among the predecessors and contemporaries of Bach. The simplest form of symbolism, of course, is the suggestion of 'up' and 'down' by ascending and descending phrases respectively. From these external concepts it was an easy transition to more internal ones of a similar nature; ascending phrases were used to suggest ideas of awakening, pride, courage, strength, and descending phrases to suggest ideas of discouragement, depression, humility, poverty, sin, and so on. These old composers even ventured upon a kind of musical symbolism from which the hardiest of realists of to-day would shrink. There was no spatial concept that they did not feel it possible for music to suggest. 'Far' or 'wide' is represented by a great leap in the melody. 'The whole' is expressed by a phrase revolving within an octave, the old idea being that the octave was 'the mother of all the intervals.' When Bach, for example, comes across such words as 'the whole world,' he sets them in this way to notes of which the upper and lower limits form an octave. 'Here' and 'there,' or 'right' and 'left,' are represented quasi-visually by two phrases set, as it were, one on either side of a pivot. The idea of 'reciprocity' is conveyed by reversing a phrase; when Bach, in the cantata 'Barmherziges Herze der ewigen Liebe,' has to set the Biblical passage telling us that according as we measure so shall it be meted out to us again, he makes the second half of

* I draw some of these historical evidences from Pirro's exhaustive book.

† In his motet No. 14, 'In te Domine speravi.'

‡ Hugo Leichtentritt, in his 'Geschichte der Motette' (p. 333), draws attention to the deliberate and audacious dissonances with which these old composers give point to certain words. 'The cult of dissonance in these works goes beyond anything dared by German music for nearly two centuries and a-half—beyond even anything to be found in Bach, who assuredly did not shrink from harmonic harshnesses.'

§ *See* Sir Hubert Parry's third volume of the Oxford History of Music,' pp. 7, 8.

‖ *See* Naumann, 'Illustrirte Musikgeschichte,' new ed. (1908), p. 160.

the melody an inverted image of the first half. The concept of 'surrounding'—and, by analogy, of such things as crowns or garlands—is represented by 'circular' or undulating themes. Every one knows the curvilinear themes by which Bach suggests serpents or dragons, or Satan in his capacity as deceiver. Concepts of 'standing,' 'remaining,' 'steadfastness'—and, by analogy, of faith—are represented by long-held notes. And so on in hundreds of other cases for which abundant evidence can be cited from Bach, Schütz, Erlebach, Franck, Krieger, Theile, Buxtehude, Kerl, Keiser, Hammerschmidt, Kuhnau, and a score of other composers.

All students knew that examples of this 'realism' could be found here and there in the old masters; but until the results of the thorough research of Schweitzer and Pirro were put before us, no one realised the extent to which Bach and his predecessors were preoccupied with this musical symbolism. It is now clear enough that Bach, in this as in everything else, pressed the æsthetic principles of his epoch to their utmost. Schweitzer and Pirro prove conclusively that so far from being the most 'abstract' of musicians he is the most 'poetic' or 'pictorial.' His realism is astounding; and so bent is he upon it that if a line or a verse offers him an opportunity for 'painting' he will seize upon it to the occasional neglect of the sentiment of the passage as a whole. So fundamental in him was the disposition to correlate music with literary or pictorial ideas that the same verbal image is generally sufficient to evoke the same—or a similar—musical phrase. Hence arises that system of 'motives' that Schweitzer and Pirro unfold before us at such length,—generic types of melody or of rhythm that can be classified as symbolizing 'joy,' or 'grief,' or 'terror,' or 'majesty,' or 'peace,' or 'exhaustion,' or 'walking,' or 'felicity,' &c. Sometimes two motives will be used in co-operation to express a double idea, or to suggest the conclusion one is expected to draw from it. These discoveries throw a new light upon not only the vocal but the instrumental music. The organ chorale preludes yield up some of their long and jealously-held secrets to us. In his preface to Schweitzer's book, C. M. Widor tells us his own experiences in this respect. He had always felt that there was something insolubly enigmatic in these works. 'Bach's musical logic in the preludes and fugues is quite simple and clear; but it becomes cloudy as soon as he takes up a chorale melody. Why these sometimes almost excessively abrupt antitheses of feeling? Why does he add contrapuntal motives to a chorale melody that have often no relation to the mood of the melody? Why all these incomprehensible things in the plan and the working-out of these fantasies? The more I study them the less I understand them.' Whereupon his young pupil, Schweitzer, showed him that the explanation of all these apparently strange turns of Bach's imagination was to be found in the *texts* of the chorales that Bach had in his mind at the time of writing. 'Thus,' says Widor, 'I made the acquaintance of a Bach of whose existence I had previously had only the dimmest suspicion. In a flash it became clear to me that the cantor of St. Thomas's was much more than an incomparable contrapuntist . . . . and that his work exhibits an unparalleled desire and capacity for expressing poetic ideas and for bringing word and tone into unity.' Many things in the clavier and orchestral works also become clearer when read in the light of this symbolism, and one has only to read Schweitzer's chapter on the 'Matthew' Passion, or the solid book of Alfred Heuss on the same subject, to realise how many passages in that work that were once so hard to understand are now perfectly transparent to us.

V.

I have been able to give only the barest summary of the main thesis of the books of Schweitzer and Pirro,* compressing into a few lines a demonstration that fills hundreds of pages and is supported by copious musical quotations. Even from this *résumé*, however, it will be seen that many of the current ideas upon musical æsthetics, and particularly upon the supposed superiority of 'absolute' to poetic and pictorial music, will have to be revised. Bach, in fact, has been too long forced to fight in the ranks of an army with whose cause he would have had little sympathy. Of all the older commentators, Mosevius alone (in the middle of the 19th century) appears to have seen how essentially pictorial and symbolical the composer's style was. By the time Spitta came to write, musical Europe was violently divided upon the subject of the true nature and ideal of music. On the one hand were Wagner and Liszt and the 'New German' school, bent on 'fertilizing music with poetry.' On the other hand were the 'classicists,' who held that their opponents were decoying music to its destruction, and that its salvation lay in its remaining 'purely musical,' unsullied by contact with literature and external things. It was not for nothing that Spitta was brought up in Berlin, a city that prided itself on its opposition to Weimar and the Wagner-Liszt spirit. The 'classicists' wanted a great banner to fight under. They chose that of Bach as being perhaps the greatest of all; and poor Bach, the most restless and uncompromising of 'realists' and 'poetic musicians,' was held up as the supreme example of the 'abstract' musical imagination, a blessing to his own side and a warning to the other. Spitta, it is true, was compelled every now and then to admit the composer's pictorialism; but he did all he could to minimise it, sometimes passing it off as a mere piece of 'quaintness.' 'Ready as Bach was,' he says, 'to sprinkle his works with picturesque figures, he did not do so as a result of fundamental principles based on a sense of the graphic power of music.' [This, however, is precisely what he did do.]

* It is very curious that these two students should have hit upon the same ideas at the same time, and quite independently of each other. It is a piquant reflection also that it should have been left to two French writers to see most penetratingly into the soul of the German Bach.

'Those figures are transient flashes' [in reality they permeate his whole work], 'and their presence or absence cannot alter the value or intelligibility of the composition in its integrity. In studying Bach, when we meet with some conspicuously melodious line or some strikingly harmonious tune that happens *(sic!)* to coincide with an emphatic or emotional word, we are too ready to attribute to them a much closer and deeper connection than can ever have dwelt in the purpose of the composer.' Schweitzer happily compares this temperamental unwillingness to recognise a plain but distasteful fact with some of the arguments by which a certain order of philosopher tries to close his eyes to the interdependence of the mental and the physical functions of the body. 'It reminds us,' he says, 'of the famous Dutch philosopher, Geulinx, whose dread of philosophical materialism was so great that he would not admit any influence of the thought and the will upon the movements of the limbs, and held that God had regulated the body and the soul like two absolutely parallel pieces of clockwork, so that the same thing would always happen at precisely the same time in the corporeal sphere and in the physical. Thus what seemed explicable, from the external standpoint, only by a direct connection of the two, was really the coincidence, predestined from eternity, of a mental idea and a bodily movement. In the same way Spitta's dread of musical materialism absolved him from the necessity of a careful inquiry into the connection of word and tone in Bach by a few authoritative dicta upon the "true nature of the art."' Something of the same attitude is adopted in Sir Hubert Parry's 'Bach' (1909). The failure to take account of the new research is almost the only blot upon that admirable book—the work of one who is at once musician and thinker. Sir Hubert Parry tries to dispose of Bach's realism with some such remark as that it is 'quaint' or 'semi-humorous.' The day has for ever gone by for condescension of that kind. Bach's realism and poetic symbolism will have to be reckoned with seriously by all future æstheticians, and their bearing upon modern programme music carefully estimated.

VI.

It is hardly to be expected that those to whom the results of Schweitzer's and Pirro's research are constitutionally unpalatable will accept them readily and frankly. Human nature is not always so candid as that. The primary impulse will be to pooh-pooh it all,—an operation interesting in itself, perhaps, but not likely to impress the more open-minded reader. When a certain Frenchman was told that the facts were against him he replied, 'So much the worse for the facts.' That was heroic, but it is not on record that the facts were observed to blench. No amount of ostrich-like digging of conservative heads into the sand will prevent these new data from being clearly visible to people willing and anxious to use their own eyes. An apparently more profitable line will be to try to minimise the importance of the thesis by picking a tiny hole in it here and there. This will not be at all hard to do. It is inevitable that Schweitzer and Pirro, flushed with their discoveries, should now and then exaggerate the range of them, or embark upon conjectures that in the nature of the case are not capable of strict proof. This is the opportunity for the clever doubter. If a stock has been over 'bulled,' there is always a fair chance of some success in a bold 'bear' movement. This line has been already taken by M. Gustave Robert in a treatise, mostly quite well argued, on 'Le Descriptif chez Bach.'* The case can hardly be better put than it is here, yet it breaks down completely. M. Robert's bias, to begin with, is too evident. He has a certain horror of the descriptive in music; and one's experience of æstheticians of this class is that their reason, however good it is, cannot always rise superior to their prejudices. He objects to a 'system' being attributed to Bach, just as Wolfrum† objects to his recurrent melodic and rhythmic formulæ being labelled 'motives.' This is merely quarrelling over words. We are bound to have some concentrated description of the observed facts, and no one word could be quite free from objection. But call the facts by what name we like, the facts themselves are indisputable. M. Robert does no more than assail the extremity of the fringe of them, giving occasional reasons for thinking, for example, that Pirro has attributed the wrong intentions to Bach. Now and then he cuts himself with his own razor. He argues, for instance, that this 'motive' does not represent waves but tears, and that one not the sea but hunting,—which at the most clears Bach of the suspicion of one descriptive purpose only to fasten on him another. He points out, quite justly, that there is no need to assume that the expression of grief is intended every time the chromatic 'motive' is used; sometimes it is plainly a mere factor in the scheme of harmonization. But when all allowance is made for what is right in these objections, the main structure of the thesis of Pirro and Schweitzer is affected no more than a house would be by the removal of a superfluous brick here or of a fragment of excessive ornament there.

The next step is to re-adjust some of our æsthetic theories in accordance with the new facts. It will no longer be possible to sneer in the old patronising way at realism and programme music, and all the other bugbears of the conservatives; the fact that a mind like Bach's should have been so devoted to the pictorial is of itself a condonation of that passion in others,—if condonation be needed. Here many of us would be inclined to go further than Schweitzer, whose sympathies are evidently not with programme music of the type of that of Strauss. But one has only to carry his own æsthetic analysis a little further to find the same justification for modern pictorial and poetic music that he finds for the pictorialism and symbolism of Bach. Schweitzer rightly points out the crude fallacy of speaking of 'the musical faculty' as if it were a separate entity,

* Paris, 1909. † "Johann Sebastian Bach," Leipsic, 1910. 2 vols.

one and indivisible. As he shows from concrete cases, there is in every artist, in addition to the basic construction that makes him poet or painter or musician, a certain admixture of the psychological processes of thinkers in the other arts. Some poets, like Goethe, have the painter's eye; others, like Schiller, lack this clarity of external vision, the moods of their work being more akin to music. Painters, in the same way, lean some towards music, some towards poetry. And any one who thinks for a moment can see that musicians vary just to the extent to which their fundamental musical thinking is coloured or not by literary or pictorial associations. Mozart is more 'abstract' than Schubert or Bach, who are constantly aiming at the suggestion of external things. This being so, it is as absurd to lay it down that only one particular cast of mind is the 'truly musical' cast as to say that only one of the many orders of poetic imagination can be the 'truly poetical.' The objection to programme music generally comes from people whose imaginations have not the power to reproduce the series of visual images that the composer wishes his music to evoke. Wagner's mind was of this order; he could not follow a sequence of literary or pictorial 'moments' in music except in the form of a stage setting. *His* music is programme music with scenery; but the limitations of his conceptual faculty are no good reason why a composer with an imagination of another order, like Strauss's, should not dispense with the visible props to his music that Wagner could not do without. We work back once more to the old position that after all there are only two kinds of music,—good and bad. Pictorialism—using the term in its broadest sense to denote all translations of phenomena and events and the sequences of them into music—is *per se* neither good nor bad, any more than poetical description is good or bad *per se*. Everything depends upon how it is done. Bach frequently went to excess; and at the other end of the line of development we can see Strauss doing flatly absurd things, as when he makes the orchestra in the 'Rosenkavalier' strike twelve at the mere mention of midnight in the text, or when he talks of being able to 'express a knife and fork in music.' The central, unshakable fact is that many of the greatest musical minds *do* work spontaneously and delightedly in this quasi-pictorial medium. Nor will it do to lay it down that the principle should be carried no further than it is by Bach, who will indeed frame his theme to 'represent' this or that external thing, but afterwards work it out on 'purely musical' lines, not attempting to reproduce the changing details of a story in the manner of Strauss and the moderns generally. What may not have lain within the boundaries of Bach's purpose and means do not necessarily lie outside ours; music has surely expanded its resources and its ideals in the couple of centuries that have elapsed since his day. In any case we may be sure that great musical minds will work in their own way in the future as they have done in the past, obeying instinctively the laws of their own being without the slightest regard for what this æsthetician or that may assert to be 'the true nature' of music, and that after our having seen the folly of using Bach, quite illegitimately, to prop up one infirm æsthetic theory, it will not do to use him now, with no more than the barest pretence of legitimacy, to prop up a theory no less infirm, no less rooted in the mere constitutional prejudices of this theoretician or that. Of all people Bach must not be used to bar the path of progress.*

* I regret that limitations of space prevent me from considering in detail certain other interesting books on Bach, such as those of Sir Hubert Parry and Philipp Wolfrum. The latter treats the subject of Bach's church music and that of his predecessors with exceptional ability; it is a department of German musical history on which Wolfrum is a recognised authority. Unfortunately his book is marred by a tone of ill-temper and even of insult towards Schweitzer that suggests a personal animus. He never gives Schweitzer the least credit for anything, and is incessantly going out of his way to pick a quarrel with him on any slight pretext or on none. It is an unedifying spectacle, reminding us of a little dog yapping and snapping at the tail of a big one. There is a harmless and good-tempered joke at Wolfrum's expense in Schweitzer's book; but it is incredible that this should have incensed him to the point of forgetting literary decency as often as he does in his own volumes.

A FRENCH BIOGRAPHY OF GOUNOD.†

By M.-D. Calvocoressi.

Gounod, although one of the most popular among French composers, and at the same time one whose importance and influence on modern music are impossible to deny, has until now been made the subject of very few books of biography or of criticism. To the scanty literature available on him and his music, the biography in two volumes, written by Messrs. J. G. Prod'homme and A. Dandelot, proves a welcome and valuable addition. It is strictly biographical, and the authors have refrained from giving the slightest critical appreciation of Gounod's works, æsthetics or influence. But as such it is complete enough to deserve being considered as hardly to be improved upon.

The composer's ancestry, by a plausible and, I believe, novel hypothesis, is traced back as far as to a certain Jean Gounod or Gounoz, born at Besançon towards the middle of the 16th century, and whose great-grandson probably was Antoine Gounod, 'furbisher to the King of France' in 1730, and Charles Gounod's, the composer's, great-grandfather. The life of Gounod is very thoroughly narrated with a wealth of documentary evidence, the greater part of which is absolutely new. The authors have searched with care through all that could help to elucidate the events of this life down to minutest details, or correlative questions through official registers, records, legal documents, periodicals, correspondences, &c. As far as can be judged by reading their book and comparing it with other works on the same subject, they have succeeded in remaining strictly impartial.

This of course ought to be the very first quality of a work from which all attempt at criticism is avowedly excluded, and therefore to call for no particular commendation. But examples of

† Gounod. By J.-G. Prod'homme and A. Dandelot. Paris: Librairie Ch. Delagrave.

prejudiced biographies that include the sins of omission and commission alike, and in which facts are interpreted or even 'arranged' so as to fall in with preconceived critical or other judgments, are by no means uncommon.* So that Messrs. Prod'homme and Dandelot deserve special praise for not having deviated in the least from their scheme of impersonally stating the facts, and for having stated them in a spirited and attractive way that makes the book most readable.

It should at once be added that if the authors have given utterance to no opinion of their own, their work is none the less instructive from the critical point of view; and their policy of leaving facts to speak for themselves has led to striking results indeed.

Almost all judges—the exception concerning only a few uncompromising dogmatists—concur in an opinion expressed by M. Saint-Saëns in his preface to the book, that Gounod was the first who 'attempted to do in France what Mozart had so happily accomplished in Austria—an opera that should be at the same time vocal and instrumental, melodic and symphonic'; that he strove to reach truth, earnestness, and intensity in musical expression and style, proving in that respect far ahead of his French contemporaries. How meritorious, indeed, his persevering attempts were in such times and among such surroundings is made clear owing to the method adopted by the authors of extensively quoting from contemporary reviews of Gounod's greater works. These quotations suffice to give a vivid picture of what musical life and opinion were in France during the 'fifties and 'sixties, *i.e.*, at the time of Gounod's most strenuous efforts, and of his writing 'Faust,' 'La Reine de Saba,' 'Mireille, 'Roméo et Juliette.' Then reigned, unchallenged, Adolphe Adam, Meyerbeer, Halévy, and many others whose very names are now forgotten. Neither Berlioz's music, nor the roads that it opened, nor his own appeals in favour of some of the higher forms of musical art, attracted any notice to speak of. Little attention was paid to the classics. The message of Beethoven's last masterpieces remained thoroughly ignored, and the public very little enlightened by word or by deed: the leading critics often revelled in pouring abuse upon the 'last manner' of Beethoven, as well as upon the works of Schumann, Wagner or Mendelssohn. For instance, when Gounod's 'La Reine de Saba' appeared (1862), Scudo, the critic of the influent and dignified *Revue des Deux-Mondes*, wrote, 'The composer deserves even greater blame if his opera is the outcome of a system, the work of an imitator of Mr. Wagner, of Robert Schumann, of the infirmities of Beethoven's genius. We know that the ingenious but weak spirit of Mr. Gounod is unfortunate enough to admire certain corrupt parts of Beethoven's last Quartettes. From that tainted spring have issued all the bad musicians of modern Germany, be they Liszt, Wagner, Schumann, or even, on account of certain equivocal things in his style, Mendelssohn.'

Who should wonder that, such being the case, pleas in favour of outraged melody, purity of style, and sense of beauty should have been made on the occasion of every new work by Gounod, and that the composer should have been treated exactly in the same way as other innovators both of older and of more recent times? In truth, France, which during fifty years has made such incredible progress in musical matters and musical creations, is bound greatly to honour the memories of the few who, reacting against tendencies so nefarious, are to be deemed among the originators of her modern progress. The question of Gounod's actual import as an innovator, untouched in the book under notice, has not yet been seriously studied, and might well form the theme of a properly critical work. A few years ago, when the French critical mind was temporarily almost swept away in the great Wagnerian current—excessive, but beneficent in more respects than one—many strange and unjust things were said of Gounod. Formerly abused as a follower of Wagner, the composer fared even worse in the hands of the ultra-Wagnerians, who treated his art as they were wont to treat the art of Ambroise Thomas, Meyerbeer, or Halévy. He still has a few relentless opponents in France; but the majority of critics, though far from adopting towards him the popular attitude of wholesale worship, agree to acknowledge his merits as a creator. He undoubtedly has many defects and great ones, the chief of which are his insipid sentimentality and his inability to discard certain trite formulæ, certain trivialities, some of which assuredly were natural to him, whilst others resulted from surrounding influences. But on the other side he is remarkable for many intrinsic qualities, proving him to be both an inventor and an artist of taste and feeling. Even if his works include a great deal that is worthless, or even bad, musical art has become richer owing to them. And they contain music that may appeal even to admirers of Moussorgsky, Debussy, and Ravel. His influence on artists like Lalo, Saint-Saëns, —even, perhaps, though to a limited extent, on César Franck,—on lesser musicians like Bizet and Delibes, on M. Massenet, and through them all on the younger generation is easily discernible, and will certainly be studied some day.

It remains to say that Messrs. Prod'homme and Dandelot's book has some appropriate illustrations, and that the complete* catalogue of Gounod's works placed at the end is likely to prove a surprise to many readers.

* In his remarkable book on Beethoven, M. Vincent d'Indy has just attempted to show—and succeeded in showing—through incontrovertible documents that 'romantic biographers, stricken to excess with the passion of woe,' have perverted more than one fact of the master's life.

* We note the omission of the very popular song, 'There is a green hill far away.'—[Ed. *M. T.*]

In response to inquiries received as to the genuineness of the music described by Mr. Frederick Corder in his article in our last number on 'An Epoch-making Composer,' we have to state that the work criticised is published by Messrs. Breitkopf & Härtel.

ALBERTO RANDEGGER,

Born April 13, 1832; Died December 18, 1911.

With much regret we have to record that Mr. Alberto Randegger died at his residence, 5, Nottingham Place, London, W., on Monday morning, December 18. As we gave, in our issue for October, 1899, a full sketch of the late musician's career, we need now only refer to its leading events. We reproduce (by the kind permission of Messrs. Elliott & Fry) the portrait that we gave with the above article.

Alberto Randegger was born at Trieste, on April 13, 1832. His father was a schoolmaster, and his mother, who claimed Tuscan parentage, was an amateur musician. In his early childhood Alberto displayed no special talent for music, but when he was about thirteen years of age, his slumbering faculties awoke. He then studied the pianoforte under several teachers in turn, and he became a pupil of Luigi Ricci, of Trieste, in composition. In 1850 he made the acquaintance of Verdi, and by the time he was nineteen he had composed several Masses for the church and ballets for the opera. During 1852-54 he conducted the opera at Fiume, Zara, Sinigaglia, Brescia and Venice. A tragic opera, 'Bianca Capello,' was one

of the fruits of this period. This work was performed at Brescia and Trieste. Then he was engaged to conduct a season of Italian opera in New York, but, as cholera broke out there, the project was abandoned and he went to Paris instead, and stayed with his eldest brother, who suggested a visit to London. Randegger made the journey, and it says much for the fascination of the great metropolis that from that time until his death he resided here. An introduction to Costa helped him to get experience of musical matters in England. He took lessons in composition from Bernhard Molique, who was then in London, and in 1853 he conducted a series of Opera Buffa performances at St. James's Theatre. This led to other engagements, one of which was the organistship of St. Paul's Church, Avenue Road, Regent's Park, a position he retained for eleven years. Randegger was now *persona grata* in English musical circles, and his services as singing teacher, conductor, and composer were in constant demand. In 1864, his operetta 'The rival beauties' was performed at Leeds with great success. It was in this work that Mr. (now Dr.) W. H. Cummings made his first appearance on a public stage. In 1868 Randegger was appointed a professor of singing at the Royal Academy of Music, and later he was engaged in this capacity at the Royal College. He held both posts until his death. In 1873, his dramatic cantata 'Fridolin' (the libretto of which is by Madame Rudersdorff, then well-known as a singer) was produced at the Birmingham Festival, and in 1880 he conducted a Carl Rosa Company season of opera in English at Her Majesty's Theatre. In 1881, on the resignation of Sir Julius Benedict, Randegger became conductor of the Norwich Musical Festival, and he held this important post until his retirement in 1905. From 1889 until 1898 he conducted grand opera at Drury Lane and Covent Garden, under the régime of Sir Augustus Harris. He was also conductor of the Queen's Hall Choral Society for two seasons (1895-97) and of the Queen's Hall Orchestra at a series of Sunday concerts. In addition to the works already named, Randegger composed a vocal scene, 'Medea'; a soprano solo, 'Saffo'; a setting of the 150th Psalm (written for the Boston (U.S.A.) Musical Festival), 1872; and a scena for Mr. Edward Lloyd (performed at the Philharmonic Society, June 9, 1887). Many of his smaller compositions, songs, &c., have become very popular, but he is best known to vocalists all over the world by his famous Primer on Singing (in Novello's Primer Series), which has had an extraordinary sale. Then as a teacher of répertoire solo-singing his reputation drew gifted pupils from far and near. He had carefully studied the traditional interpretation of the great oratorio singers, and was therefore able to impart invaluable instruction to the coming generation of artists. During late years much of his time was given up to the editing of a series of classic songs, and he was thus able to hand down—so far as is possible by printed directions—the fruits of his almost unrivalled experience.

Randegger had many social qualities that endeared him to a great number of devoted friends. There was a full measure of the milk of human kindness in his nature. Although not an Englishman by birth, no one of his contemporaries was more assiduous than he in supporting British music. He was an outspoken critic, but his judgment always had a sound basis that carried conviction. His influence, direct and indirect, in forming the style and guiding the temperament of English-speaking singers was very great.

A memorial service, which was attended by many musicians and other friends of the deceased, was conducted by Canon Sheppard, D.D. (Subdean of the Chapels Royal), at Marylebone Church on December 21. The remains of the deceased were cremated at Golders Green.

Occasional Notes.

In a letter we print on p. 33, Dr. E. W. Naylor comments upon the recent discussion of the metronome rate of the Trio in Beethoven's Choral Symphony about which we wrote last month (p. 783). He says he has no confidence in the revised metronome rate (minim equal M. 116), and he argues that the movement should be taken faster but not nearly at the rate formerly marked, namely, semibreve equal M. 116. In this connection it is interesting to note that the students of the Royal College of Music gave, on December 14, a performance of the whole Symphony under Sir Charles Stanford. *The Times* in its criticism says:

> The concert which the students of the Royal College of Music gave in their Concert Hall last night was designed to complete the task begun by Sir C. V. Stanford in his recent letters to *The Times* of correcting the errors which have crept into the score of Beethoven's ninth Symphony by giving a practical demonstration of the right way of playing it. Special interest naturally centred upon the Scherzo and Trio with which the letters were principally concerned, and as it was played last night several points were indicated with perfect clearness. The first was that the Trio gains immensely in beauty and as a contrast to what has preceded it by the slower time, and its second theme played by the violoncellos becomes extraordinarily eloquent in these conditions. In the second place, Sir Charles Stanford proved that the *stringendo* which leads up to the Trio is perfectly in place, and its effect is very much heightened by sinking back to the quieter tempo; and, lastly, nobody who heard it last night could doubt, *as some have doubted*, that conductors have attempted to play the Trio at double its proper pace, even though possibly they have not succeeded.

The italics are our own. The argument that the playing of the movement at the assumed proper pace proves that conductors have attempted to play it at double its proper pace is a *non sequitur*. We are amongst the doubters as to whether any conductor has attempted to get the movement played minim = M. 232 or semibreve = M. 116. Can any of our readers recall such an unforgettable experience?

In the *Western Mail* for December 8, a proposition to establish a National College of Music for Wales is explained and discussed by Mr. Harry Evans and Mr. Tom Evans. The idea of thus catering for the musical needs of Wales is not a new one, but the difficulty of providing ways and means has, so far, been a fatal obstacle to realisation. It is, however, claimed that the new project is a practicable one under which 'no one is asked to subscribe a penny—not at first, at any rate.' This discovery of a philosopher's stone is interesting, startling and novel. The promoters first

point out that it is generally known [not so well as it should be, we should say] that several 'unsatisfactory' examining bodies have reaped a rich harvest in Wales by issuing certificates which are, from the point of view of a guarantee of merit, 'perfectly worthless.' Then follows a caustic statement that the most important part of these examinations, so far as some of the examining bodies are concerned, is the payment of a fee. It is calculated that during the last twenty years many thousands of pounds have been in this way paid by Welsh parents. It is suggested that a strong examining board—consisting of all the leading Welsh musicians—should be formed in Wales, and that experts outside the board should be engaged as examiners. All the fees received from candidates, less necessary expenses, would be kept for the establishment of a Welsh College of Music. It is stated that the scheme is not intended to supplant the established and recognised examining bodies.

It is certain that some scheme for the musical salvation of Wales is long overdue. The race is notoriously gifted musically, yet it lags behind in the march of progress. The Eisteddfod is almost the sole objective of the people. This is not their fault, for the simple reason that there is practically no other vent for their inward musical fire. They suffer from an insularity all the more insidious because it is so unconscious. Therefore the friends of Wales must welcome any national scheme designed to widen the musical outlook of the nation. Whether the bold proposal described above is likely to effect this object remains to be seen. It involves a self-denying ordinance on the part of Welsh musicians, but we have no doubt their patriotism will rise to the occasion. An adjustment of relations with the established and recognised examining bodies may cause some difficulty. But after all, the cause of progress is the greatest consideration.

In our correspondence columns recently we have printed some letters on the pregnant topic of vocal physiology. We have ventured into this domain with some trepidation, remembering that a mere whisper will sometimes bring down an avalanche. We hope our correspondents, and especially many others who have not yet written, will take it as a compliment that we duly note the curious, and to editors embarrassing, literary facility that comes of a study of the phenomena connected with voice-production. Discussions on this topic have raged in musical journals and elsewhere for a generation or two, and yet apparently the result is that we have merely ascertained our ignorance. We cannot help concluding that it would be more to the point for the voice-producers to produce the great singer and not to worry so much as to the public expression of how the thing ought to be done. Who knows or cares as to the theoretical views of the trainers of Miss Felice Lyne, the latest operatic find? No doubt these trainers—who, we understand, are Madame Marchesi and M. Daubigny—have views. But their results are the eloquent and convincing expression of their theories.

The situation is different when the methods of an unquestionably great teacher are misrepresented. Here some public explanation is due. The leading case of the 'coup de la glotte,' commonly known as the 'shock of the glottis,' is one in point. Mr. Hermann Klein, as a pupil of the great Garcia, was fully entitled to explain what his teacher meant and what he did not mean by his famous expression. Mr. Klein's lecture is reported on p. 34.

We remind our readers that an important Vacation Conference on Musical Education will be held on January 8, 9, 10, 11, 12, at St. Paul's School, Brook Green, Hammersmith, under the auspices of the Girls' School Music Union, the Music Teachers' Association, the Home Music Study Union, and the Union of Directors of Music in Secondary Schools. Lectures will be given by Dr. Somervell, Miss Kathleen O'Dowd (on the Jaques-Dalcroze method), Mr. Stewart Macpherson, Dr. R. Vaughan Williams, Mr. Fuller Maitland, Mr. Field Hyde, and Dr. Borland. The honorary secretary is Miss Cecilia Hill, Wentworth Hall, Mill Hill. 'Speech and Voice Training' is the subject of another conference, to be held at Bedford College, York Place, on January 15, 16 and 17, and at Portman Rooms on January 18 and 19. Miss Elsie Fogerty, the Hon. Mrs. Alfred Lyttelton, Dr. Hulbert, Mr. J. A. Fuller Maitland, Dr. Lierhammer, Madame Larkcom, Dr. Warner, Dr. John Adams, Dr. Aikin, Mr. Evlyn Howard-Jones and Mr. David Zeldenrust have promised to take part in the meetings. Information can be obtained from Miss Elsie Fogerty, 29, Queensberry Place, S.W.

THE NOVELLO CENTENARY.

COMMEMORATION BANQUET AT DE KEYSER'S HOTEL, ON WEDNESDAY, DECEMBER 6, 1911.

In commemoration of the Centenary of the establishment of the Firm of Novello & Co. a public banquet, organized by a committee including nearly all the leading musicians of the country, was given to the Directors at De Keyser's Hotel, Victoria Embankment on December 6. The following were among those who signed the address given on page 27 :—

The Rt. Hon. Lord Strathcona and Mount Royal, G.C.M.G., G.C.V.O., The Rt. Hon. the Earl of Pembroke and Montgomery, G.C.V.O., The Rt. Hon. Lord Arthur Hill, The Rt. Hon. Sir T. Vezey Strong, K.C.V.O., The Rt. Hon. the Earl of Plymouth, C.B., The Rt. Hon. the Earl of Clonmell; and others associated with the event were :

Mr. A. Akeroyd, Dr. and Mrs. Alcock, Mr. A. B. Allen, Mr. H. P. Allen, Mr. C. J. Ash, Mr. W. H. Ash, Mr. Ivor A. Atkins, Miss G. Attenborough, Mr. and Mrs. Claude Aveling, Mr. and Mrs. Herbert Baggallay, Mr. Henry G. Bailey, Dr. E. C. Bairstow, Mr. Percy Baker, Col. Balfour, Mr. H. L. Balfour, Mr. G. E. Bambridge, Professor Granville Bantock, Mr. John Barker, Mr. J. F. Barnett, Mr. and Mrs. Crouch Batchelor, Captain Beaumont, Mr. Wilfred Bendall, Dr. G. J. Bennett, Mr. Lionel Benson, Francesco Berger, Mr. Oscar Beringer, Sir William E. Bigge, Mr. Lionel Bingham, Mr. George V. Birch and Miss Elaine V. Birch, Mr. Henry R. Bird and Miss Ethel H Bird, Mr. A. L. Birnstingl, Mr. C. K. Blackett, Mr. William J. Boosey, Mr. C. K. Blackett, Dr. and Mrs. J. E. Borland, Mr. Arthur E. Bosworth, Mr. J. Boyton, M.P., Dr. A. Herbert Brewer, Sir F. Bridge, C.V.O., and Miss Bridge, Prof. Joseph Bridge, Sir Thomas Brooke-Hitching, Mr. and Mrs. Henry W. Brooke, Mr. Charles H. A. Brooke, Mr. Harold L. Brooke, Miss Dorothy Brooke, Miss Muriel Brooke, Miss Eva M. C. Brooke, Mr. Nichol Brown, Mr. A. Burnett Brown, Mr. and Mrs. F. M. Bryant, Mr. E. Bryant, Mr. F. Bryant, Mr. G. Burgess, Mr. J. J. Ernest Butler, Mr. W. Butler, Mr. Herbert Bunning, Mr. T. R. Busby, Sir Vincent P. Caillard, Sir Francis J. Campbell, Mr. Guy Campbell, Dr. Carroll, Captain A. G. Chamier, Miss Chaplin, Mr. and Mrs. Henry R. Clayton, Mr. Montague H. Clayton, Sir Ernest Clarke, Mr. Frederic Cliffe, Mr. John Coates, Mr. John C. Collard, Mr. Avalon Collard, Mr. Edgar T. Cook, Mr. and Mrs. Walter W. Cobbett, Alderman and Mrs. Ernest Cooper, Sir Frederic H. Cowen, Mr. and Mrs. Oliver E. Fleet Cobb, Mr. Frederick Corder, Dr. H. Coward, Sir Homewood Crawford and Lady Crawford, Mr. Septimus Croft, Mr. T. C. D. Crews, Dr. W. H. Cummings, Rev. Dr. Davies, Mr. F. A. W. Docker, Professor Sir James Dewar, Mr. C. J. Dale, Mr. Ben Davies, Rev. T. H. Davis, Mr. Munro Davison, Mr. T. F. Dunhill, Sir Alfred East, Mr. Clifford B. Edgar, Sir Edward Elgar, Mr. Alfred J. Eyre, Mr. H. C. Embleton, Mr. Arthur Fagge, Mr. J. Mead Falkner, Dr. Eaton Faning, Rev. E. H. Fellowes, Mr. T. C. Fenwick, Mr. Frederick Fisher, Col. Alexander Finlay, Mr. Myles Birket Foster, Sir George Frampton and Lady Frampton, Mr. Charles Fry, Mr. T. Charlton Fry, Mr. W. P. Fuller, Mr. W. Johnson Galloway, Rev. F. W. Galpin, Mr. Charles Gardiner, Mr. Robert S. K. Gardiner, Mr. Alfred R. Gaul, Mr. Edward German, Mr. and Mrs. Allen Gill, Mr. and Mrs. George Gill, Mr. and Mrs. Ludovic Goetz (Miss Muriel Foster), Mr. Alfred Gibson, Mr. Frank W. Gibson and Mrs. Eugenie Joachim Gibson, Mr. E. Goodman, Dr. Dundas Grant, Mr. Ernest Gye, Rev. F. A. Hamilton-Gell, Mr. F. W. Hancock and Miss Hancock, Dr. H. A. Harding,

Dr. and Mrs. Charles A. E. Harriss, Mr. Robert Hart, Mr. Stanley Hawley, Dr. R. Cecil Haxelhurst, Mr. G. C. Heard, Mr. W. C. Herring, Mr. John Hedley, Mr. Welton Hickin, Mr. Arthur F. Hill (Master of the Musicians' Company), Rev. Precentor J. R. Hine-Haycock, Mr. Arthur Hinton, Mr. Theodore Holland, Hon. Alexander Nelson-Hood, Mr. and Mrs. Walter Howard, Mr. Alfred Hollins, Mr. A. C. Hunter, Dr. G. F. Huntley, Dr. F. Iliffe, Mr. J. M. Ivimey, Mr. Joseph Ivimey, Mr. F. H. Iles, Mr. H. Jeffries, Col. J. R. J. Jocelyn, Mr. Albert Bruce Joy, Miss Oswyn Jones, Mr. E. Howard-Jones, Mr. C. Karlyle, Dr. Haydn Keeton, Mr. T. Kendall, Mr. H. Kilburn, Mr. A. W. King, Mr. H. King, Mr. and Mrs. Hermann Klein, Mr. Fritz Kreisler, Sir William J. Lancaster, Mr. Henry Lancaster, Mr. Harry Lawson, Rev. H. C. de Lafontaine, Mr. F. G. Larkin, Dr. E. Markham Lee, Mr. Frederick Leeds, Mr. W. H. Leslie, Mr. T. H. Lightwood, Mr. Robin H. Legge, Mr. Harry Lewis, Mr. Alfred Littleton, Mr. and Mrs. Augustus Littleton, Mr. and Mrs. H. J. Littleton, Mr. and Mrs. Walter Littleton, Mr. and Mrs. A. J. B. Littleton, Mr. Hugh Littleton, Miss Littleton, Miss Frances Littleton, Mr. Max Lindlar, Dr. Harford Lloyd, Mr. Edward Lloyd, Mr. E. V. Longstaffe, Mr. J. B. Lott, Mr. W. L. Luttman, Sir Alexander and Lady Mackenzie, Miss Mackenzie, Sir Frederick Macmillan, Sir George and Lady Martin, Dr. Westroppe Macdougall, Major P. A. Macmahon, Dr. C. D. Maclean, Mr. J. M. MacLulich, Mr. Charles Macpherson, Mr. John Malcolm, Mr. J. A. Matthews, Mr. and Mrs. J. H. Maunder, Mr. Tobias Matthay, Rev. J. H. Mee, Mr. J. Monk, Mr. Whitney Mockbridge, Mr. Ralph W. Mockbridge, Mr. C. H. Moody, Mr. Charles Morley, Mr. Arnold R. Mote, Mr. T. H. Mountain, Mr. Edwin J. Munt, Mr. C. Moutrie, Mr. S. Myerscough, Mr. and Mrs. Tivadar Nachez, Mr. Robert Newman, Mr. Ernest Newton, Mr. S. H. Nicholson, Professor Niecks, Mr. Edward W. Nicholls, Mr. T. Tertius Noble, Mr. Arthur O'Leary, Mr. J. E. B. Orgill, Dr. C. Charlton Palmer, Sir Walter Parratt, Bart., M.V.O., Sir Hubert Parry, Bart., C.V.O., Mr. J. R. Pakeman, Mr. and Mrs. Herbert Passmore, Mr. and Mrs. F. Pearson, Rev. Canon E. H. Pearce, Dr. Charles W. Pearce, Rev. Prebendary G. H. Perry, Mr. W. Prendergast and Miss Prendergast, Mr. Percy Pitt, Sir George Power, Mr. Frank Pownall, Mrs. Stansfeld Prior, Dr. J. Kendrick Pyne, Mr. Alberto Randegger, Dr. J. Rea, Dr. F. J. Read, Lieut. Mackenzie Rogan, M.V.O., Mus. Doc., Dr. J. Varley Roberts, Dr. Hamilton Robinson, Mr. W. Walker Robson, Mr. Landon Ronald, Mr. Cyril Rootham, Mr. E. S. Roger, Mr. Algernon S. Rose, Mr. L. H. Rosenheim, Rev. S. J. Rowton, Mr. W. G. Rothery, Mr. C. E. Rube, Mr. C. E. Rudall, Mr. E. Harrow Ryde, Rev. Canon Edgar Sheppard, Miss Kathleen Schlesinger, Mr. J. W. Sidebotham, Dr. G. R. Sinclair, Mr. John H. Skilbeck, Col. Somerville, Dr. T. Lea Southgate, Mr. T. B. Southgate, Mr. W. Hugh Spottiswoode, Mr. W. Barclay Squire, Mr. Bruce Steane, Lady Stainer, Mr. and Mrs. J. F. R. Stainer, Dr. Edward and Mrs. Stainer, Rt. Hon. C. Stuart-Wortley, Mr. Arthur W. Speed, Mr. W. H. Speer, Mr. Charlton B. Speer, Mr. Edward Speyer, Mr. Oscar W. Street, Mr. Herbert Sullivan, Mr. W. J. Whitney Surette, Dr. E. T. Sweeting, Rev. C. R. Taylor, Dr. R. R. Terry, Professor Sanford Terry, Sir Herbert Tree, Mr. S. Coleridge-Taylor, Dr. T. H. Yorke Trotter, Sir George Truscott, Mr. Henry D. Truscott, Mr. H. T. Vane, Dr. Charles Vincent, Mr. Albert Visetti, Mr. and Mrs. R. T. Virgoe, Mr. A. H. R. Wach, Dr. Herbert Wareing, Mr. William Wallace, Mr. R. W. Walthew, Mr. F. Gilbert Webb, Lieut. Albert Williams, M.V.O., Dr. John Warriner, Mr. Fred. Walker, Mr. John E. West, Mr. John Westrope, Dr. Davan Wetton, Mr. G. Crispe Whiteley, Mr. C. Lee Williams, Mr. F. Cunningham Woods, Mr. Hugh Wyatt, Mr. Walter Yeomans.

The Right Hon. Sir T. VEZEY STRONG, K.C.V.O., late Lord Mayor of London, presided.

Grace was said by the Rev. F. A. W. HAMILTON-GELL, M.A., Mus. B., and after dinner 'Non nobis Domine' was sung by the assembled company.

THE CHAIRMAN then proposed the usual loyal toasts to The King and the Royal Family, and

Dr. T. LEA SOUTHGATE announced that he had received numerous letters and telegrams expressing the senders' regret at being unable to attend the banquet. Sir Edward Elgar, Prof. Niecks, Prof. Joseph C. Bridge, Prof. Granville Bantock, Dr. Walter Carroll, Prof. Sir Walter Parratt, Dr. Harford Lloyd, Dr. G. J. Bennett, Mr. Alderman Cooper, Sir George Truscott, Mr. Myles Birket Foster, M. M.-D. Calvocoressi (Paris), Prof. Sanford Terry (Aberdeen), and Mr. Ernest Newman were amongst those who sent messages.

Later in the evening a letter from Mr. Alberto Randegger was read. This letter has now derived a special and pathetic interest because of the lamented death of the writer on December 17. The following is the text:

5, Nottingham Place,
December 4.

MY DEAR FRIENDS ALFRED AND AUGUSTUS,

Here is what will probably be a rambling message, dictated by your old friend Randegger from his bed of sickness, where he has been lying helpless for four weeks. I wish to assure you that it is a great disappointment to me, that I am unable to be present at the interesting celebration on Wednesday next. A century is certainly a good long time—but a hundred years has not the same significance in every case! I have been closely connected with your great House for nearly half a century. I have watched its progress, admired its splendid management, rejoiced at its success. I remember with a great deal of pleasure the splendid hospitality I enjoyed at your parents' house, when we used to call your wonderful father by two distinctive names, 'Mr. Littleton at home' and 'Mr. Littleton in the office'—you have solidly established now a magnificent monument to the Art of Music. Your publications are known all over the musical world, and are justly esteemed as the most beautiful and reliable existing! Go on and prosper for many, many years to come! This is the hearty wish of your friend who regrets he can't shake hands with you on Wednesday. Please tell some of our mutual friends the reason of otherwise inexplicable absence.

Yours very affectionately,
ALBERTO RANDEGGER.

After the letters had been read, Sir T. VEZEY STRONG said:

It is now my great privilege to propose to this distinguished company of musicians the toast of the health of the House of Novello, coupled with the name of its senior partner, Mr. Alfred Littleton (cheers), and this in connection with the hundredth anniversary of the establishment of that Firm, an event so important, so unique in music, that the lovers of music, professional and amateur alike, have eagerly seized the occasion to offer to these gentlemen, the heads of that House, their congratulations upon all that they have achieved in the long past, and their best wishes for triumphs yet to be secured. I can understand your saying, Why on earth entrust this toast to our present Chairman? Has he ever composed an oratorio? Has he ever distinguished himself upon the organ? Has he ever attracted the masses by his solo singing? I am afraid to all those natural inquiries I should at once have to say unhesitatingly that I have no such qualifications. And yet that would not be strictly true, because I am a lover of music and, while not a musician in fact, I am by grace, being a member of the Musicians' Company (cheers), and that qualification,—coupled with the fact that until recently I enjoyed the great honour of holding the highest civic office in this country, and in that capacity, together with my dear wife, enjoyed the privilege of joining with the guests of this evening in offering some entertainment at the Mansion House to those who came from all parts of Europe, nay, from parts beyond those borders, to celebrate with us the Congress devoted to the consideration of music—constitutes the ground of my selection. In connection with each of these events I have ventured to offer my humble tribute of profound reverence for the divine attributes of music, and for their elevating and humanising influences in the service of man. Moreover, I have made grateful confession of the sweet and sustaining influence derived from the musical services at Westminster and St. Paul's, in the solemnities of the Coronation, and my faith in the abiding character of these spiritual forces in the great world-movement now in progress towards the 'universal harmony' of which I ventured to speak as flowing from an ever-enlarging conception of Christian civilization, and the development of the peaceful arts—of which music ranks highest and best, as speaking most widely a common language and expressing most deeply the emotions of the human heart. Among the larger movements indicating the trend of modern thought and higher statesmanship may well be remembered the great organization now preparing to celebrate a century of peace among English-speaking peoples, which will be completed on the anniversary of the signing of the Treaty of Ghent on Christmas Eve, 1914. Music is international, above and superior to all boundaries, it is independent of frontiers, it cares nothing for nationality, creeds nor colours. It is therefore the friend of all and a mighty and beneficent instrument in procuring and sustaining universal harmony. And that firm, or that man, or that institution that is privileged to take part in such a movement is worthy of being removed above the mere considerations of commerce, and being welcomed as benefactors of mankind (cheers). This occasion

is the more important in that we are able to meet face to face the men who represent a great movement in the history of music. The development of music and the benefactors to whom I have referred must include the House and Partners of Novello (cheers). The history of the families of Novello and Littleton is at once typical of the growth of great enterprises by the force of great personalities, and also of the period of Britain's greatest advance in the peaceful arts and popular culture. The promotion of the musical art and all the cultural influence of popularised music owes more to the natural gifts, cultivated abilities, and the enlightened spirit of commercial enterprise of the Novellos and the Littletons than could ever be estimated—far less expressed on an occasion like this (cheers). In briefly sketching the hundred years of their existence I have only time to remark upon the rise and progress of the great musical movement with which the names of Novello and Littleton will ever be honourably identified. Whether we think of the musical talents and performances of Mr. Vincent Novello, the founder of the great House which bears his name, or of his son, Mr. Alfred Novello, or of the gifted sisters, Cecilia, Clara and Sabilla Novello, who as singers and teachers of music created love for music in the hearts of the people—or again, we think of the labours in the sphere of technical craftsmen and the practical administration of Mr. Henry Littleton, we are impressed with the thought of how magnificently those qualities have combined and co-operated in bringing about the great achievements on which it is our privilege to congratulate those noble workers and the world to-day. 'The benefactor' has been defined as the man who makes two blades of grass grow where only one was wont to grow. Here we have a race of benefactors, and a continuance of benefactions to the growth and enjoyment of music by the life and labours of the families of Novello and Littleton. From small beginnings the now world-wide operations, the reputation and the influence of the firm have been built up by pains-taking attention to every detail of the methods of printing, production and distributing music in forms suited to the successive development of the musical art and the growth of the uses of music at home and abroad, at such prices—and that is not an unimportant factor in the spread of music—as to remove music from the sphere of the privileged and of the few to the happy possession of the masses of the people (cheers). Up till the time of the early labours of Vincent Novello, no cheap music was available, and there were no cheap concerts for yielding general enjoyment or encouraging the study of music. On the contrary, music was the restricted pleasure of the rich. The Antient Concerts, which remained in vogue for some dozen years after Queen Victoria came to the throne, were restricted to persons of rank and conducted under rules which did not admit to the recognised programmes of the concerts the musical productions of any composers until twenty years after their death. The rule came finally to an end in 1848, and we find from that time forward a steady and widespread movement for the aid and encouragement of the teaching of music in schools, and its general use. Truly music speaks. How it thunders in wrath or soothes in its softness! How it strengthens and ennobles! How it nerves and encourages! It steals into a sick room and sweetly whispers hope, it gives courage in the hour of battle, it touches and sustains the very heart in the time of sorrow and bereavement; in frivolous mood it creates laughter, it storms at and condemns the guilty. And even in the death chamber we realise that 'Music softer on the spirit lies than tired eyelids on tired eyes.' But higher and ever upward we trace the progress of musical culture by the performances of the sublime oratorios of Handel, Spohr and other great composers, and by the musical services of Westminster, St. Paul's and the other cathedrals and churches of the land. Music could never be thoroughly popular until it was within the reach of all. In meeting this demand, as well as in developing the taste by which the demand is created, the House of Novello occupy the proud position of national benefactors. To promote this ennobling, heaven-born art is a mission worthy of the best of us, and it is not too much to say that one spirit has dominated the many-sided activities of the House in the cause of music, and that one object has been kept steadily in view—the promoting by every means at their disposal the advancement of the musical art and popularising its use. Not only in Great Britain, but in the Colonies, in America, and wherever the English language is spoken and music is practised and cultivated, the publications of our guests of this evening are used and appreciated for their accuracy, cheapness, and fineness of production. To all who are interested—and who are not?—in the history of British industry and British enterprise, and in the elevation of the enjoyment and the culture of the British people by and through the influence of music, the centenary celebration of the establishment of the House of Novello—and the joint achievement of the families of Novello and Littleton—must be an occasion of profound interest and warm congratulation (cheers). I have now, Ladies and Gentlemen, the honour to associate with this toast the name of Mr. Alfred H. Littleton, who, as Master of the Worshipful Company of Musicians, received me a few weeks since an honorary freeman of that ancient guild, and who has in that position, and especially in connection with the recent reception and entertainment of the International Congress of Musicians, and also as the son of his honoured father, whom it was my privilege to know, in the Firm of Novello made all lovers of music, professional and amateur, his debtor. We all wish him and his partners, and their ladies who grace our assembly to-night, health, happiness, and ever-increasing success in their lofty mission of 'freshening life's dusty road with babbling rills of song,' and as the evening of their day approaches may it be their happiness each to discover that:

'The night shall be filled with music,
And the cares which infest the day
Shall fold their tents like the Arabs,
And as silently steal away.'

(Prolonged cheers.)

The toast was drunk with great enthusiasm.

Mr. ALFRED H. LITTLETON, on rising to respond, was most warmly greeted. He said:

'Now, Barabbas was a *Publisher* . . .'

Sir Vezey Strong, my Lords, Ladies and Gentlemen, you have shown in a very distinct manner that I may count on your sympathy, that I may take it for granted you will join with me in thinking that, when Lord Byron made this eminently libellous—this malicious-sounding statement, if he ever did make it—he did not mean it, it was only his fun. I do not think it is recorded that he quarrelled with his publisher, although we know that he took a great dislike to Scotch reviewers; and this, I think, goes to prove that publishers, at least, are not quarrelsome people. If I may speak of myself, I shall—if I live till next year—have served under the banner of Novello & Co. for half a century, and during all that time I remember no quarrel with a composer; a little difference of opinion occasionally, but it takes two to make a quarrel. On glancing at the life of that greatest of English composers, Handel—although apparently not blessed with the mildest of tempers—there is no sign of serious trouble between him and his publisher. On one occasion he dined at his publisher's house, and was somewhat surprised at the appearance of affluence with which he was surrounded. During dinner he remarked to his host, 'When the time comes round for another oratorio, you shall compose the music, Mr. Walsh, and I will publish it.' This reminds me of another story I heard about the same time, which, though old to me, may I hope prove new to you. There was an eccentric individual who described himself on his visiting card as an importer of wine and a composer of music. I am not sure if he was also a publisher, but a waggish friend suggested that his statement should be modified, and made to read importer of music and composer of wines. I am quite sure that none of this person's compositions are current here to-night—otherwise some of us might find ourselves in the condition of the gallant colonel of whom I heard only yesterday. The colonel was introducing his son to the regimental mess which he had just joined: 'When you stay here unusually late, you must be very careful, my boy; and when you see those two candles over there apparently changing into four candles, say nothing to nobody, but get away home as soon as you can.' 'Come along home, father, there's only one candle over there.' But, my Lords, Ladies, and Gentlemen, you are not here to count innumerable candles; your presence here proves that

you do not agree with or endorse Lord Byron's unkind remark; you are not here to support and encourage a band of robbers. You are here, in your great kindness, in recognition of certain work which has been done in the last hundred years. The really valuable part of this work was done by our predecessors, and I have so much veneration for these predecessors that I may be excused for accepting on their behalf everything you so kindly offer. In fact *my* thanks are due to them much more than are yours; and if you will allow me to say so, I feel that I should stand side by side with you in offering words of gratitude and admiration to those who so effectively prepared the way. These predecessors of ours—Vincent Novello, Alfred Novello, and my father, Henry Littleton—were, in every sense of the word, pioneers. It is difficult to be a pioneer in these days—the ground is covered in every direction—and it is hard enough to keep abreast of the times. Perhaps this is as well, for I tremble to think of what might be the result if we as publishers were to try to be in advance of these present times. It is better to leave this to the advanced guard of the present-day young composer who seems to wish us to believe that all music should be treated as a psychological study—that it should consist of strings of horrible discords, and that there should be a plentiful lack of that concord of sweet sounds we were taught to look for in earlier days. A hundred years ago the case was different, and Vincent Novello, when he began to publish music, searched for forgotten masterpieces and saved them from oblivion for all time. He certainly led an industrious, nay laborious, life. The amount of music he copied with his own hand would fill the shelves of a very large library. Wherever he went—to the Fitzwilliam Museum, to York Minster, or to the libraries of his friends—he was always hunting for and securing treasures. His first publication was issued in May, 1811, and consisted of two volumes of music for the Roman Catholic Church. This contains two or three Masses—settings of the 'Agnus Dei,' 'Ave Verum,' &c., many of them being composed by Novello and his friend, Sam Wesley, and the printing and other expenses were paid for out of his savings as a professional musician. His next large and important undertaking was the issue of no less than eighteen Masses by Mozart, and sixteen by Haydn. Every one of these appeared for the first time in vocal score, and ten by Mozart and nine by Haydn were thus given to the world for the first time in any form. Many of these Masses are to this day only procurable in Novello's edition. He then began to turn his attention to the works of English composers for the English Church, and gave us that magnificent edition of Purcell's services and anthems, for which we cannot be too grateful. This was soon followed by volumes of works by Boyce, Greene, Croft, Kent, Nares, Clarke-Whitfeld, and others. To all of these he added a complete organ accompaniment for the first time, they having appeared previously with a figured bass only. Next came an issue of fourteen of Handel's oratorios and other similar works by Haydn, Beethoven, Cherubini, Weber, Spohr and many others. About this time he also arranged and issued for the use of organists a number of large volumes—the 'Select organ pieces,' the 'Cathedral voluntaries,' and 'Short melodies for the organ.' These three works alone amount to no less than 1,362 pages, thus giving some idea of his prolific industry. In 1829, Alfred Novello, then only nineteen years of age, undertook the duties of a music publisher, helped of course by his father as editor and in many other ways. He began business in a small parlour at 67, Frith Street, Soho, and in 1834 his business was removed to 69, Dean Street, where it remained for many years. The time was not yet ripe for the issue of cheap music as we now know it—but his ambition to take the highest position as a music publisher led him, in 1836, to acquire the copyright of Mendelssohn's 'St. Paul.' Its price when first published was 32*s.*, but this was gradually reduced until, twenty years after, the price was 2*s.* only. The *Musical Times* first appeared in 1844, and the size adopted for this journal was the foundation of Novello's octavo editions. The first oratorio to appear in this size was Handel's 'Messiah,' at the price of 6*s.* 6*d.* This was quickly followed by other great works at similar low rates, which lasted till 1859, when they were practically all reduced to the popular prices of 2*s.* and 1*s.* each. My father became connected with the House of Novello in 1841. Without any previous knowledge of music, he quickly became enthusiastic in his work, and himself described his success in connection with this work as the result of obstinate perseverance. If he thought a work worthy of publication he never counted the cost. He purchased the remainder of the copyright of Sterndale Bennett's 'May Queen' for the large sum of £2,000. He paid Gounod the record sum of £4,000 each for 'The Redemption' and 'Mors et Vita,' and, whatever may be thought of 'The Redemption' in these modern times, it was an epoch-making work at that period, especially when one recollects that Gounod was author of the words as well as the music. I can well remember the libretto being described by a distinguished English clergyman as approaching the sublime. During the time that my father was sole proprietor of the business, from 1866 to 1887, he did many notable things. In 1867 he purchased the business of Ewer & Co., thus acquiring the copyright of 'Elijah,' 'Athalie,' 'Hear my prayer,' and many other important works by Mendelssohn. He removed the business to Berners Street, where it remained for forty years, and he ventured large sums of money in concert-giving, and making known works which he had thought worthy of publication. One object of the first series of concerts was to introduce a lower and more reasonable pitch—the diapason normal: please note that this was in 1868. A still more important feature was the revival of Beethoven's Mass in D, and his 'Choral' Symphony, and Bach's Passion music according to St. Matthew. The revival of the Passion music was so successful that the work was given at every musical festival for many years, and at many important concerts all over the country. Soon after the opening of the Royal Albert Hall, Novello & Co. were invited to give oratorio performances there, and the Passion music was again a great feature, being performed on four consecutive evenings in Holy Week in two following years. During the year 1873, and by arrangement with the Exhibition Commissioners, the Firm undertook a series of orchestral concerts, conducted, as were the previous series, by Joseph Barnby, and given every day from April to October—that is, for six months. As a sequence to this, a series of evening concerts was organized by Novello & Co., and concerts were given every night for seven weeks; these included in each week a popular night, a choral night, an oratorio night, a classical night, an English night, and a Wagner night. 'Fancy a Wagner night in 1874!' was the remark of a distinguished musical critic a few days ago. These concerts necessitated the formation of two large choirs, and the permanent engagement of a full orchestra with a military band thrown in occasionally. It may perhaps be claimed that all this work, in addition to that of a few other devoted pioneers, did a great deal to help in forming the taste which has called forth promenade concerts as we now have them, and the number of symphony concerts and symphony orchestras which appear to have become absolute necessities. And now, my Lords, Ladies and Gentlemen, how am I to approach the prose of the present day? I yield to none of you in my admiration of predecessors, but how am I to presume to accept the flattering things said of myself and my fellow workers of the present generation? To reply adequately and to thank our distinguished Chairman for the many too kind things he has said about me, I should have to be as Mrs. Malaprop says 'like Cerberus, three gentlemen at once.' As regards my position in the House of Novello & Co., I can only attempt to show my gratitude by trying to follow in the footsteps of those who so ably led the way; I am very proud of having been able to be of some use in connection with the International Congress, to the success of which our Chairman, Sir Vezey Strong, so kindly and so largely contributed. I also look back with much pride to my year of office as Master of the Worshipful Company of Musicians. I am truly overwhelmed by the kindness you have shown us to-night. I can never thank you sufficiently for the very great honour, the absolutely unique honour and compliment you have thought fit to pay us all to-night. I should like to thank every one of you individually for coming here to-night, but that would take too much of your time; but I must ask permission to thank my friend, Dr. Southgate, who is the

person who first conceived the idea, who is the only begetter of this magnificent testimony to and recognition of the humble efforts of Novello & Co. in the cause of music. I thank him most sincerely, most deeply. For this splendid, this gorgeous, address our Chairman has presented to us in all your names, I cannot express my thanks in words; all I can do is to say that my heart is large enough to appreciate and value your extreme goodness, and that it will remain in my memory as long as memory lasts. My children will remember this day, and they will teach their children to remember this day as the most notable and glorious day in all the annals of the House of Novello.

The Alexandra Part Singers here gave an excellent performance of 'Feasting, I watch' (Elgar).

Sir ERNEST CLARKE, in proposing the toast of 'The Music Schools,' said:

The honourable duty has been allotted to me of composing the first of the many variations that are to follow of the theme offered by Sir Vezey Strong for the acceptance of this great gathering. My own qualifications in connection with music are of the negative character indicated by our Chairman, though I lack the poetic insight and charm of oratory of the proposer of the toast of the evening. My task to-night is to invite your attention to the great services that the Firm which we are delighted to honour have rendered to the music schools of this country. As to the value of such services, I think there can be but one opinion. 'The Music Schools' is a comprehensive term, and with the large number of toasts and musical interludes on this evening's programme, time would fail me to mention more than the schools in the Metropolis. The Royal Academy of Music, the earliest in point of date, is this evening most worthily represented by its Principal, and the Royal College of Music by its Director. Both are men most eminent in their profession as teachers and composers. We are holding this centenary celebration within a few yards of what has become the largest school of music in the world, with many hundreds of professional pupils seriously studying the art; and the Guildhall School of Music is represented by its late Principal, our erudite friend Dr. Cummings, as well as by Mr. J. R. Pakeman, the Chairman of the Committee of the City Corporation that controls it. Further we have amongst us Sir Frederick Bridge, who, among his other manifold activities, is Chairman of the Board of the Trinity College of Music. As you will agree with Polonius that tediousness is but outward flourishes and brevity is the soul of wit, and as time is precious, I will only ask you to drink with cordiality the toast of 'The Music Schools.'

Sir ALEXANDER MACKENZIE, Mus. D. (Principal of the Royal Academy of Music), in responding said:

Feasting, I have been watching Sir Ernest Clarke, who has proved how great efficiency may be combined with utmost brevity, and my contribution to the general pæan must also be offered in the shape of a highly concentrated tabloid, instead of the more liberal and generous measure of appreciation which I would dearly have liked to pour forth. That the Music Schools are very deeply indebted to the great Firm of Novello is too obvious a fact to require any elaborate explanation from me. Our best devised educational schemes and endeavours could hardly have been carried out, our progress must naturally and necessarily have been very much slower, if not quite impossible, without those magnificent facilities which have placed the works of the past and present masters in music within easy reach of every student, professor and lover of the art (hear, hear). Our advantages and powers—unfortunately too limited powers—for really effective work, have been immensely increased and aided by that glorious spirit of enterprise which has so materially benefited the cause of musical education in England (hear, hear). But, in addition to all that, I would like to point out the one particular bounty or boon which cannot be bought at any price, be it ever so cheap, and that is the habitual, personal interest and the helpful sympathy which have invariably been shown to the schools of music by the eminent Firm whose members are our guests to-night. Any reasonable request—and I have made not a few in my time, I must confess—has always been most willingly and favourably considered, and as generously met and granted (cheers). I speak of course for the Royal Academy of Music, but perhaps my learned brother, who is to follow me, may be moved to tell you that his experience differs in no way from my own (hear, hear). And here my portion of a very pleasant duty ought to end, but I feel impelled, in spite of the guillotine, or the statute of limitations—(laughter)—to strike just one personal note. It shall be of the shortest and most staccato kind. The presence of a little piece of mine on the programme to-night drives a certain fact very forcibly home to me. The piece in question happens to be either the very first or the second—I forget which—of my most valuable MSS. which I have ever had the privilege of seeing in print above the name of Novello. And you will pardon me for saying so, but it is a source of great gratification and pleasure to me to see that the 'Franklyn's Dogge' is still vigorously leaping over the stile after a period of just upon thirty-five years. Now, I have always considered it a lucky dog, because it was indirectly one of the means of introducing me, a very few years afterwards, to those whose intimacy I rejoice to say I have enjoyed ever since. Mr. Alfred Littleton may correct me if he can when I say—it sounds rather equivocal and ambiguous—that that 'dog's life' synchronises fairly well with the length of our mutual friendship. I am delighted to have this very brief opportunity of acknowledging the very generous assistance I have always received from the first in my public life as a musician, accompanied as it has been by the amicable attachment which I think I may still be permitted to enjoy, after all these years, in the homes of the guests whom we are endeavouring to honour this evening (cheers).

Sir HUBERT PARRY, Bart., C.V.O. (Director of the Royal College of Music), also responded:

He referred to the time-limit for speeches, and said that he would endeavour to give a summary or a synopsis of what he would have said if circumstances had been more favourable. There were two ways of conducting business—one was to go in for quick but temporary returns, the other for slow and continuous ones. The kind of business associated with quick returns was generally supposed to be the purveying of shoddy and flimsy articles; while that associated with slow and continuous returns meant dealing in well-made, genuine things. Now, the crafty ones had a way of making shoddy look like the real thing; and the reason why such craft succeeded was because people as a rule did not trouble to develop sufficient intelligence to be able to distinguish between what was good and what was bad. It was not likely that the big public would be able to distinguish good from bad in music, because it laboured under the peculiar drawback that so many people fancied it was unworthy of serious consideration; hence music offered exceptional opportunities for accumulating enormous profits very quickly by gulling the public. They often heard what huge fortunes were made by people who courted the mob, but the things that were made for the mob were not the things that lasted. The temptation to make rapid profits was great, and many specious arguments were used to justify it. So much the more admirable therefore were the persistency and determination to give the public the things they did not know they wanted until they developed some understanding (hear, hear). The people who devoted themselves to giving the public not shoddy, but the genuine things which would elevate them, do them good, make them happy and enjoy life, stood in the position of disinterested public benefactors (hear, hear). The Firm of Novello had persistently been disinterested public benefactors in this sense for a hundred years (cheers). It was always a joy to see a generous policy rewarded with success and recognition. Recognition they had amply demonstrated that evening by this great assembly; and by the dinner, which, no doubt, those people who proclaimed that good music was not a profitable business would suppose to be the first square meal the Firm had enjoyed for a hundred years (laughter). The courage and persistency with which the Firm had stuck to such honourable objects for all that time could not have attained complete success if they had not been seconded by and also themselves seconded the great educational musical institutions, whose business it was to enable people to understand the difference between shoddy and the real thing. The Firm of Novello had shown their large-mindedness and liberal policy

in connection with the Royal College of Music. When that institution was projected the Firm responded with magnificent generosity to the invitation to contribute to the funds necessary for its foundation. They contributed several hundreds of pounds in the lump, and ever since had continued to support the College every year by liberal subscriptions. And they had assuredly done more than that. As Sir Alexander had said, the Firm had helped towards the object so universally desired—the making of education enjoyable—by beautiful books and fine music beautifully printed at most wonderfully cheap prices (cheers). Educational institutions owed an immense debt of gratitude to the Firm, and they were now all pulling together in one comprehensive scheme of what the Germans called 'enveloping tactics,' for they were combined, as it were, in a joyful brotherhood in which the Firm supplied the means of war, and the schools conducted the operations to win the public to the cause of good music. Therefore he could say without hesitation that the principal schools most heartily endorsed this recognition of the work of the Firm of Novello and the compliment to Mr. Alfred Littleton and the rest of them. He hoped their work together would continue for several more centuries until they roused the British public to a sense of the real importance of music in the scheme of things, and perhaps succeeded in placing the English nation in the forefront of the musical nations of the world (loud cheers).

Dr. W. H. CUMMINGS, late Principal of the Guildhall School of Music, proposed the toast, 'The Art of Music Printing in England.' He said:

Thirty-four years ago the great Caxton Exhibition was held, the music exhibits were supervised by a committee of ten, and of that committee there are only two survivors, Mr. Alfred Littleton and myself. To that exhibition Mr. Littleton contributed a copy of the first example of music printing in this country, Higden's Polychronicon, the work of Wynkyn de Worde, issued in 1495. The music in the book was printed not from type but from various pieces of metal utilized for the purpose; Wynkyn de Worde also produced, by double printing, a book of songs which would compare favourably with any foreign production of that time. We then had, in 1550, a beautiful specimen of double printing, lines red and notes black, in Marbeck's Psalter. This, of course, was type; then reference can be made to Dowland's Micrologues of 1609, printed from wood block; shortly after, in 1611, music was printed from copper-plate engraving, which was avowedly made to imitate writing—you are aware that the first printers, Guttenburg and Caxton, also endeavoured, in their books, to produce a resemblance to script. Music from stamped plates was introduced by Walsh about 1710. The first attempt at cheap music was made in 1776 by Fougt, a Finlander, who patented a method of type production that received the approbation of the Society of Arts, which passed a resolution expressing the opinion that it was quite perfect in method and surpassed all previous productions. I may pass over the excellent work done by Clowes and Cooper, and come to the initial publications of Vincent Novello. These were confined to music for the Roman Church, but in 1828 he turned his attention to the anthems and services of Purcell, and it may be well to remember that in his zealous enthusiasm he went to York Minster and copied five anthems by Purcell, which only existed there; shortly afterwards the great fire which consumed the organ and choir stalls destroyed also these originals, and but for the action of Vincent Novello we should now be regretting the irreparable loss of those works of genius. In 1829, Mr. Alfred Novello made a new improvement by issuing octavo editions which ranged in size with the *Musical Times*, and it is pleasant to remember that the recent issue by the House of Novello of the Purcell Society's publications gives evidence of the highest and best art in the printing of music from stamped plates. What the future of the 'Art of music printing' will be, I am not able to say. Mr. Augustus Littleton, who will respond, is an expert, and possibly he has something to tell you. I can only hope that photography may in some way enable us to have editions of various sizes—folio and octavo—exactly alike, and avoid the necessity of composers having laboriously to correct errors in more than one print. I give you the toast, 'The Art of Music Printing in England,' coupled with the name of Mr. Augustus Littleton.

MR. AUGUSTUS LITTLETON, in responding, said: The committee in kindly inviting me to reply to my dear old friend, Dr. Cummings, suggested that I should discourse to you for a few minutes on the art of modern, essentially modern, music printing. Modern printed music is produced almost entirely by two processes: first, from type, one of the oldest, if not the oldest process of all, and secondly, from engraved, or rather stamped metal plates. Type music printing has been brought to its greatest perfection in England—a perfection to a very large extent due to the exertions of the late Joseph Alfred Novello, who became a music-printer in 1844. These words form the concluding paragraph of a paper which my brother wrote and delivered in connection with the Music Loan Exhibition of the Worshipful Company of Musicians, held at the Fishmongers' Hall some seven years ago. I quote this paragraph because it appears to me to fill the bill, and gives you all the information you require about music printing. I could tell you many things about the way a modern printing office is worked. I could tell you how we fought, and fought successfully, a printers' strike which took place in the early part of this year, but I do not intend to do so. I advised the committee when I accepted the honour of this position in the toast-list that such details would only bore you. Their reply was 'Oh, that will be all right, you speak a minute or two'—note the minute or two—'about modern music printing and then pass to any subject you like.' Sounds easy, does it not? I cannot honestly plead ignorance of the subject. My brother has told you that he has worked under the banner of the House of Novello for close on half a century; he has the advantage of me, it is true, but I have worked under it for forty years, and the greater part of that forty years has been devoted to the supervision of our printing and binding works. I think I know something about most of the publications of the Firm, and I have had a great deal to do with them from the purely mechanical side; but I am not going to enter into those details—wild horses shall not drag them from me, you would only be bored to death. If allowed by the committee I should have selected a subject of which I knew absolutely nothing, and I could then have talked about nothing for a minute or two and all would have been well. Nothing is such an entrancing subject—and one more frequently than not exploited by after-dinner speakers. Shakespeare knew the value of the subject, for did he not say 'Gratiano speaks an infinite deal of nothing,' and in my opinion he spoke it very well. If any of you are really honestly interested in music printing of the present day, and you will come and see me in the purlieus of Soho—we still transact our business in those classic quarters—I will give you practical demonstration of as much modern music printing as you can possibly absorb. If you have patience with me for one minute more, I should like to add my thanks to all those who have been concerned in the function of this evening. It is indeed an honour, unique and unprecedented, and I too must express my deep and sincere thanks for all the kind things which have this evening been said about the House of Novello (loud applause).

The Rev. G. H. PERRY, M.A. (Prebendary of St. Paul's Cathedral), in proposing the toast of 'Music in our Cathedrals and Churches,' said: Looking back a hundred years upon the music in our cathedrals and churches, as far as there was any record of it, they found that things were hardly in a satisfactory condition. In the cathedrals very little printed music was available: people sang from written parts. But memorable and remarkable changes had taken place—changes almost entirely due to the enterprise of the House they were honouring that night. They now had simple anthems for services in the parish churches, and his only complaint against the House was that by publishing the 'Hallelujah Chorus' for three-halfpence, they had encouraged choirs whose capacities were hardly equal to the task of attempting that magnificent composition. Certainly for the cathedrals a great deal had been done, and he referred to the service held in St. Paul's Cathedral on the previous evening, when Sir George Martin's setting of the De Profundis and Spohr's 'Last Judgment' had been sung, and to the annual performance of the Passion Music at St. Paul's. It gave him the greatest pleasure to associate with the toast the name of Sir George Martin.

SIR GEORGE MARTIN, M.V.O., Mus. Doc., responded to the toast:

He said that he could not imagine at that late hour that the gathering desired him to talk much about cathedral music. The subject was a large one, and could not be compressed into five minutes; so, instead of dealing with that, he would like to say a few words about the House of Novello, and all that they had done for cathedral music. In the early days cathedral music was all copied by hand, and, to make a long story short, later there were published large expensive folio volumes, which nobody could afford to buy except the rich. Novello's Firm, however, had given them a small quarto, a neat, beautifully printed copy—a copy that did equally well for treble, alto, tenor and bass, and which an organist could play from. The price was so extraordinarily cheap that the smallest boy in the choir could afford to buy a copy for himself if he wanted it. That was a great achievement. It reminded him of what the penny post did when it first came in, while it also seemed that the House of Novello had done for music and for musicians as much as shorthand had done for commerce. He only wished the head of that House of Novello had been recognised as the inventor of shorthand had been recognised (hear, hear). He concluded by saying he was proud to think that all the heads of that great House were among his most cherished friends (cheers).

DR. HARRY A. HARDING (Honorary Secretary of the Royal College of Organists) submitted the toast of 'Our Choral Societies and Orchestras.'

He remarked that the subject of the toast was one which would command their sympathy as being exceptionally pertinent and applicable to the present occasion. If they looked back over the last hundred years, it would be seen that in some directions less progress had been made than could be desired, but in regard to choral music there had indisputably been a remarkable advance. He thought it was not too much to say that the great mass of music-lovers would never have learned to appreciate the works of the great masters had it not been for the choral Societies. He was glad to think of what his brother organists were doing in that direction. In this respect the organist was the musical salvation of many of our country towns and villages. As a class they were very inadequately paid for their services—for their Church work especially—and yet they gave their time freely to the cultivation of choral music and to the preparation of recruits for our famous choral Societies, which were indeed the envy of the world. They must not forget that the foremost British composers had lately given a great stimulus to choral activities, and he would appeal to these composers, several of whom were present, to pocket their pride and give to lovers of music and members of choral Societies some really easy choral works. Composers did not always get the credit for what they wrote. Dr. Harding told the story of a choirmaster at a Public School who, when conducting Purcell's 'Dido and Æneas,' asked his boys to tell him who composed the work they had been rehearsing for six weeks. Only one boy could give an answer, and he said it was 'Novello' (laughter). He thought they would all agree that the remarkable renascence of choral music was very largely due to the House of Novello, not only because they brought music within the reach of the people, but because of the good offices, influence and encouragement exercised by the personnel of the Firm (cheers). The orchestral Societies had also made wonderful strides, and were doing really splendid work. Here too a great debt was owing to Novello's, for no English firm had published so many full scores as they had.

SIR FREDERICK BRIDGE, C.V.O., Mus. Doc., said:

The fact that he had the honour of conducting the best choral Society—perhaps that was a matter of opinion, but certainly it was the biggest—gave him some title to respond to the toast. He recalled the production by his distinguished predecessor, Sir Joseph Barnby, so closely connected with the Novello House, of the Passion music in the Abbey, and said from this performance it had started on a wonderful new career. He was not present; he had come up from Manchester specially to attend, but the policeman would not let him in. He ought to have said to that policeman: 'Well, you won't let me in now, but the day will come when you will have to let me in' (laughter and cheers). He had sung in the choir at the opening of the Crystal Palace, and there had heard Miss Clara Novello sing the National Anthem. The effect of that voice was wonderful, and when she got to the top B flat, an old man standing by remarked, with fervour, 'That 's a beauty' (laughter). He rejoiced to have the opportunity of thanking the Firm which had done so much for choral music. They owed to Messrs. Novello a great deal, not only for the beauty of their productions, but for the extraordinary correctness of the parts. That remarkable accuracy was entirely due to the readers, for he knew he had often sent up pieces full of mistakes, and these had always been kindly put right. Of course, the head of the Firm was extraordinarily wise and extraordinarily obstinate—(laughter)—he could be disagreeable when he liked, but this was a rare event, and he (the speaker) could say snappy things (renewed laughter). He yielded to no one in his gratitude to the Firm for the way they turned out their work. Every choral Society in England knew the excellence of Novello's catalogue to select from, and there was no firm in this country which could better say, 'See, here, pay your money and take your choice' (cheers).

SIR FREDERIC COWEN, Mus. Doc., also replied, and said:

He was glad to see so many assembled to do honour to the Firm of Novello. With regard to orchestral Societies, he thought he was privileged to speak of them, because he had the honour of conducting, not only in London but throughout the provinces, not a few of these Societies. In the early days of the century under review there was practically nothing but the Philharmonic Society, which next year was to celebrate its Centenary, and which he had had the honour of conducting for some twelve years. In passing, he should say that Novello was one of its first founders. The progress of orchestral music, he thought, dated from the advent of the Crystal Palace Concerts; then came the New Philharmonic and the Richter Concerts; later, the Queen's Hall Orchestra, the London Symphony Orchestra, the New Symphony Orchestra, and others. What was so wonderful was the advance in technique that had taken place in the orchestras. It was related when Manns was conducting Strauss's 'Till Eulenspiegel' for the first time in this country, he prefaced the performance by turning round to the audience with the remark: 'Ladies and gentlemen, this is the most difficult piece that we have ever had to perform' (laughter). Nobody would think of doing that nowadays; in fact, orchestras found it very difficult to get music which it was impossible to perform (renewed laughter). He thought the day would come before long when modern composers would write music for them that they could not play; they were already tending that way (laughter). Having alluded to the Royal Amateur Orchestra, the Stock Exchange Orchestra, the Strolling Players, the military and public bands, he said that what he would like to see was more permanent orchestras in the provinces, with more decentralisation. He desired to express his own personal recognition and gratitude to the Firm of Novello for what they had done for English music and also, if he might say so, for himself in particular. The Firm had published a good many of his works—whether they sold or not was not the question. In conclusion, he would read a few verses by someone who would remain unknown for the moment—perhaps they were more worthy of Dr. Watts than Tennyson (laughter):

Which is the firm that now can claim
An age so ripe and mellow,
And o'er the world is known to fame? Novello!

No household is complete without
Those books with covers yellow—
Whose enterprise brought this about? Novello!

So let us sing what I may term
A lively ritornello,
Long life to him * and to the firm—Novello!

(The above is a selection of the verses read.)

* Mr. Alfred H. Littleton.

DR. CHAS. D. MACLEAN, M.A. (formerly Precentor of Eton College), submitted the toast of 'The Music in Our Schools.' He observed that it did not deal with the music of drawing-rooms or concert-halls, but with the music in our elementary and so-called secondary schools with their six million or so pupils. The duration of Government protection of school music dated from Sir Robert Peel's Government, which laid the foundations of education in school music, and passed a rather academic resolution to the effect that every teacher in the country must attend the John Hullah classes. This was the foundation stone. Then, later, Mr. Hullah was made inspector of music in training schools. Before Hullah died, a disappointed man, in 1883, he was succeeded in his office by Sir John Stainer, who had Dr. McNaught and the late Dr. W. A. Barrett as assistants. This brought him to the topic of the moment; in these twenty years or more the musical spirit of the age had advanced by rapid strides and had taken possession of the youthful mind of England. Teachers had to look to a firm like Novello's for general guidance; they could not be left to go into an absolutely open market and choose for themselves. Novello's had a vast department of their own in school music, mainly in charge of Dr. McNaught. The Firm had established *The School Music Review* in 1892, and they had a catalogue of school music which was quite encyclopædic, ranging from Kindergarten songs to the classics. It was not too much to say that for the past twenty years school music had been mainly presided over by Novello's (applause).

DR. EATON FANING (formerly Music-master of Harrow), in acknowledging the toast said he thought it was a most appropriate one for such a gathering, for surely music in our schools had been largely founded by the organization and the publications of the great Firm whose centenary they were celebrating. He did not propose to take them back a hundred years in order to contrast past and present conditions, but no doubt for the past twenty-five years the condition of music in the schools had enormously improved. There was a better touch, better music, better appreciation of good music, and there was less trash in the schools than formerly, while there was a better taste in music springing up everywhere, together with greater facilities for instruction. John Farmer, of Harrow, Paul David, of Uppingham, Bambridge, of Marlborough, and others had upheld the cause of good music at a time when music in the Public Schools was not much thought of. In the Public Schools, again, orchestras had improved wonderfully, and many of them could do without the assistance of a pianoforte. Equally good was the progress made with music in the better type of girls' schools. Their motto should be 'Onward,' and might the Firm of Novello long continue to second the efforts of the schools by giving them the splendid editions of the works which were necessary and which were of such advantage to the schools—and also, he hoped, a source of profit to the publishers (cheers).

Sir HOMEWOOD CRAWFORD (City Solicitor), in submitting the toast of 'Music in our Colonies,' referred to the rapid strides being made with musical education in the Colonies, and to the enthusiasm and pleasure with which our Colonial brethren receive those who go out from the Mother Country. If a cable were to be sent to them that evening asking what House had enabled them to make that advance, the reply would flash back, 'Novello' (cheers). They had with them that evening a worthy Colonial who had come to do honour to the guests that evening, Dr. Charles Harriss, who had done a great deal for that advancement of music. Recently he took the Sheffield Choir round the world, and in other ways had shown the deep interest he feels in British music. Let them not forget those across the seas, and drink very heartily to the success of British music in their Colonies, coupled with the name of Dr. Harriss (cheers).

Dr. CHARLES A. E. HARRISS responded, and expressed his deep appreciation of being associated with the toast of the Colonies. With reference to his having taken 224 British people round the Empire, he assured them that one outstanding feature of that experience was the reception they met with in the United States, particularly in the Western portion. Ten years ago, when he started the Mission which, thank God! had now spread all over the world, he went to the House of Novello and said: 'Sirs, I am embarking upon a scheme which I believe in ten years' time will see me round the world with a big musical project, but to start a huge scheme like that I have little to do it upon. I come to you with a thousand pounds, and I want you to give me £1,500 worth of music for £1,000.' He was delighted to have that opportunity of saying that the House of Novello gave him all and more than he had asked for. The help he had received on that occasion made it possible for him in 1911 to take 224 people round the world at a cost of £60,000, most of which was found through the enthusiasm Overseas in support of a movement for the good of the Empire. Dr. Harding mentioned that organists in England had to conduct choral Societies for very little. Ten years ago in Canada they had few choral Societies, but he knew one that day which paid an organist £1,000 a year to conduct it. For his part, he thought they might well follow the traditions of Great Britain and the example of British institutions, and the conductors of Britain, which were wonderful examples of the progress of music. Those 224 people who followed him round the world were the guests in the homes of leading citizens throughout New Zealand and the whole of United South Africa. What did it spell? Getting together for the flag, and through the medium of music becoming stronger as an Empire. He desired to say how deeply he was indebted to Sir Alexander Mackenzie, Sir Frederick Bridge, Sir Hubert Parry, and other distinguished musicians, and more especially to the House of Novello for what they had been able to do, not only for the benefit of music, but also for the knitting together of the flag (cheers).

Sir WILLIAM E. BIGGE then gave the health of the Chairman, and in the name of that great gathering congratulated Sir Vezey Strong on the well-earned honour that had lately been bestowed upon him. Sir Vezey Strong's name would go down in the golden roll of History as one of the greatest Lord Mayors who had borne sway in the greatest city in the world. They had heard the Chairman's speech that night, and it must have given an enormous amount of intellectual pleasure to them all. He had been privileged to listen to the splendid speech which Sir Vezey Strong made at the banquet at the close of the International Musical Congress, and he could safely say that, in looking over the records of the past, no speech had given him such immense pleasure and admiration as that great speech which their Chairman that evening made on that occasion (cheers). He gave the toast with the utmost pleasure, and asked the company to drink it enthusiastically (applause).

THE CHAIRMAN: I am very much obliged to Sir William Bigge and to you all for having received this toast so kindly, which was proposed in such felicitous terms. I can only say I am very grateful indeed to you, and to those who have organized this interesting and unique function, for allowing me to take the humble part I have in celebrating this wonderful event.

Mr. J. F. R. STAINER formally proposed a hearty vote of thanks to the honorary secretaries, Dr. J. E. Borland, Dr. E. Markham Lee, and Dr. T. Lea Southgate. This was carried with acclamation.

Dr. T. LEA SOUTHGATE thanked the company for the vote of thanks for the work which had been done in getting the gathering together and conducting the correspondence, and said it had been most willingly and readily done. It had been proposed to read a letter written by Mendelssohn from Leipsic in 1837, and addressed to Mr. J. Alfred Novello, but time had not permitted. It would, however, appear in the reports of the proceedings. They had present that evening the grandson of that great composer, who had come to pay his tribute of respect to the Firm of Novello, and in this connection the words his grandfather wrote so long ago were of great interest (cheers).

During the evening the Alexandra Part Singers sang 'A Franklyn's Dogge' (Mackenzie) and 'The Goslings' (J. Frederick Bridge), in addition to the piece named above. No other music, except the Graces and the National Anthem, was performed.

The following acrostic in sonnet form appeared in the programme:

'House of Novello' (1811-1911).

High on the shoulders of Latona's son,
Orbed with untarnished laurels, long ago
Uprose the Pioneer, whose records show
Suffused achievements, enterprise begun.
Exemplar he, through whom our Age has won

Oblations of sweet sounds, which must bestow
Far, and far off, Art's benisons, and throw

New fervent echoes, disallowed of none.
Over the years the Heirs of that great Sire,
Valiant in mood, enlarge his splendid way,
Edging the sphere's with Music's fair array.
Long with the Singing God may they conspire,
Lifting his lyre across the world, till they
Obsessed of Song, pass Swan-like, into Day!

Florence Gertrude Attenborough
('Chrystabel').

An Illuminated Address,

Introducing portraits of the three Founders of the House of Novello, viz., Vincent Novello, J. Alfred Novello and Henry Littleton, and of Alfred H. Littleton, the Chairman of the Directors, was presented during the evening.

The address is signed by the Chairman, the President of the committee, and the Honorary Secretaries. The names of the 240 supporters who joined the committee are also added. The following is the text:

We, the undersigned, being deeply interested in the welfare of the Art of Music in this country, desire to place on record our appreciation of the services rendered to that Art by the House of Novello.

Founded in the year 1811 by Vincent Novello, the House, during an entire century, has taken the lead in supplying the English-speaking people with music of every kind, including the works of the great masters, of the foremost British composers, and especially with Church and Choral Music, at prices within reach of the masses. It has thereby, in our opinion, contributed materially to the advancement of musical education, which has during the past hundred years been so marked a feature.

From time to time the House of Novello has also produced works of great importance, which, by fine appearance and typographical excellence, present worthy examples of the printer's art.

The Firm has, further, been closely associated with many practical Musical undertakings, aiding with both counsel and financial support.

This Centenary year of the Firm has been made memorable by the fact that Mr. Alfred H. Littleton has held the Office of Master of the Ancient City Guild, 'The Worshipful Company of Musicians,' and by the Firm's valuable services in the furtherance of the International Musical Society's Congress; and in the publication of the Music for the Coronation of their Majesties King George and Queen Mary.

We desire to congratulate the House of Novello on its past record, and to offer our sincere wishes for its abundant prosperity in the future.

A series of lectures is now in progress at the Athenæum, Muswell Hill, under the auspices of the Muswell Hill Musical Union. 'Sonata form' was the subject of the inaugural lecture by Mr. C. Egerton Lowe on November 10; the second, 'How to sing,' was given by Mr. Montague Borwell on December 16. Mr. Julius Harrison has arranged to speak on Debussy on January 20.

Church and Organ Music.

The Position of the Church Organist.

We have read with much interest, in the Monthly Report of the Incorporated Society of Musicians, a series of most ably written articles dealing with this question. The matter is treated exhaustively, and the melancholy conclusion arrived at is that the organist has no legal status, and that he is subject to the caprice of any new vicar or incumbent who may chance to be inducted to the living. Examples are given of cases in which the organist has invoked the aid of the law, and in each the vicar triumphs. The opinion of no less an authority than Sir Robert Phillimore only strengthens the vicar's case. To mention one particular instance, the parish church of Yeovil retained the services of one organist for a period of nearly forty years. At the end of that time the vicar, presumably a new one, instituted drastic changes, even to the extent of forbidding the organist to play voluntaries. A criminal suit brought by the vicar against the organist on his resenting these changes only resulted in the latter being condemned, with an admonition, in costs. It is of course impossible to fight against such obstacles as undoubtedly exist, unless some drastic change in ecclesiastical law be secured. The organists of the Free Churches are far more justly treated, for, as the article quotes, 'In the multitude of counsellors there is safety,' and the appointment of an organist by a committee is more likely to lead to a satisfactory understanding. We have always found it difficult to appreciate the justice of the fact that though an organist may be dismissed on the shallowest pretext by an incumbent, the latter should hold his appointment for life, except for a misdemeanour. Even then, the matter would obtain a deliberate inquiry. The organist has no such opportunity. That a change must come there can be little doubt, but there is still less doubt that the organist should strive to improve his exterior position in as many ways as possible. The study of another instrument, possibly the violin, or the cultivation of composition, would not only widen his horizon, but would probably render him less dependent upon his church appointment.

It is often urged that the organist's position gives him an advantage as a teacher in his district, but we feel sure that the really good all-round man would hold his own apart from that. There are no doubt some solid reasons for holding the office, as in the case of illness, but the often meagre stipend and the insecurity of the post go far to diminish such advantages. We said some time ago in these columns that the organist should in all ways strive to win the esteem and confidence of those under whom he works. We still urge that advice, and it is certain that tact will often do more than anything else to clear the way for those friendly relations we all desire.

If the number of young men who insist on becoming organists increases at the present rate, there may come a time when some united action will succeed in giving the organist at least a chance of speaking in his own defence, and of being impartially judged. Would not the good offices of such a body as the Royal College of Organists carry weight in such a worthy cause?

A new organ has recently been built by Messrs. Rushworth & Dreaper, of the Cathedral Organ Works, Liverpool, and erected by them in the Parish Church, Bromborough, Cheshire. It consists of three manuals and a Pedal organ, and each is well designed in its tonal scheme. The action of the manuals, pedals, and the octave-couplers is pneumatic.

A new organ has been built by Messrs. J. W. Walker & Sons for Khartoum Cathedral and, though small, presents features of some interest. The instrument is very specially constructed to withstand the extreme climate, mahogany being extensively used for the wood-work, all joints being dry. Reed stops have been purposely omitted from the specification on account of sand storms, and throughout the construction has been of as simple a design as possible. The blowing is by hydraulic power, the engine being by Messrs. Watkins & Watson, of Islington. An opportunity of hearing the instrument was afforded on November 20, when Mr. R. Goss Custard gave an interesting recital, well displaying the capabilities of Messrs. Walker's work. The following is the specification:—

GREAT ORGAN—(CC *to* A, 58 *Notes*).

1	Open Diapason	8 feet	58 pipes
2	Dulciana	8 ,,	58 ,,
3	Wald Flute	8 ,,	58 ,,
4	Principal	4 ,,	58 ,,

SWELL ORGAN—(CC *to* A, 58 *Notes*).

1	Horn Diapason (derived bass)	8 feet	46 pipes
2	Stopped Diapason	8 ,,	58 ,,
3	Flute	4 ,,	58 ,,
4	Gamba	8 ,,	58 ,,

PEDAL ORGAN—(CCC *to* F, 30 *Notes*).

1	Bourdon	16 feet	30 pipes

COUPLERS.

1 Swell to Great.
2 Swell to Pedal.
3 Great to Pedal
4 Swell Octave.

Two composition pedals to Great Organ stops.
Two ,, ,, ,, Swell ,, ,,
Double-acting pedal controlling Great to Pedal coupler.
Pedal-board radiating and concave.
Balanced swell pedal.
Tracker action to manuals and pedals.

We have received an 'explanatory preface' and some specimen pages of a new Pointed Psalter which is shortly to be published by the Rev. Walter Marshall and Mr. Seymour Pile, the vicar and organist respectively of St. Patrick's, Hove. We await the appearance of the book with great interest, and should welcome any scheme which makes for the simplification of this important part of the church service. Hitherto, we think that similar efforts have too often resulted in exchanging one difficulty for another, but from a perusal of the pages sent us there seems to be a decided gain in simplicity. We cannot quite follow the editors in their desire to encourage the congregational singing of the Psalms. We know well the heinous nature of our offence, and that we shall bring down on our offending selves the wrath of every one who thinks it possible to turn a large number of persons, too often of very doubtful musical perception, into a trained choir. But it is useless to debate the point, and we can only add that if the forthcoming volume lightens, as we believe it will, the task of choir-masters, its appearance will be welcomed. A great point in its favour is that existing chants may still be used.

SPECIAL SERVICES.

Choir festival services were held at the Halifax Place Chapel, Nottingham, on November 19, the anthems being 'God so loved the world' (Moore) and 'Sing unto God' (Handel). In the afternoon, Sterndale Bennett's 'Woman of Samaria' was given. Mr. E. M. Barber conducted, and Mr. C. E. Blyton Dobson accompanied at the organ.

On Sunday, December 10, an excellent performance of Spohr's 'Last Judgment' was given at St. Mary Abbot's, Kensington, by the choir of the church. The soloists were Master Eric Bates, and Messrs. Jefferies, Acton, Ginger, Pearce, Toy, Lewis, and Burgess. Mr. Henry R. Bird was at the organ, and Mr. W. G. Ross conducted.

A special Advent musical service was held in the parish church, Shifnal, Shropshire, on Wednesday, December 13, when the Oratorio Choir sang 'Praise His awful Name' (Spohr's 'Last Judgment'); 'How lovely is Thy dwelling-place' (Brahms's 'Requiem'); and 'I praise Thee, O Lord' (Mendelssohn's 'St. Paul'). The performance was under the direction of Mr. W. Brennand Smith, organist of the church, who also played Mendelssohn's Sonata in C minor.

The cantata, 'Everyman,' by Cuthbert Nunn, was performed at St. Bede's Church, Liverpool, on December 13, under the direction of the organist, Mr. Ernest H. Smith.

ORGAN RECITALS.

Dr. A. W. Pollitt, St. Mary's, Liverpool—Pensée Printanière, *G. M. Dethier*.
Mr. Hanforth, Sheffield Parish Church—Prelude and Fugue in A major, *J. S. Bach*.
Mr. James Tomlinson, Public Hall, Preston—Sonata in C minor, *Reubke*.
Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Lamentation, *Guilmant*.
Mr. F. E. Wilson, All Saints' Church, Forest Gate—Scherzo from fifth Sonata, *Guilmant*.
Mr. R. E. Parker, St. Saviour's, Oxton, Birkenhead—Overture in E minor, *Morandi*.
Mr. Walter Hoyle, St. Michael's, Coventry—Pæan, *Harwood*.
Mrs. Arthur M. James, Ebenezer, Swansea—Concert Overture in C minor, *Hollins*.
Mr. Nelson Edwards, Colne Parish Church—Sonata da Camera, *A. L. Peace*.
Mr. F. Monk, St. Peter's, Chertsey—Meditation in a Cathedral, *Silas*.
Mr. A. E. Jones, Town Hall, Bolton—Marche des rois Mages, *Dubois*.
Dr. A. P. Alderson, Parish Church, Kingston—Fantasia on 'Urbs Beata,' *Faulkes*.
Mr. Albert E. Workman, Hoylake Presbyterian Church—Fanfare, *Lemmens*.
Mr. B. Langdale, St. George's Church, Barnsley—Concert Overture in C minor, *Hollins*.
Mr. F. C. W. Hunnibell, St. James's, Tunbridge Wells—Pastoral Sonata, *Rheinberger*.
Mr. Reginald Waddy, Emmanuel Church, Mannamead, Plymouth—Air on Holsworthy Church Bells, *S. S. Wesley*.
Mr. C. E. B. Dobson, Nottingham Central Mission—Sonata, *Basil Harwood*.
Mr. Frank H. Mather, St. Bartholomew's Church, Brooklyn, N.Y.—Offertoire in C minor, *J. Grison*.
Mr. H. Whalley, Peebles Parish Church—Theme (varied) in G, *W. Faulkes*.
Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata No. 5, *Rheinberger*.
Dr. G. J. Bennett, Lincoln Cathedral—Fantasia in F minor, *Mozart*.
Mr. Herbert Hodge, St. Stephen's, Walbrook—Requiem Æternam, *Harwood*.
Mr. S. Philip Thornley, Dysart Parish Church—Pastorale and Scherzo Symphonique, *Guilmant*.
Mr. Albert Orton, Walton Parish Church, Liverpool—Second sonata, *Mendelssohn*.

THE NEWLY-FOUND BEETHOVEN SYMPHONY.

By Charles Maclean.

Francis Bacon (wrongly called Lord Bacon, by the *profanum vulgus*) wrote: 'If a man will begin with certainties, he shall end in doubt; but if he will be content to begin with doubts, he shall end in certainties.' Within the last five months Berlin began with much certainty about a newly-found Beethoven love-letter, and Jena soon demonstrated that both publisher-editor and music-critic in that case had been hoaxed by a modern forgery (see *Musical Times* of November, 1911, page 714). Jena itself, on the other hand, has for some years past had its own discovery, in the form of an early Symphony by Beethoven, preceding the 'Nine,' and illustrating in an important manner the development of his genius; has exposed this matter to all manner of searching investigations; and has finally, about a month back, given the Symphony for publication with a complete confidence that it is genuine. With this juxtaposition of events, the public

may incline to be shy. 'Brent child of fire hath much drede.' As far as can be done in a short note the present remarks will state what has happened about the Symphony, and set out the evidence for its authenticity.

Fritz Stein, born 1879 at Heidelberg, is now thirty-three years old. Beginning life as a theological student, he took to music when twenty-three, as assistant to Philipp Wolfrum (1854—), the Heidelberg organist-composer, whose 'Weihnachts-mysterium' was performed in English at Hereford Festival in September, 1903 (see *Musical Times*, October, 1903, page 671). In 1906 Stein secured an independent appointment, succeeding Karl Ernst Naumann (1832-1910), who retired, as University music-director, town-organist, and local conductor, at Jena. Here he showed activity and ability. An 'Academy Concert Society,' a sort of musical club attached to the University, founded 1769, still flourishes at Jena. In the Society's music-cupboard Stein came across a set of symphony orchestra-parts, purporting (see later) to be by Beethoven. He carried this subject about with him for years, seeking a score (which has not been found), and making historical researches. He compiled a score from the parts. He submitted the facts to various experts. At the London Congress of May, 1911, he read a paper and played the Symphony on the pianoforte. In the International Musical Society's Quarterly Magazine for October, 1911, he published a detailed article setting out all his grounds, and affirming his conviction that the Symphony was Beethoven's. This last year Messrs. Breitkopf & Härtel, of Leipsic, have acquired all the publicational rights, and have now published the Symphony in score and parts, in miniature score, in pianoforte-solo arrangement, and in pianoforte-duet arrangement. The first of these last two is by Otto Singer, of Leipsic, and the second is by no less a person than the redoubtable Max Reger, of Leipsic.

The evidence for authenticity is in brief as follows: (*a*) Beethoven (1770-1827) was in Bonn till 1792, and then moved to Vienna. Experts say that the parts are of the close of the 18th century, and that they are probably by a non-Jena copyist, and so 'imported' into Jena. In the bulk of the parts there is an absence of any composer's name, which is not unnatural if a score accompanied them. But on the second violin part is written 'Par Louis van Beethoven,' and on the violoncello part 'Symphonie von Bethoven' (the old pronunciation, *i.e.*, Bethoven). These names are entered in by the same copyist who wrote the parts, and *at the same time*. Now, our Beethoven was an almost unknown person at that date, and it could not have been worth any person's while to make a fraudulent contemporaneous entry. The idea of mistaken entry on the part of a copyist taking parts out of a score is, almost for the same reason, essentially improbable. This about the entry on the two parts is the primary evidence; the rest is corroborative. (*b*) Correspondence is found between one Bartholomäus Ludwig Fischenich in Bonn and Schiller's wife, then living at Jena, showing that Fischenich specifically sent for her inspection works of large dimension of the then youthful Beethoven, just about the time when the latter was moving from Bonn to Vienna. 'Grove,' by-the-bye, strangely calls this lady Schiller's sister. (*c*) Young Christoph von Breuning, eldest son of the Bonn widow, whose house was a second home to Beethoven, matriculated at Jena on November 11, 1793, and nothing is more probable than that he helped to introduce to the University club concerts the work of his friend, who was just about his own age. (*d*) Beethoven's 'First Symphony,' Op. 21, came out in Vienna on April 2, 1800, when he was thirty years old, and was almost his first publicly-produced orchestral work. Considering his well-known habits of preliminary exercise and study, it is almost incredible that he actually wrote no Symphony before that, and the discovery fills in this sense a historical gap. (*e*) A perusal of the score will show the most cursory observer that, if the work is founded on Haydn's general style, especially on Nos. 5 and 7 of the 'London' symphonies, it is also replete with idioms which occur in Beethoven's acknowledged later works. (*f*) On the principle of elimination one might ask, if this work is not Beethoven's, What other composer was there of the end of the 18th century who could have written it?

FRAU 'LILY' WACH.

MENDELSSOHN'S YOUNGEST DAUGHTER.

Many of our readers will be interested to learn some particulars regarding Frau Geheimrath 'Lily' Wach, the last surviving child of Felix Mendelssohn Bartholdy, who was born at Liepsic on September 19,

1845. After her father's death she lived first in Berlin with her mother, and after the death of the latter with her grandmother, Mrs. Jeanrenaud, *née* Souchey, at Frankfort-on-Main. There she was educated at home as a member of the French Protestant congregation, under the care of the pastor, M. Bonnet, by whom she was both confirmed and married, and who also baptised her eldest son. Like her father she was much attached to England, where, besides a married sister—the late Mrs. C. Victor Benecke—she had many friends. Her first visit to this country was in 1862, and she was here frequently. She spoke English with no less facility than French, and was intimately acquainted with the literature of both countries. On March 23, 1870, she married Professor Adolph Wach, then at Rostock, later at Tubingen, Bonn, and Leipsic.

In music her taste was classical with naturally a particular interest in, and love for, the works of her father. She had a large circle of musical friends, including the late Dr. Joseph Joachim, Mr. and Mrs. H. von Herzogenberg, and many others. At Leipsic, where Prof. Wach is a Director of the Gewandhaus Concert Society, their home was for years the scene of many musical gatherings.

Mr. Oliver E. Fleet Cobb, with whose family the late Frau Wach was on intimate terms, sends us some interesting extracts from her recent correspondence.

On January 20, 1909, writing with reference to a photograph of her father's grave, she says:

I am sending off to-day the photo—it has been taken on purpose for you last week and shows the white cross of Silesian marble with my father's name, as it is now. I think you will be able to read the names and date quite easily—Next the cross, on the left hand, is the small monument of a child's grave of eight years; my little brother Felix, who died of scarlatina in 1851 is buried there. To the right is Fanny Hensel's tombstone, *née* Mendelssohn-Bartholdy, died May 14, 1847. . . . . My mother's grave is in Frankfort-on-Main, where she died of consumption, September 25, 1853, at her mother's house.

On April 15, 1909, writing from Leipsic, she says:

I want to thank you very warmly for the lovely surprise you so kindly thought of giving me on Easter Sunday morning. It really seemed a wonder how the blooming roses, lilies and violets could have come from Sidcup, Kent, to the Goethestrasse in Leipsic, and without losing their freshness and sweet scent!!! But what pleased me even more than this miracle and mysteriously quick communication, was to feel that I had to thank my *father's* memory for this tribute of kindly feeling. I hope the photograph of my old face has arrived just in time to thank you for remembering me and am with kind regards to Mrs. Fleet Cobb.

Yours very sincerely, LILI WACH.

Mr. Fleet Cobb informs us that Frau Wach's last visit to England was in October, 1897, when she came over to attend the funeral of her sister, Mrs. C. V. Benecke, at Barnet.

From 1880 until her death in her sixty-sixth year, on October 15, 1910, Professor and Mrs. Adolph Wach regularly spent the summer months at 'Ried,' their châlet at Wilderswil, near Interlaken; and here she died, leaving three sons and three daughters, and was buried at Gsteig, Interlaken, on October 18, 1910.

In a letter Mr. Fleet Cobb had at the time, Mr. Felix Moscheles (Mendelssohn's godson) says, 'I shall always remember her as a lovely, ideally beautiful girl and charming woman.'

Dr. A. Mendelssohn Bartholdy, her son-in-law, writing to Mr. Fleet Cobb on November 16, 1910, says: 'In fact, her mind was in the last months almost exclusively occupied by thoughts of her English friends . . . and of the old ties between your country and her family.'

M. CAMILLE SAINT-SAËNS'S 'DÉJANIRE.'

By M.-D. CALVOCORESSI.

M. Saint-Saëns's opera, 'Déjanire,' performed at the Théâtre de l'Opéra, is, according to the composer's express assertions, to be his last. The French master, now over seventy-six years of age, whose career has been an unusually long and active one, is well entitled to rest. But he shows, in mind and body, so marvellous a briskness (one remembers that not long ago he went to Heidelberg for the Liszt centenary, and took part in the celebration concerts as a pianist) that it is yet possible he may change his mind, if only for combativeness' sake.

M. Saint-Saëns, an optimist and, in his own way, a humorist, remarked not long ago that some people called him the greatest of living composers, and others anathematized him as a dull old fogey—thus establishing a balance. Being satisfied that the modern tendencies of musical art are depraved and deplorable, he may yet be tempted to assert the rights of the forms he believes in, never caring whether he is sneered at by juniors. Sneers cannot touch him in the least; he has a firm conviction that in the hands of the younger generation music is running astray. He shows as much, not only by strictly adhering, as a composer, to non-modern methods, but by the tone of almost all the essays or articles that he writes. Be they on the most general subjects, like the question of prose *versus* poetry in opera-books, or on tonality, or on the ballet, they all include, like a *delenda Carthago*, some satire against modern tendencies.

This, coming from M. Saint-Saëns, was at first rather unexpected; for the now ultra-conservative composer has in his time been hailed—and deservedly—as the leader of the progressive party in music. He is one of the founders of the French school of symphonists and writers of chamber-music. A sturdy champion of Liszt's innovations, he has ever proclaimed their import as examples which he himself has striven to follow. In 1871, he helped to create the Société Nationale de Musique, whose concerts for forty years have so well forwarded the cause of the French school. But now M. Saint-Saëns, who had halted almost as soon as the current of which he was one of the generators had begun to spread, has raised the cry of alarm, and wages lustily, if strategically, war against 'Franckism' and impressionism alike. 'Déjanire' is to be understood as exemplifying both his creed and his strategy; he has written it not only as a work after his own heart, but as a set-off against all that he blames. In fact, there is no other explanation for it. 'Déjanire' is a deliberate attempt to write in Gluck's style—except, of course, that the orchestral treatment is modern—but with a difference: as it is, one cannot overlook the fact that Gluck, from beginning to end, proved a revolutionary, as have been all the musicians that are to-day's classics. Sainte-Beuve said that 'in art truly *created* expression alone counts.' If this severe but legitimate standard be applied, it is to be feared that 'Déjanire' will not be appraised any higher than 'L'Ancêtre,' 'Les Barbares' or, in short, the greater part of what the composer has written of late. On the other hand, admirers of M. Saint-Saëns will find reason enough to enjoy once again the elegance of his writing and the technical skill that has made him famous.

The Opéra has done its best to ensure 'Déjanire's' success, which however is but moderate. The excellent artists Mlle. F. Litvinne and M. Muratore impersonate Déjanira and Hercules, supported by Mlles. Gall and Charny and M. Dangés.

LONDON OPERA HOUSE.

By HERMANN KLEIN.

So far, Mr. Oscar Hammerstein has done a great deal better than was expected. Indeed, he has done so well during the opening month of his season that, if he can keep up the pace, he will quickly falsify the predictions of all the Zadkiels and Old Moores of the operatic world. The fact that these were for the most part extremely pessimistic only served (as I hinted would be the case in the last number of the *Musical Times*) to spur the American impresario on to higher deeds of emulation. He may be disappointed that he cannot flaunt in our faces a list of subscribers comparable with that of Covent Garden in the regular season, which no one but himself could have ever been sanguine enough to imagine possible; yet assuredly he is secretly elated when, night after night, opera-lovers besiege the doors of his new theatre in crowds and betray a very genuine interest in, as well as unmistakable approval of, the kind of performances that he is offering. 'Quo Vadis' has to a certain extent 'caught on'; while if 'William Tell' and 'Norma' have not repaid the expense of revival, 'Rigoletto' and 'Faust' unquestionably have done so—

the former owing chiefly to one of those happy *trouvailles* which occasionally reward the operatic manager even as a large nugget rewards the prospector for gold in a 'claim' that has not been exhausted.

The 'find' in question was Miss Felice Lyne, a youthful soprano from Kansas, U.S.A., who made her débût in grand opera as Gilda on November 25, and awoke next day to find herself famous. I did not hear Miss Lyne until her second appearance in the same character, but was then much struck by the charm and power of her organ, the spontaneity and grace of her singing, the general girlish sincerity and dramatic appropriateness of her impersonation. To call her as yet a star of the very highest magnitude would be to say too much. On the other hand it would be equally unwise to place a limitation upon the possibilities of a young artist whose natural gifts are so remarkable, whose musicianly intelligence is so exceptional, whose voice possesses a timbre of such haunting beauty, such unusual compass and strength, as are manifest in the case of Miss Lyne. Unless many good judges are greatly mistaken, this American débutante will go far. Meanwhile her delightful embodiment of Gilda, supported by the robust Duca of Mr. Orville Harrold and the histrionically superb Jester of M. Maurice Renaud, has been imparting to the 'Rigoletto' performance elements of attraction to which admirers of old-fashioned opera and brilliant vocalization have been only too glad to respond.

The 'Faust' revival was chiefly noticeable for a brightness and verve in the choral scenes that do not often distinguish the performances of Gounod's opera to which we are accustomed. It is good to see the incidents of the Kermesse acted as well as sung with the right spirit, while a chorus that can take an intelligent interest in the manner of Valentin's death is the exception rather than the rule. Obviously Mr. Hammerstein had taken more pains over these things than his setting of Marguerite's garden. The fair Gretchen herself had at the outset a pleasing and capable exponent in Mlle. Vallandri; later in the month the part was undertaken by Mlle. Isabeau Catalan. So, again, the rôle of Faust has been shared by Mr. Orville Harrold and Signor Ansaldi, and that of Mephistopheles by M. Francis Combe and M. Henry Weldon; while M. José Danse has further deepened, as Valentin, the excellent impression he made as William Tell.

The choice of 'Lucia di Lammermoor' for Miss Felice Lyne's 'second débût,' as the French call it, was doubtless governed by managerial considerations rather than an overwhelming desire on the part of the public to hear Donizetti's well-worn opera in a new setting. I suppose it is inevitable that a fresh and youthful 'star' shall give evidence of her vocal genius in a number of hackneyed rôles before appearing in the parts that interest us, and for which we need her most. In course of this round it is to be hoped that Mr. Hammerstein will afford Miss Lyne the chance of singing Juliette. Petite and pretty, as well as full of temperament, she will look the Italian heroine as have few opera singers since Patti; and the music should suit her to perfection. Meanwhile her Lucia may be characterized as a very remarkable achievement for one so inexperienced in the art of the stage. Not merely by her singing, which was replete with dramatic sentiment even when indisposition interfered with her intonation, but by some singularly original touches in her treatment of the Mad Scene, Miss Lyne proved herself an artist of quite unusual calibre. The richness of her tone in the medium register and the ease and spontaneity with which she produces it are not less surprising than the beauty and power of her head-notes. In fact, here would seem to be the successor to Melba and Tetrazzini for whom the world is looking. Not since the days of Fancelli and Ravell has a tenor been heard in London so lavish, so unsparing of his high C's and C sharps as Mr. Orville Harrold. He made altogether a splendid Edgardo, and his acting was not perhaps more conventional than such a conventional part compelled. But as a rule he would do well to leave a little more strength in reserve for the broad melody and soaring phrases of the final 'Tu che a Dio,' which is in more senses than one the true climax of an Edgardo's career.

After licensing Strauss's 'Salome,' the Censor could no longer consistently withhold permission for the performance of Massenet's 'Hérodiade,' in something like its original shape. On December 14, Mr. Hammerstein took full advantage of the opportunity. He could not conceal the weaknesses, the lack of inspiration and dramatic grip that are inherent in Massenet's early score; but he has made one inclined to pass these over for the sake of many moments of melodic charm and a wealth of spectacular grandeur that far exceeds in richness and beauty any display witnessed in an opera house in this country since the days of Augustus Harris. The Temple and the processional scenes are magnificently done, and, if the details of Jewish ritual are purely imaginative, they are at any rate impressive, which is saying a great deal. Indeed, those who remember the Paris production of thirty years ago, and also saw the emasculated version put on at Covent Garden in 1904, will not hesitate to say that the new impresario has beaten both.

The characters of this opera may be Biblical in name, but there the identity practically ends. After all it is only the presence and the delineation of John the Baptist that really matter; and inasmuch as he is merely described in the bill as 'A Prophet,' and comports himself as a very ordinary human one at that, we are quite content not to associate him with the noble, towering figure recorded in the Gospels. In his operatic aspect he is capitally represented by M. Jean Auber, a highly efficient French tenor, whose voice came out exceedingly well in the prison duet with Salome. The latter had a lithe and graceful exponent in Mlle. Lina Cavalieri, who sang and acted with animation, albeit necessarily a colourless personage after the perverse, passionate creature of Strauss's opera. The part of Hérodiade introduced a new and intensely dramatic mezzo-soprano in Mlle. Marguerite d'Alvarez, an artist of Peruvian birth and Belgian training. She proved to be an admirable actress, and the possessor of a rich, warm, powerful organ, which she uses with skill and genuine dramatic instinct. Mlle. d'Alvarez had an extremely cordial reception. M. Maurice Renaud furnished an artistic presentment of Hérode, singing 'Vision fugitive' splendidly; and M. Henry Weldon made a competent Phanuel. The generally smooth presentation of the opera, under the guidance of Signor Luigi Cherubini, and the masterly stage-management of M. Jacques Coini, must not pass without mention.

Reviews.

Annals of the Irish Harpers. By Charlotte Milligan Fox. With illustrations.

[Smith, Elder & Co.]

All interested in the study of the Irish Harp will give a cordial welcome to the above work by Mrs. Milligan Fox, the energetic hon. secretary of the Irish Folk-Song Society. The 'Annals of the Irish Harpers' can claim a place in music libraries, and is mainly a narrative of Arthur O'Neil and Edward Bunting, with a fund of anecdotes respecting O'Carolan, Dingenan, Byrne, Keenan, Lyons, Heffernan, Hempson, Connellan, O'Cahan, Morgan, Duncan and other

eminent harpers of the 18th century. The life work of Edward Bunting has been obscured by the labours of Petrie and Holden, but his chief merit rests in the publication of his three collections in 1796, 1809 and 1840 respectively. Unfortunately his acquaintance with early printed collections of Irish music was limited, and his guesses at the age of certain songs excited unfriendly comment. For all that, his work in taking down and collecting ancient harp melodies has not been sufficiently appreciated, and it so happened that his second volume synchronized with the appearance of the first two numbers of Moore's Melodies.

Mrs. Fox has done her part of the editing of the Bunting and O'Neill manuscripts in an admirable fashion, and she has supplied numerous illuminating notes. However, many cryptic references might have been explained, and some of O'Neill's slips might have been corrected. Also the proof-reading has not been sufficiently attended to, and the spelling of Irish words is haphazard. 'Terence Mungan,' alluded to by O'Neill as having become Bishop of Limerick, was Charles Morgan, who changed his name (as well as his religion) to Warburton, and was appointed Bishop of Limerick on July 7, 1806, but he was promoted to Cloyne in 1820. Thomas Lewis O'Beirne, 'priest O'Beirne,' who also 'verted, was not chaplain to Lord Fitzwilliam, but to Lord Portland, in 1782. However, he did become chaplain to Lord Fitzwilliam in 1795, and was made Bishop of Ossory in the same year, being translated to Meath in 1798. A strange slip is making Dean Delaney, in 1743, become the husband of 'Mrs. Mary Delaney, a widow of literary and social distinction.' Of course, this should be 'Mrs. Mary Pendarves,' the widow of a man whose first wife was the celebrated Lady Dorothy Burke, who spoke the epilogue of 'Dido and Æneas' in 1689. There are six portraits, and the work is produced in excellent style by Smith, Elder & Co. It is dedicated to the Rt. Hon. The Earl of Shaftesbury, K.P., K.C.V.O., President of the Irish Folk-Song Society.

ORGAN MUSIC.

First Sonatina for the Organ. In A minor. By Sigfrid Karg-Elert.

Vorspiel und Liebestod ('Tristan und Isolde'). Arranged for the organ by John E. West.

Sursum Corda and Alla Marcia for the Organ. By John Ireland.

Morceau de Concert, for the Organ. By Alfred Hollins.

[Novello & Co., Ltd.]

To the many notable contributions of Mr. Karg-Elert to the organist's répertoire, there must now be added another remarkable work. It consists of two movements only, viz., Allegro moderato, and Andante molto (tempo di Ciacona). Though the themes of the first movement are not without beauty, the somewhat restless tonality is hardly compensated for by their development. We feel sure that the fame which undoubtedly awaits the Sonatina will be due to the second movement. The character of the Chaconne is admirably sustained. Commencing in A minor, the theme is treated in great variety of manner, this first section leading to the statement of the second (Tripelfughetta). Scope for a neat technique and careful phrasing is here found in plenty. The pedals are silent for several pages, only to enter later with splendid effect. The peroration of the movement should produce a truly magnificent display, the chord arrangement being of the most sonorous character. A rapid manual passage leads again to the concluding section in A major. The whole movement will serve to show the various tonal resources of a modern organ, while the technical necessities are perhaps not beyond the organist of average attainments.

Any organ arrangement of the famous Vorspiel and Liebestod from Wagner's 'Tristan und Isolde' must make extensive demands upon the skill of the player and the resources of the instrument. Mr. West has so far succeeded in gaining his effects by legitimate means, and the version should be acceptable enough. It is hardly the sort of music, fine as it is, which should be played in a church, its proper place being on a concert organ, and there is no reason why it should not make a great effect when under skilful hands.

Mr. Ireland's excellent and original pieces may be recommended as requiring an organ of moderate size, and they would serve well as voluntaries before and after service respectively. Their dedication to Sir Walter Parratt is an additional interest.

Mr. Hollins's 'Morceau' is in his best style, with its telling rhythm, graceful melody, and effective registration. A certain charm of harmonic progression is apparent in all he writes, and the piece is singularly happy in this respect.

The lost Iphigenia. A novel by Agnes and Egerton Castle.

[Smith, Elder & Co.]

The musical interest is foremost in this story. The authors have made a bold cast into the future, and have conceived Dr. Lothnar, a second and greater Wagner, with Frankheim as a second and greater Bayreuth. Straussian influence is suggested in the Master's choice of 'Prometheus,' 'Iphigenia' and 'Phèdre' as three of his principal works. The authors withhold, however, their prophetic insight into the nature of the super-music of the future. They wisely eschew technicalities and almost disappoint us by not committing a single solecism. They might at least have told us the fate of the whole-tone scale.

The Eternal God is thy refuge. Anthem by John E. West.

[The H. W. Gray Co.]

Mr. West's Church music is invariably distinguished by high musicianship, excellent and effective vocal writing, and an interesting independent organ part. This anthem is certainly no exception, and as it lies within the scope of most choirs of any experience, it will no doubt attract attention. It admirably suits the spirit of a Church Festival or other important service, or would serve for general use.

SONGS.

Galloping Dick. Some perfect rose. By Percy E. Fletcher.
Fairy voices. By Ernest Newton.

[Novello & Co., Ltd.]

It is some time since so good a song of the 'rollicking' class as Mr. Fletcher's 'Galloping Dick' has been put forth, Mr. Rothery's verses are admirably turned, and have a lilt of their own which the composer's swinging six-eight time heightens irresistibly. The refrain that occurs after each verse is an obvious invitation to all and sundry to 'join in.' The sentiments expressed are those common to all vocal highwaymen, and of course bold, bad Dick is a baritone or bass.

Considering the otherwise blameless character of Mr. Fletcher's pleasant, melodious song 'Some perfect rose,' the key-system is somewhat surprising. The words give the clue to the composer's intention. Their growing ecstasy is represented by a verse in G major, a verse of modulation, and finally a third verse in the full radiance of A flat, in which key the song closes.

Mr. Ernest Newton's 'Fairy voices' is well-timed, and doubtless many a star-tipped wand will wave to its innocent strains before the pantomime season is over. It has a pretty tune, which has been adapted to the needs of both soprano and contralto fairies.

BOOKS RECEIVED.

The theory of music for student teachers. By James Rogers. Pp. 186. Price 2*s.* 6*d.* (London: J. Curwen & Sons.)

Music and Nationalism. By Cecil Forsyth. Pp. vii. + 359. Price 5*s.* (London: Macmillan & Co.)

The Aristoxenian theory of musical rhythm. By C. F. Abdy Williams. Pp. xvi. + 191. (Cambridge University Press.)

Style in musical Art. By C. Hubert H. Parry. Pp. xii. + 438. Price 10*s.* (London: Macmillan & Co.)

A Dictionary of musical terms. By E. F. Cook. Pp. 276. Price 3*s.* 6*d.* (London: Henry J. Drane.)

The Oxford Book of German verse. Edited by H. G. Fiedler; preface by Gerhart Hauptmann. Pp. xii. + 596. Price 7*s.* 6*d.* (Oxford: The Clarendon Press.)

Hints on singing. By Manuel Garcia. Translated from the French by Beata Garcia. With a new preface and additional notes by Hermann Klein. Pp. 75. Price 3*s.* 6*d.* (London: Ascherberg, Hopwood & Crew.)

Correspondence.

BEETHOVEN'S CHORAL SYMPHONY.

THE METRONOME RATE OF THE TRIO.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The interesting letters of Sir Charles Stanford on Beethoven's Ninth Symphony, which appeared in *The Times* of October 30 and November 1, have only lately come to my notice.

We must accept Sir Charles Stanford's account of what Beethoven actually wrote with regard to the speed of the Scherzo and Trio, viz., that the dotted minim of the Scherzo is to be equal to the undotted minim of the Trio, both being = 116; but it would appear that the conclusion of the matter is by no means certain. There are considerations which it is impossible to place on one side, and which point to the likelihood of a 'primitive error.'

Your 'Occasional Note' in the December issue of the *Musical Times* alluded to these considerations, which are, shortly: (1) the Stringendo of eight bars, leading up to the Trio from the Scherzo; (2) The change of description as between the two sections—the Scherzo being marked *Molto vivace*, the Trio, *Presto*.

1. The writer of 'Occasional Note' suggests that the presence of the Stringendo need not trouble us, that it does not necessarily lead up to a faster beat at the Trio: 'It was Beethoven's delightful way to lead to the unexpected.' Yes! but does it not rather lead to the 'expected'; and is not the 'expected' plainly indicated by the change to *Presto?* Surely the Stringendo can scarcely mean less than that Beethoven did intend the Trio to go faster than the Scherzo!

2. If Beethoven really intended the *Presto* to go at the same pace as the *Molto vivace*, why did he make use of the two terms? Why, if he wanted to make sure, did he not simply say *Tempo primo*, or *L'istesso tempo?*

And when (1) and (2) are taken together, as they are together in the work, a strong doubt is thrown on the interpretation of the metronome mark, which we may admit Beethoven did actually write into his MS. at Berlin.

Dr. McNaught, in his letter, quoted from the *Westminster Gazette*, says that he has never heard any conductor take the Trio at double the rate indicated in Beethoven's MS. I hope not, indeed! For myself—and, I believe, for many others—I dare to say that I have not any confidence either in the mark 𝅗𝅥 = 116 which the publishers, as a rule, have adopted, or in the ♩ = 116, which Beethoven seems to have written. Both are plainly wrong, the one too fast, the other too slow; and the two considerations dealt with above must be allowed due weight in settling what should be a just view of Beethoven's real meaning.

Sir Charles Stanford's first letter appears to say that Beethoven's metronome marks are to be found in the original edition. In passing, though it matters little, it may be stated that the copy of the original edition, published by Schott in 1826, which is in the Cambridge University Library, and the plates of which are numbered 2322, has no metronome marks at all! Sir Charles, no doubt, refers to a later 'state' of this original edition.

In connection with this interesting difficulty, or error, whichever it is, your readers may be glad to hear of a positive blunder which appears in every pianoforte arrangement of the Ninth Symphony which I have seen in print. In the tenth bar from the end of the first movement there occurs a strange chord, viz., a dominant minor thirteenth on a tonic pedal (C♯ FA, with a D somewhere below).

Every one of the pianoforte arrangements, whether by Winkler, Czerny, Ulrich, Tours, Pauer, Reinecke, and even Liszt, gives this extreme harmony incorrectly. One or two, *e.g.*, Louis Winkler and B. Tours, give an emasculated version of the chord without the F; but the rest content themselves with presuming a repetition of the chord which appears four bars earlier, and of which the central note is E. It is truly astonishing that a man of Liszt's calibre should have made such a mistake, and only a little less so that Pauer and Reinecke should do the same—a curious example of carelessness and deafness combined; for all of these eminent persons must have read the score wrong, and (worse) must have never heard the chord right at the many performances which doubtless they had the privilege of attending.

I was able to point this out before a large audience at Cambridge on February 28 of this year, when I gave the first of two lectures on the Choral Symphony in connection with the performance conducted by Sir Henry Wood on March 16.

Yours faithfully,

E. W. NAYLOR.

(*See* further on p. 18.—ED., *M. T.*)

Cambridge, December 2, 1911.

[P.S.—Since writing the above I have seen two arrangements which give this chord correctly: one is Aug. Horn's, for four hands; the other, strangely enough, by Pauer, a two-hand arrangement of earlier date than that for four hands named above. How curious that he should get it right first, and wrong later!—E. W. N.]

SCIENCE AND SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to Mr. Clifton Cooke's inquiry in your last issue, I have to state that I *have* made a dead cock crow, and hope to do so in public at one of my own lectures. My offer was originally made to the critic of the *Musical Times* and not to Mr. Cooke, who had no right to expect me at his lecture.

I am quite aware that the vowel E may be produced as stated by Mr. Cooke, but that does not prove that my advice is wrong. Both methods are possible. I have written to the author of the passage which I quote from a 'System of operative Surgery,' and he tells me that his reference was to the speaking voice only. In this respect, therefore, Mr. Cooke is correct; but when he says that my deductions 'are simply preposterous' it is very clear that he is writing without knowledge, for in another part of the same volume from which I quoted, we read of a patient who had lost not only the vocal cords, but also the whole of the larynx, and yet it is expressly stated that he could sing. Again, a French medical journal in my possession speaks of a patient treated by Dr. Gougenheim who was able to sing a scale after the loss of both vocal cords.

It is a matter of interest to note that in November, 1909, Dr. Marage, of Paris, presented to the Académie des Sciences a report of some of his laryngological experiments, and in it he states that he has come to the conclusion that the vocal cords do not themselves produce tone.

May I conclude by stating that I have lately been challenged to produce a person who can sing after the removal of one or both of the vocal cords? As I do not know any individual who has undergone such an operation, I should be grateful if any reader of the *Musical Times* could introduce one to me. I will undertake to give gratuitous training. It is possible that I may be mistaken, because the vocal cords form an important part of the vocal apparatus.

Yours faithfully,

Bechstein Studios,
Wigmore Street, W.

ERNEST GEO. WHITE.

[We have felt it necessary to compress Mr. White's letter. Some remarks on the topic will be found in our 'Occasional Notes.'—ED., *M. T.*]

THE ROYAL COLLEGE OF MUSIC.

The following awards have been made:—Council Exhibitions to Emmie Gregory (pianoforte); Bessie Jones, Marjorie Lockey and Lillie Chipp (singing); Antonio Piedra (violin); Edith M. Colam (violoncello); and Geoffrey Leeds (organ). The annual amount bequeathed by the late Edwin S. Dove for pupils who have distinguished themselves, was awarded to Cedric Sharpe (scholar); the Leo Stern Memorial Gift for violoncellists (£5 5*s.*) to James Pond (Norfolk and Norwich scholar); the Lesley Alexander Gift (£21) to Maurice Soester (violoncello); the Manns Memorial Prize (£4 10*s.*) to Philip Levine (scholar). The enterprise and efficiency that characterize the important public concerts of this College reached their highest point of the year in a performance of Beethoven's 'Choral' Symphony on December 14, under the direction of Sir Charles Stanford. This is referred to on page 18.

ALFRED MORGAN KINGSTON.

We much regret to have to record that Mr. Alfred Morgan Kingston died on Sunday, December 10. As his intimate friends knew only too well, he had for some time past been suffering from heart trouble. It was this distressing complaint that carried him away after a short cessation from journalistic work.

Mr. Kingston was on the musical staff of the *Daily Telegraph*, and in that capacity he earned a reputation for accuracy, breadth of view, and kindly sympathy for all genuine and earnest musical effort. Many young artists have been cheered by his pen without knowing the generous personality that guided it.

Mr. Kingston was born on March 1, 1860, in Chancery Lane, where he lived for twenty-five years, until the death of his father, Alfred Kingston, who was Assistant-Keeper of H.M. Public Records. He was educated at King's College School, and later at Framlingham College. He was a member of the Civil Service Musical Society, and for many years sang in the Sunday evening choir at Westminster Abbey. In his

(Photograph by the Gainsborough Studio, 309, Oxford Street, W.)

early days he was an official in the Coal Dues Office, and when this office was abolished in 1890 he retired on a pension. He was a nephew of the late Mr. Beatty Kingston, once a brilliant writer on the staff of the *Daily Telegraph*.

All who knew him will endorse the following testimony of the chief of the musical staff of the paper they both served: 'Generous and unassertive in all he did was Morgan Kingston, almost to a fault, and in my experience no man ever knew better his own limitations. Always keeping his mind concentrated on his work, he was loyalty itself in its performance, and was marvellously uncomplaining even when his failing health was giving him infinite trouble. In all things, whether athletic—as a swimmer he enjoyed at one time a wide reputation—or in his duty in connection with the *Daily Telegraph*, Morgan Kingston was the personification of all that was loyal. Simple in heart and true he was in a rare degree; and, full of the sense of dignity of his profession, entirely devoid of prejudice, endowed with an extraordinarily accurate memory, he was a colleague of inestimable value and a true friend whose worth was beyond price.'

It may be well to add that the deceased was not related to Morgan Kingston the singer.

THE 'COUP DE LA GLOTTE.'

Mr. Hermann Klein's 'Causerie.'

A large and interested audience gathered at Bechstein Hall on December 4, to hear Mr. Hermann Klein's 'afternoon causerie' on the Method of Manuel Garcia, with especial reference to the so-called 'stroke of the glottis.' Thoroughly misunderstood during the lifetime of its famous originator, this term has continued since his death to give rise more and more to laboured and futile discussion, besides, we fear, a growing measure of harmful misuse on the part of both teachers and students of the vocal art. The fact is, as Mr. Klein took early occasion to point out, that the French word *coup* was never meant to convey the sense imparted to it by the words 'stroke' or 'shock,' which Garcia's first English translator employed. Or, admitting either word to be scientifically accurate, it was so employed purely as a technical definition of a physiological factor in the act of phonation, as ascertained through Garcia's invention of the laryngoscope, and certainly never intended to be converted into a specific device—whether in its normal or in an exaggerated form—for procuring the clean attack of a vocal sound. As the lecturer plainly demonstrated in his own singing voice, the 'coup de la glotte' might be there in theory, but in actual practice it was not a thing to be felt or cognized by the student, much less heard by the listener in the shape of a palpable and noisy attack.

At the same time, Mr. Klein naturally regarded it as his duty to clear away the wrong interpretation put upon Manuel Garcia's suggestion ('Hints on Singing,' page 13) that a 'slight cough' may be used to ascertain the whereabouts of the glottic lips. He said he had failed to understand how the writer of the article on 'Singing' in 'Grove's Dictionary' could possibly have arrived at the conclusion that this was meant to imply that Garcia had 'insisted upon what he himself described as a "very slight cough" before a note, in order to secure a distinct attack upon it.' An illustration of what would be the result of such a mode of attack was given by Mr. Klein, and made the impossibility of the idea sufficiently manifest. Obviously, the coughing action was intended merely to aid the student to locate the presence and position of the glottis. On the other hand, the 'stroke' (if there be no better English word for it) was simply the term applied to the initial explosion following upon the release of the air compressed beneath the lips of the glottis (or vocal cords), thus starting the first of the waves at the actual pitch required for the note. The control of this imperceptible action yielded the perfect attack.

Most eloquent, perhaps, of all the arguments brought forward by Mr. Klein was his statement that Garcia had never, either at the outset or at any time during his four years' period of study, taught him the use of the 'coup de la glotte.' He sang a few bars of 'Dalla sua pace' in two different ways to show how Garcia made him employ the proper attack, instead of the insidious slur up to the note in the phrasing of a difficult passage. A rendering such as this would have been quite impossible had the singer been trained to approach a tone with the kind of click adopted by certain teachers, and unfairly caricatured twenty years ago by a famous baritone in the presence of Manuel Garcia himself. To show what the latter thought of this exhibition, Mr. Klein brought forward and read some hitherto unpublished comments written to him by his master at the time, and both these and his reproduction of the caricatures proved clearly enough how sadly the master's words had been misconstrued.

In the course of his 'Causerie' the speaker also quoted extracts from the 'Observations on the Human Voice,' submitted by Garcia to the Royal Society on March 22, 1855, wherein the word 'shock' or 'stroke' is first employed as a translation of the French *coup*. This purely scientific paper demonstrates the trend of the author's mind and the absolute freshness of his discovery in the following description of the glottic action in singing:

'The ligaments of the glottis . . . present a resistance to the air. As soon as the air has accumulated sufficiently, it parts these folds and produces an explosion. But at the same instant, by virtue of their elasticity and the pressure from below being relieved, they meet again to give rise to a fresh explosion. A series of these compressions and

Ask, and it shall be given unto you.

SHORT ANTHEM.

Luke xi. 9, 10. Composed by THOMAS ADAMS.

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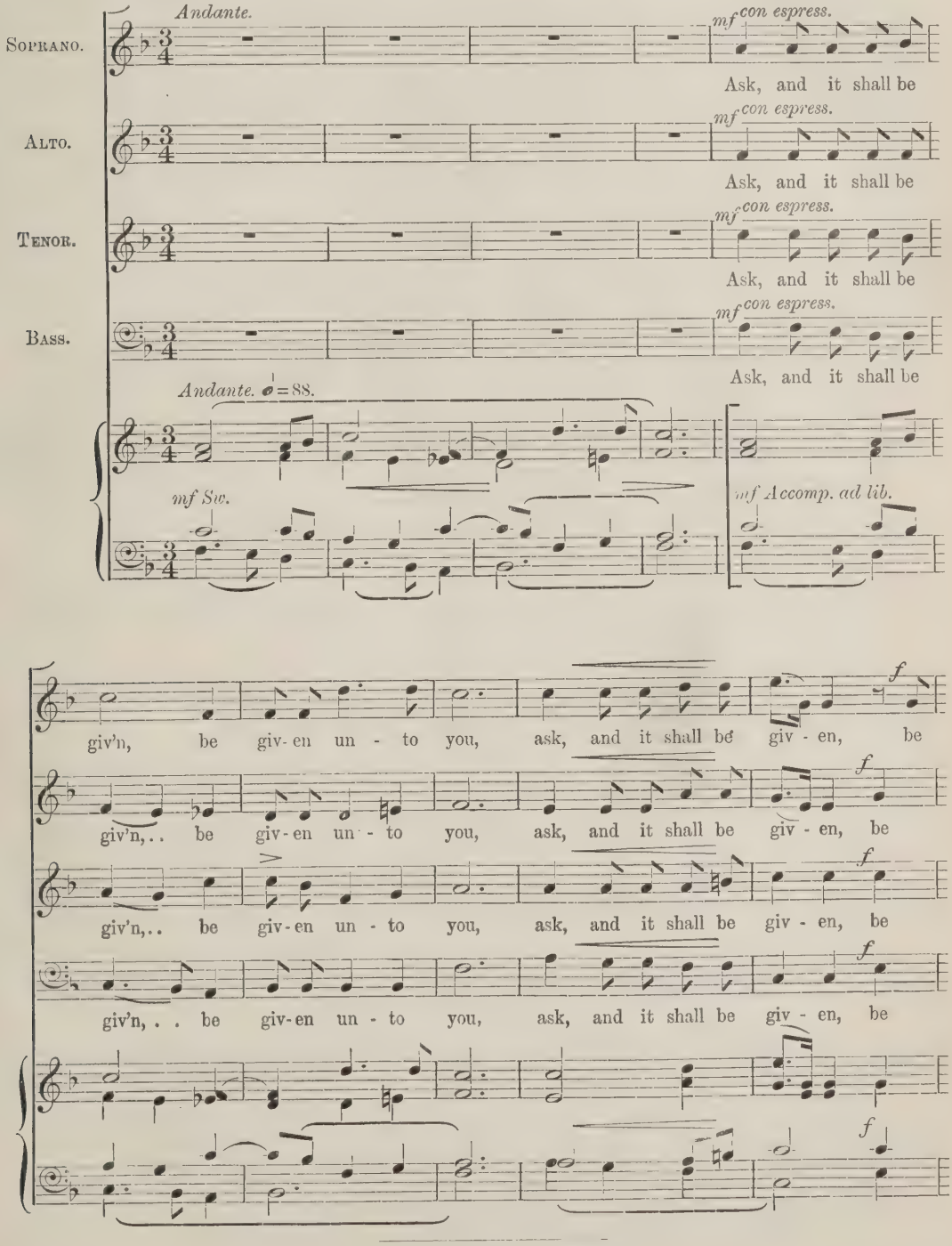
Andante.
SOPRANO.
ALTO.
TENOR.
BASS.
mf con espress.
Ask, and it shall be
Andante. ♩ = 88.
mf Sw.
mf Accomp. ad lib.
f
giv'n, be giv-en un - to you, ask, and it shall be giv - en, be
giv'n,.. be giv-en un - to you, ask, and it shall be giv - en, be
giv'n,.. be giv-en un - to you, ask, and it shall be giv - en, be
giv'n, . . be giv-en un - to you, ask, and it shall be giv - en, be

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mp
f
giv-en un-to you; seek, . . . seek, . . . seek, and ye shall find,
giv-en un-to you; seek, . . . seek, . . . seek, and ye shall find,
giv-en un-to you; seek, . . . seek, . . . seek, and ye shall find,
giv-en un-to you; seek, . . . seek, . . . seek, and ye shall find, . . .
p rit. a tempo. mf cres.
seek, and ye shall find; knock, and it shall be o-pened, be o-pened un-to
seek, and ye shall find; . . knock, and it shall be o-pened, be o-pened un-to
seek, and ye shall find; . . knock, and it shall be o-pened, be o-pened un-to
seek, and ye shall find; knock, and it shall be o-pened, be o-pened un-to
poco rit. molto cres. ff a tempo.
you, be o-pened un-to you. . . . Ask, and it shall be giv-en
you, be o-pened un-to you. . . . Ask, and it shall be giv-en
you, be o-pened un-to you. . . . Ask, and it shall be giv-en
you, . . be o-pened un-to you. . . . Ask, and it shall be giv-en
f Org.
Ped.

This Supplement is part also of the January issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 42.

INTERNATIONAL MUSICAL COMPETITION, PARIS—May 26, 27, 28.

The arrangements for this great event in the competition world, which is being organized by the Council of the City of Paris and is under the patronage of the French Government, are taking shape.

DATES.

The dates originally announced were May 25 (Saturday) to May 27 (Whit Monday). The representations made by us and others that the British choirs would not care to compete on Sunday have led to the following alterations:—

Sunday, May 26.—Opening of the competition. Chiefly foreign bands and choirs.
Monday, May 27.—British and other choirs.
Tuesday, May 28.—Other classes in which it is hoped British choirs will take part.

CLASSIFICATION OF SECTIONS.

The classes that appeal to British musical organizations are:

MALE-VOICE CHOIRS, BRASS AND MILITARY BANDS.
In five divisions (nine sections).

Division of excellence	One	section
,, superior	,,	,,
1st division	1st	,,
	2nd	,,
2nd ,, ...	1st	,,
	2nd	,,
3rd ,, ...	1st	,,
	2nd	,,
	3rd	,,

FEMALE-VOICE CHOIRS (without accompaniment).

Division of excellence	One	section
,, superior	,,	,,
1st division	,,	,,

MIXED-VOICE CHOIRS (S.A.T.B.) (with and without accompaniment).

Division of excellence	One	section
,, superior	,,	,,

The divisions and sub-divisions are not quite intelligible to organizations in this country. They have grown out of the French system of classification at their numerous competitions for male-voice choirs. It is difficult to see how our choirs are to choose the particular section they shall enter. The first-prize winner in, say, the chief class at Little Slocombe might be at the bottom of the second class list at Morecambe or Blackpool. In the end, we expect that our choirs will have to be permitted to enter what class they like. But it must be noted that they can only enter for one section in each general class. It is suggested that in the male-voice class the British choirs should enter in the 'Superior' class. The 'Excellence' class is for very large choirs.

If the entries in any section are too numerous to be heard by a single jury, they will be divided into groups, each of which will have equal prizes.

NEW SOCIETIES BARRED.

No entry from a Society formed for the purpose of competing at this contest will be received. Entries will only be received from Societies founded before January, 1911 (not 1912).

ENTRANCE FEES.

These range from £1 7*s.* to 8*s.*, and the amounts paid will be returned to all Societies that compete. All entries must be made and the fees paid by February 1—the latest possible date. Forms can be obtained from Mr. H. Bonnaire (see address, page 2).

TESTS.

Every Society will sing: (*a*) a stipulated piece, (*b*) an own-choice piece, and (*c*) a sight-test. The sight-test will be obligatory for French Societies.

(*a*) All the music for the (*a*) tests is or will be composed for the occasion. The Committee will distribute the copies gratis three months before the competition (February 26). English choirs will be supplied with copies with English words, and it is hoped also that tonic sol-fa copies will be available. We hear that M. Camille Saint-Saëns has composed the chief test for the male-voice choir, and that its subject is aviation! It therefore affords scope for some exciting music, if not for tragedy. It is said it will take twenty-five minutes in performance. If this is so it will be, so far as we know, the longest piece ever used as a competition test.

(*b*) The 'own-choice' piece must not be one by the performance of which a choir or band has gained a first prize within three years of April, 1912, and it must not exceed twenty-five minutes in performance. Three copies of the piece chosen must be sent to Mr. Bonnaire (20, High Holborn, London) one month before the competition.

(*c*) Skill in sight-singing is not taken into account in fixing the position of a choir for the prizes offered for the performance of prepared pieces. It is a separate class, and is obligatory only for French Societies, and optional for British Societies. This may be understood to mean that our Societies read too well, or that they cannot read at all.

We are informed that choral Societies in the higher divisions will have to read a 'solfege' (which suggests a piece without words) for four voices, and those in the lower divisions a test for *two parts*—a strange and not welcome arrangement. Five minutes will be allowed for the conductor (not the choir) to examine the sight-test. Instrumental Societies must furnish details of their instruments, so that proper parts can be prepared.

PARIS SOCIETIES—CHILDREN'S CHOIRS.

As already stated in THE RECORD, Paris Societies will not be allowed to compete against the visiting choirs. But there will be a special class for Parisians, and there will be school-children's competitions in which English and other school children may join. There will be no money-prizes in these classes, only trophies, &c.

PRIZES.

Money-prizes to the amount of £12,000 are offered. The amount may be increased to £20,000. The grand prize for male-voice choirs is £400. Other prizes are on the same liberal scale. The highest money-prizes for sight-singing are 800 francs (£32), which amount is offered to men's choirs, mixed choirs (accompanied section and unaccompanied section), and 600 francs (£24) to female-voice choirs; there are numerous smaller prizes in the lower divisions, and all through, in addition to the money-prizes, there are crowns, medals, &c. In the event of two Societies tieing for the first place, the first and second prizes are to be added and equally divided between the two Societies.

MISCELLANEOUS.

No conductor can direct more than one choir or band in the same section.

There will be prizes for conducting, consisting of medals and objects of art.

During the three days of the contest all other performances of music in the vicinity of the halls where the competitions are being heard will be forbidden.

Substantial reductions of fares have already been agreed to by the railway companies.

The adjudicators will include many of the foremost musicians in Paris. Dr. McNaught and Mr. Henry J. Iles have been invited to join the board. It seems evident that there will be a number of jurors in each section.

The Agent-General for Great Britain is Mr. H. Bonnaire of 20, High Holborn, London, W.C. He has been working very industriously in the endeavour to deal with a vast number of letters received.

Entries, accompanied by the entrance fee, must be sent before February 1 to Mr. Bonnaire, as above.

The order in which choirs, &c., will compete will be decided by a ballot which will take place at the Hôtel de Ville (the Paris Mansion House) on February 12.

Delegates will attend Societies in order to give them any assistance they may require. These delegates will be attached to the respective Societies during the whole time of their stay in Paris.

FREE CHURCH MUSICIANS' UNION.

November 23, 24, 25.

We note with gratification the success of the great competitive festival held by this organization at the Northern Polytechnic Institute. A high standard was realised in the musical programme, and entries were numerous. We give below a summary of the chief results. In all choral classes the second test-piece was left to the individual choice of the choirs:

SOLO CLASSES.

Soprano (gold medal)—Miss Marion Perrott.
Soprano and mezzo-soprano—Miss Hilda Leach.
Contralto—Miss Beatrice Woodmansee.
Contralto—Miss Edith Rhodes.
Tenor (gold medal)—Mr. Ernest Osborne.
Tenor—Mr. Sydney Bowers.
Bass and baritone—Mr. Charles E. Robinson.
Bass (gold medal)—Mr. Falkner Lee.
Pianoforte (gold medal)—Miss Amelia Flower.

ORCHESTRAS.

Test: 'Dawn' (A. E. Matt), and a work to be chosen by the orchestra.
1st. Finsbury Park Congregational P.S.A. (Mr. J. B. Shaw).
2nd. Trinity Men's Own (Mr. Thomas Hull).

MALE-VOICE CHOIRS.

Test: 'Love's folly' (Stanford).
1st. Willesden District Choir (Mr. J. S. Waddell).
2nd. Northampton Male-Voice Choir (Mr. W. C. J. Grant).

FEMALE-VOICE CHOIRS (Eight entries).

Test: 'In our boat' (Frederic Cowen).
1st. Forest Gate Ladies' Choir (Miss Stanley Lucas).
2nd. Hackney Ladies' Choir (Miss Stanley Lucas).

FREE CHURCH CHOIRS (18 to 26 voices).

Test: 'I was glad when they said unto me' (Sir George Elvey).
1st. Anerley Wesleyan (Mr. A. J. Heard Norrish).
2nd. Union Church, Brighton (Miss Celia Burleigh).

FREE CHURCH CHOIRS (28 to 40 voices).

(Challenge Shield Class.)

Tests: (*a*) 'The Lord hath done great things' (John E. West).
(*b*) A secular part-song, glee, or madrigal.
High Cross Congregational (Mr. Silas E. J. Mitchell).
1st. Crouch End Congregational (Mr. Josiah Booth).
Mostyn Road Wesleyan (Mr. W. J. Worth).

CHORAL SOCIETIES (20 to 38 voices).

Test: 'How sweet the moonlight sleeps' (Henry Leslie).
1st. Woolwich Co-operative Choral Society (Mr. John Hines).
2nd. St. James's Glee Party (Mr. W. J. Marshall).

CHORAL SOCIETIES (Challenge Shield Class).

(40 to 60 voices.)

Test: 'The dawn of song' (Bairstow).
Mr. G. Day Winter's Select Choir, Great Assembly Hall.
1st. Willesden District Choir (Mr. J. S. Waddell).
Queen's Road Evening School (Mr. Walter Penn).

The adjudicators were Dr. J. D. McClure, Dr. L. N. Fowles, Rev. E. P. Powell, Mr. George Dodds, Mr. Thos. Facer, Mr. J. T. Lightwood, Mr. J. A. Meale, Dr. David Thomas, and Mr. Enos Watkins.

Great credit is due to Mr. W. C. Webb for his work as general manager and secretary.

PRESTON—November 23, 24, 25.

This Festival—the seventh of the series—maintained its high character on this occasion. The tests were well chosen, and, as Dr. R. C. Brown, the distinguished President, remarked, the music was good and had given pleasure to the audience.

The choral entries exhibited much vitality. They were numerous, and the singing sometimes reached the very highest standard established in Lancashire. In the mixed-voice choir section, Elgar's 'Go, song of mine' was superbly sung by Mr. Aldous's Lancaster Choir; and Colne, under Mr. L. Greenwood, was quite as successful in the chief male-voice choir class.

The adjudicators were Mr. Harry Evans, Mr. Dan Price, Mr J. E. Adkins, Mr. S. H. Broughton, and Mr. Leonard Watkins.

The chief results were as follow:

SENIOR SOLOS.

(First Prize Winners.)

Soprano—Miss Lily Whitaker.
Contralto—Miss Annie Armistead.
Baritone—Mr. Roland Dixon.
Tenor—Mr. Albert Leigh.
Bass—Mr. Thos. Haworth.
Organ—Mr. Percy Elton.

PUBLIC ELEMENTARY SCHOOLS (Open Class).

Tests: 'Elfintown' (Bantock).
'Heaven' (Smart).
Eldon Street C. S., Preston (Mr. W. Crozier).
Hesketh-with-Becconsall C. E. School (Mr. Thomas Wilson).
3rd. St. Mary's Street Wesleyan, Preston (Miss M. Attwater).
1st. Birkdale C. S. (Mr. Albert E. Parr).
2nd. Sefton Street C. S. Boys', Southport (Mr. W. T. Barnett).
All Saints' School, Wennington Road, Southport (Mr. B. Cooper).

ELEMENTARY SCHOOLS SIGHT-SINGING TEST.

Eldon Street C. S., Preston (Mr. W. Crozier).
Hesketh-with-Becconsall C. E. School (Mr. Thomas Wilson).
St. Ignatius' Boys' S., Preston (Mr. J. E. Thornton).
St. Ignatius' Boys' S., Preston (Mr. J. E. Thornton).
3rd. St. Mary's Street Wesleyan, Preston (Miss M. Attwater).
2nd. Birkdale C. S. (Mr. Albert E. Parr).
1st. Sefton Street C. S. Boys', Southport (Mr. W. T. Barnett).

A Challenge Shield (presented by the committee), to be held for twelve months for the choir obtaining the highest aggregate of marks in the above two classes, was awarded to Birkdale Council School (Mr. Albert E. Parr).

ACTION SONG (in four Sections, according to age).

1st. Thames Road C. S., Blackpool (A), (Miss E. Dawson).
St. Andrew's Boys' School, Ashton (C), (Miss Lilian Livesey).
2nd Victoria School, Blackpool (C), (Miss A. E. Glasgow and Miss M. Williamson).
3rd. St. Andrew's Infants' School, Ashton (D), (Miss M. W. Brown).
St. Luke's Infant School, Preston (D), (Miss A. Whitwell).
Victoria School, Blackpool (A), (Miss Violet F. E. Hawkins).
Birkdale C. S. (A), (Mr. Albert E. Parr).

PUBLIC ELEMENTARY SCHOOLS ('Gesture' Song).

This was a new class, in which the performers were not expected to dress specially. It was intended to encourage freedom of action, appropriate gesture and facial expression. Mr. Evans bestowed very high praise on the Victoria School (Miss Violet Hawkins). St. Mary's Street was only slightly behind.

1st. Victoria School, Blackpool (A), (Miss Violet F. A. Hawkins.
3rd. Victoria School, Blackpool (C), (Miss A. E. Glasgow and Miss May Williamson).
4th. St. Andrew's Girls' School, Ashton (A), (Miss Williams).
2nd. St. Mary's Street Wesleyan (A), (Miss M. Attwater).

CHILDREN'S CHOIRS' EAR-TEST.

1st. St. Mary's Street Wesleyan, Preston.
Victoria School, Blackpool.
Hesketh-with-Becconsall C.E. School.
Eldon Street C.S., Preston.
All Saints' School, Wennington Road, Southport.

FEMALE-VOICE CHOIRS.

Tests: 'The Death of Trenar' (Brahms).
'Inconstancy' (Chadwick).

1st. Padiham (Mr. E. Hitchon).
The Southport Choir (Mr. Wm. Tattersall).
South Shore (Mr. J. T. Schofield),
Model Laundry Choral Society, Southport (Mr. J. Victor Raffles).
3rd. Preston Lyric (Mr. Joseph Smith).
2nd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).

MALE-VOICE CHOIRS (40 voices).

Tests: 'The call of Spring' (Max Reger).
'Life's crown is love' (Schumann).

3rd. Manchester Mendelssohn (Mr. Arthur W. Lomas).
1st. Colne Orpheus Glee Union (Mr. L. Greenwood).
2nd. Lancaster (Mr. R. T. Grose).

MALE-VOICE CHOIRS (20 voices).

Tests: 'When shadows flee away' (Scharwenka).
'Joy to the victors' (Sullivan).
Hesketh Bank Orpheus (Mr. Thomas Wilson).
3rd. Blackpool (Mr. J. S. Warburton).
C.W.S. (Mr. Lewis Evans).
1st. O.M.'s, St. Helens (Dr. S. B. Siddall).
Preston Vocal Union (Mr. Wm. Tattersall).
South Shore (Mr. J. T. Schofield).
Barrowford Wesleyan Glee Party (Mr. Roland Dixon).
Middleton Musical Society (Mr. John Kirkman).
Walmer Bridge Vocal Union (Mr. Tom Wright).
Lancaster (Mr. R. T. Grosse).
Model Laundry Choral Society, Southport (Mr. J. Victor Raffles).
2nd. Preston Lyric (Mr. Joseph Smith).

CHURCH AND CHAPEL CHOIRS (Mixed-Voice).
Local Class.

Tests: 'Sing praises unto the Lord' (Cruickshank).
'The shadows fall gently' (Hauptmann).

2nd. Higher Walton Wesleyan (Mr. Henry Tomlinson).
3rd. Walton-le-Dale Wesleyan (Mr. Joseph Renwick).
Hoole Wesleyan (Mr. A. Holt).
1st. Freckleton Wesleyan (Mr. Peter Rawstorne).
North Road Wesley Choir (Mr. J. Barwick).

CHURCH AND CHAPEL CHOIRS—*contd.*
Open Class.

Test: 'Angel spirits ever blessed' (Tchaikovsky).

2nd. Chapel Street Congregational, Blackburn (Mr. S. Thornborough).
3rd. New Jerusalem Church, Accrington (Mr. E. Whittaker).
Lancaster Wesley (Mr. Arthur Dowthwaite).
Rawcliffe Street Wesleyan, Blackpool (Mr. J. T. Schofield).
1st. Adelaide Street United Methodist, Blackpool (Mr. J. S. Warburton).

MIXED-VOICE CHOIRS (60 voices).

Tests: 'When love and beauty' (Sullivan).
'Good-night' (Haydon Hare).
'Go, song of mine' (Elgar).

Preston Vocal Union (Mr. William Tattersall).
2nd. Accrington and Church Co-operative (Mr. E. Whittaker).
3rd. Preston Lyric (Mr. Joseph Smith).
1st. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).

ST. CECILIA WORKING GIRLS' CLUBS.

November 28 and 29.

This annual gathering, held again at the Passmore-Edward's Settlement, was as usual a success in every direction. In the intermediate division no fewer than twelve choirs entered and not one failed to put in an appearance. The tests were 'Blow, blow, thou winter wind' (Stevens) and 'The Posy' (Ethel Boyce). The chief results were as follow:

	Marks.
Millbank (Miss Effie Cass)	—
St. Thomas' (Miss Hawkley)	—
Butler Street (Miss Flower)	134
Kilburn Recreation (Miss C. Philipps Keely)	—
Roehampton (Mr. Harvey Grace)	131
St. Ursula (Mr. W. Holmes)	136
Beatrice (Miss Williams)	—
Queen Victoria (Miss K. M. Evans)	—
King Edward Institute (Mr. T. Lester Jones)	—
St. Michael's (Miss K. Denison)	131
Mayfair (Mr. W. Dean)	136
West Central (Mr. Harvey Grace)	131

The tie for the first place was avoided by hearing the two choirs sing 'The angel' (Rubinstein), with the result that Mayfair won the prize. The advanced entry was as follows:

Roehampton (Mr. Harvey Grace).
1st. St. Mary's (Mr. Harvey Grace).
West Central (Mr. Harvey Grace).
2nd. Passmore Edwards (Mr. W. Holmes).

The tests were: 'Maidens, blythe and bold' (Purcell) and 'The gardener' (Brahms), and a sight-test.

Dr. W. G. McNaught adjudicated. In the intermediate sight-reading test (adjudicated by Mr. W. McNaught) King Edward Institute were first.

COLNE.—December 1 and 2.

Both as regards entries and public attendance the 1911 Festival (the twelfth) was well supported. The adjudicator, Mr. Harry Evans, expressed himself as more than satisfied with the quality of the test-pieces and the musical results obtained. The following is a summary of the entries, tests, and awards:

CHILDREN'S CHOIRS (Open).

Tests: 'Robin, sweet robin' (Bantock).
'Bells of eve' (Burniston).

2nd. Primet C. S., Colne (Mr. J. C. Mole).
Trawden C. S. (Mr. Thomas Little).
Wheatley Lane Wesleyan (Mr. H. Platt).
Walter Street C. S., Brierfield (Mr. R. Burgess)
1st. Walverden C. S., Nelson (Mr. H. Whitaker).

ACTION-SONGS.

1st. Wheatley Lane (Mr. H. Platt).
2nd. Trawden C. S. (A), (Miss Shaw).

MALE-VOICE CHOIRS.

Tests: 'I dare not ask a kiss' (Bairstow).
'To Celia' (Lee Williams).

2nd. Palatine Glee Union, Nelson (Mr. T. Wilkinson).
Bentham Musical Society (Mr. J. E. Constantine).

1st. Wesleyan Male-Voice Choir, Brierfield (Mr. G. Walmsley).
Laneshawbridge Glee Union (Mr. H. Riley).

LOCAL MIXED-VOICE CHOIRS.

Tests: 'Soft, soft, wind' (Stanford).
'Now is my Chloris fresh as May' (Idle).

Colne United Methodist (Mr. L. Greenwood).
St. James's, Waterside (Mr. J. H. Ridehalgh).

1st. Colne Congregational (Mr. J. Barker).

MIXED-VOICE CHOIRS (Open).

Tests: 'Autumn' (Brahms).
'Awake, awake' (Bantock).
United Methodist, Colne (Mr. L. Greenwood).
Carr Road Baptist, Nelson (Mr. J. Gregory).

3rd. Brighouse G. and M. (Mr. A. Nettleton).
Colne Road Wesleyan, Burnley (Mr. T. Robinson).

2nd. Keighley Vocal Union (Mr. W. H. Whitaker).
Brooklands Road Wesleyan, Burnley (Mr. G. Lawson).

1st. Thornton Vocal Union, Bradford (Mr. W. L. Ashton).
Bentham Musical Society (Mr. J. E. Constantine).
Independent Methodist Choir, Barnoldswick (Mr. E. Whipp).

Prizes in the solo classes were won by Miss Lily Anderton (soprano), and Mr. Watson M. Walker (bass).

NAVAL AND MILITARY MUSICAL UNION.

December 13.

A choral contest organized by the Aldershot Branch of this Union was held at the Smith-Dorrien Institute, Stanhope Lines. Six choirs entered in competition for the Challenge Cup presented by the Committee of the Smith-Dorrien Wesleyan Soldiers' Home. The tests were: 'O, who will o'er the downs so free?' and 'Heart of oak,' and the results were as follow:

Army Pay Corps.

1st. Royal Field Artillery, 31st Brigade. (Mr. W. J. Currie, Army Schoolmaster).
Royal Field Artillery, 26th Brigade.
1st King's Royal Rifle Corps.

2nd. Army Schoolmasters.
Army Service Corps.

The competing choirs before going on to the competition sang a unison song, 'Love of comrades' (Walt Whitman), composed by Dr. Cecil Roddie. Captain A. C. Corbett-Smith adjudicated.

NOTTINGHAM.—October 28.

Correction.—We regret that the result of the male-voice contest was wrongly reported in our last issue. The first prize was won by Boots Choral Union (Mr. E. S. Waring), whose singing was highly eulogized by the adjudicator (Mr. Harry Evans).

SUMMERSCALES MEMORIAL MUSICAL COMPETITIONS.

The twenty-first anniversary of these competitions will be held on the last two Saturdays in October this year. A special feature of this Coming of Age Festival will be a new mixed-voice choir contest for a handsome silver challenge shield, given by Mrs. J. B. Summerscales, of Rockfield.

The full syllabus of the Lytham (Lancashire) Festival, which will take place on June 12, 13, 14, 15, 1912, is now ready, and can be obtained from Mr. Allon Wilson, Festival Offices. Tests in 27 classes are enumerated. The music is specially attractive. There are solo-singing classes for all voices and for choirs of almost every possible variety of constitution. In the mixed-voice class Coleridge-Taylor's dramatic 'Dead in the Sierras' and Brahms's 'Vineta' are among the tests. In the male-voice choir 'Media vita' (Max Bruch) and Mr. John E. West's arrangement of 'The little Sandman' are tests.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1912.

MIDDLESBROUGH (Cleveland and Durham Eisteddfod).—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.

WORKINGTON (CUMBERLAND).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.

OAKLANDS CONGREGATIONAL CHURCH (UXBRIDGE ROAD, W.)—February 7, 8. Mr. Harold Jesse, 153, Uxbridge Road, Shepherd's Bush, W.

CARLISLE.—February 13, 14, 15. Mrs. Nigel Buchanan, 29a, Aglionby Street.

HUDDERSFIELD (The 'Mrs. Sunderland' Competition).—February 9, 10. Mr. T. Thorp, Technical College.

BURY (LANCASHIRE).—February 15, 16, 17. Rev. Edward A. Glenday, Holy Trinity Vicarage, and Mr. H. Townend, Wellington Villas, Bolton Road, Bury.

LONDONDERRY.—February 27 to March 1. Mrs. Abraham Stewart, 9, Crawford Square, Londonderry.

SOUTH LONDON FESTIVAL.—March 2, 4, 6, 7, 9, and closing concert on March 16. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E.

HEXHAM.—March 8, 9. Mrs. Allgood, Nunwich, Humshaugh, Northumberland.

ST. ANDREW'S (FIFE).—March 8, 9. Miss Ruth Skene, 78, Elm Park Gardens, London, S.W.

MANCHESTER DISTRICT (Tonic Sol-fa Annual Festival).—Saturday, March 9. Secretary, Mr. James Currie, 'Alderglen,' Worsley, Manchester.

MORPETH (WANSBECK, NORTHUMBERLAND).—March 15, 16. Mrs. Orde, Nunnykirk, Morpeth.

STRATFORD AND EAST LONDON.—March 16, 18, 19, 20, 21, 22, 23, 30. Mr. J. Graham, 74, Park Hall Road, East Finchley, N.

DOUGLAS (MANX MUSICAL FESTIVAL).—March 19, 20, 21. Mrs. Laughton, Peel.

LONDON WORKING GIRLS' CLUB.—March 23. The Hon. Maude Stanley, 32, Smith Square, Westminster, S.W.

PEOPLE'S PALACE (E. LONDON).—March 27, 30; May 7, 8, 9, 10, 13, 14, 17, 18. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

COLERAINE (N. IRELAND).—March 28, 29. Mrs. Huston, Ulster Bank, Coleraine.

CHIPPING NORTON (Stour Choral Union).—April 16 and 17. Miss Ruth Dickins, Cherington, Shipston-on-Stour.

KENDAL (WESTMORLAND FESTIVAL).—April 16 to 19. Messrs. Colin and Gordon Somervell, Netherfield, Kendal.

UTTOXETER (DOVE AND CHURNET VALLEYS).—April 16, 17. Mr. A. Rawlinson Wood, Mus. Bac., Durstone College, Staffordshire.

OSWESTRY (VILLAGE CHOIRS).—April 18 (provisional). Mr. W. G. D. Thompson, 3, Edward Street.

OUNDLE.—April 19, 20. Lady Lilford, Lilford Hall.

YORK.—April 20, 22, 23. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

RETFORD (The North Notts Competition).—April 20, 22, 23, 24. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

PETERSFIELD.—April 23, 24, 25. Miss Grace Keily, Morelands, Purbrook, Hants.

BRIGG (N. LINCOLNSHIRE).—April 23, 24. Lady Winefride Elwes, Brigg.

SOUTH SOMERSET, YEOVIL.—April 23, 24, 25. Miss Traske, Courtfield, Norton-sub-Handon, Somerset.

(Later dates will be given next month.)

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Duncan Gray (T.T.B.)	A. M. Richardson	3d.	
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Glories of our blood and state, The	Granville Bantock	3d.	
Hang fear, cast away care (A.T.B.B.)	C. H. H. Parry	2d.	
Hymn to Harmony	Laurent de Rillé	4d.	
Laird o' Cockpen	Granville Bantock	4d.	
Lament, A (arr. by H. Elliot Button)	German Folk-song	2d.	
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Lotus flower, The	Schumann	2d.	
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*Good-night, good-night, beloved (arranged)	Pinsuti	1½d.	
*Happy hunter, The (4 parts)	Schumann	1½d.	
*In midst of ocean (6 parts)	Schumann	3d.	
*In the warm blue summer weather (4 parts)	Colin Taylor	3d.	
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Ditto (arranged for S.A.)	Brahms	1½d.	
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*Rosemary (4 parts)	Schumann	1½d.	
*See, see what a wonderful smile (4 parts)	Colin Taylor	3d.	
*Shed no tears (4 parts)	E. Austin	2d.	
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*Sleep, little baby (4 parts)	Colin Taylor	3d.	
Song of morning, A	A. C. Mackenzie	3d.	
Sun does rise, The (2 parts)	B. Luard-Selby	3d.	
Sweet echo (2 parts)	W. G. Alcock	3d.	
There is a garden in her face (2 parts)	J. Ireland	1½d.	
*Three Fishers, The (4 parts)	W. Wolstenholme	3d.	
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Ye banks and braes (2 parts)	A. M. Richardson	3d.	
You spotted snakes	J. D. Davis	3d.	
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BRING ME A GOLDEN PEN

PART-SONG

THE WORDS WRITTEN BY KEATS

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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Molto lento e sostenuto quasi Adagio.
SOPRANO.
ALTO.
TENOR.
BASS.
Bring me a gold-en pen, and let me lean On heap'd-up flowers, in
Bring me a gold - en pen, and let me lean On heap'd-up flowers, in
Bring me a gold-en pen, and let . . me lean On heap'd-up flowers, in
Bring me a gold-en pen, and let me lean On heap'd-up flowers, in
Molto lento e sostenuto quasi Adagio. ♩=44.
(For practice only.)
re - gions clear, and far: . . . Bring me a tab - let whiter than a
re - gions clear, and far: . . . Bring me a tab - let whiter than a
re - gions clear, and far: . . . Bring me a tab - let, a tab - let whiter than a
re - gions clear, and far: . . . Bring me a tab - let whiter than a
cres.

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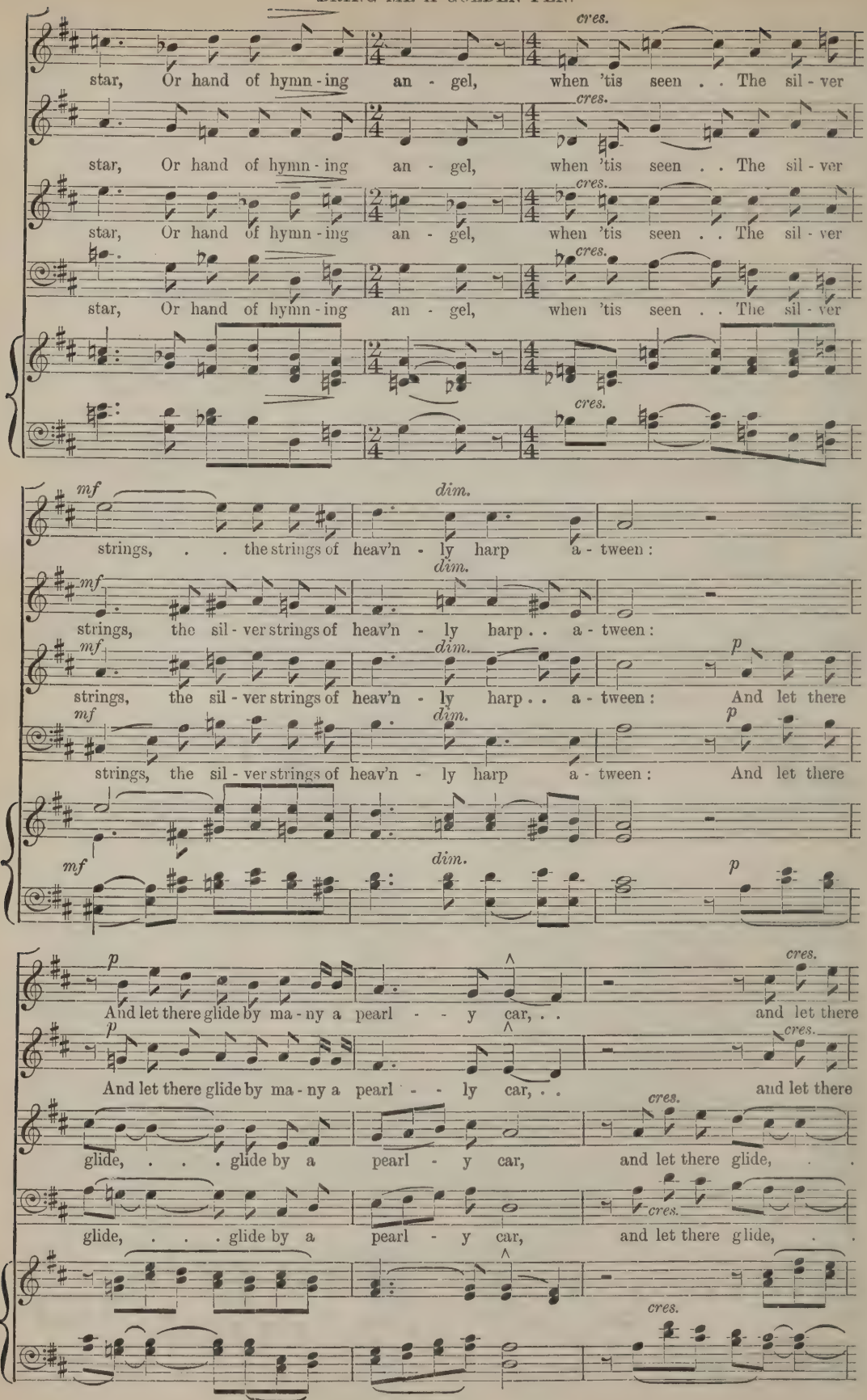
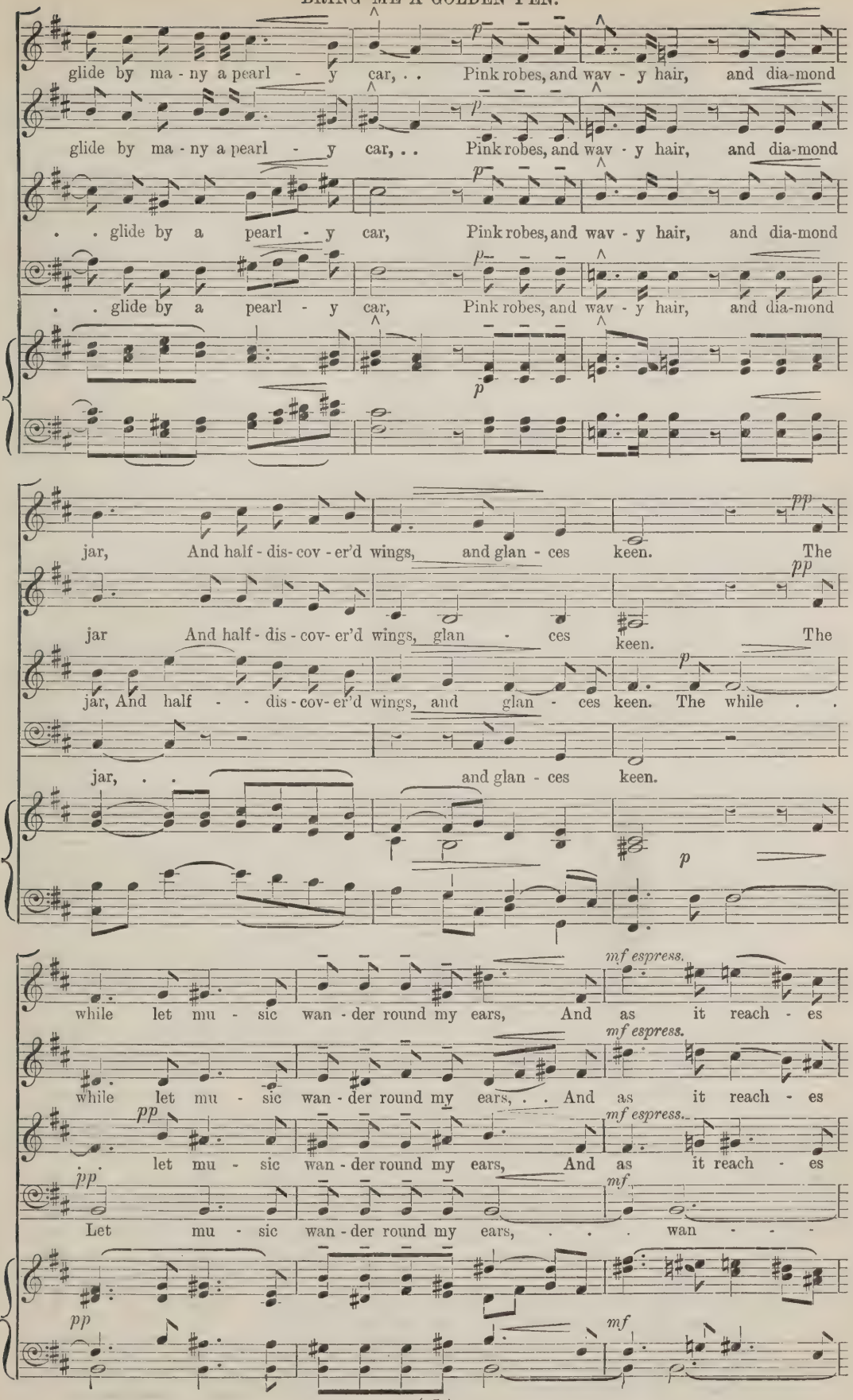
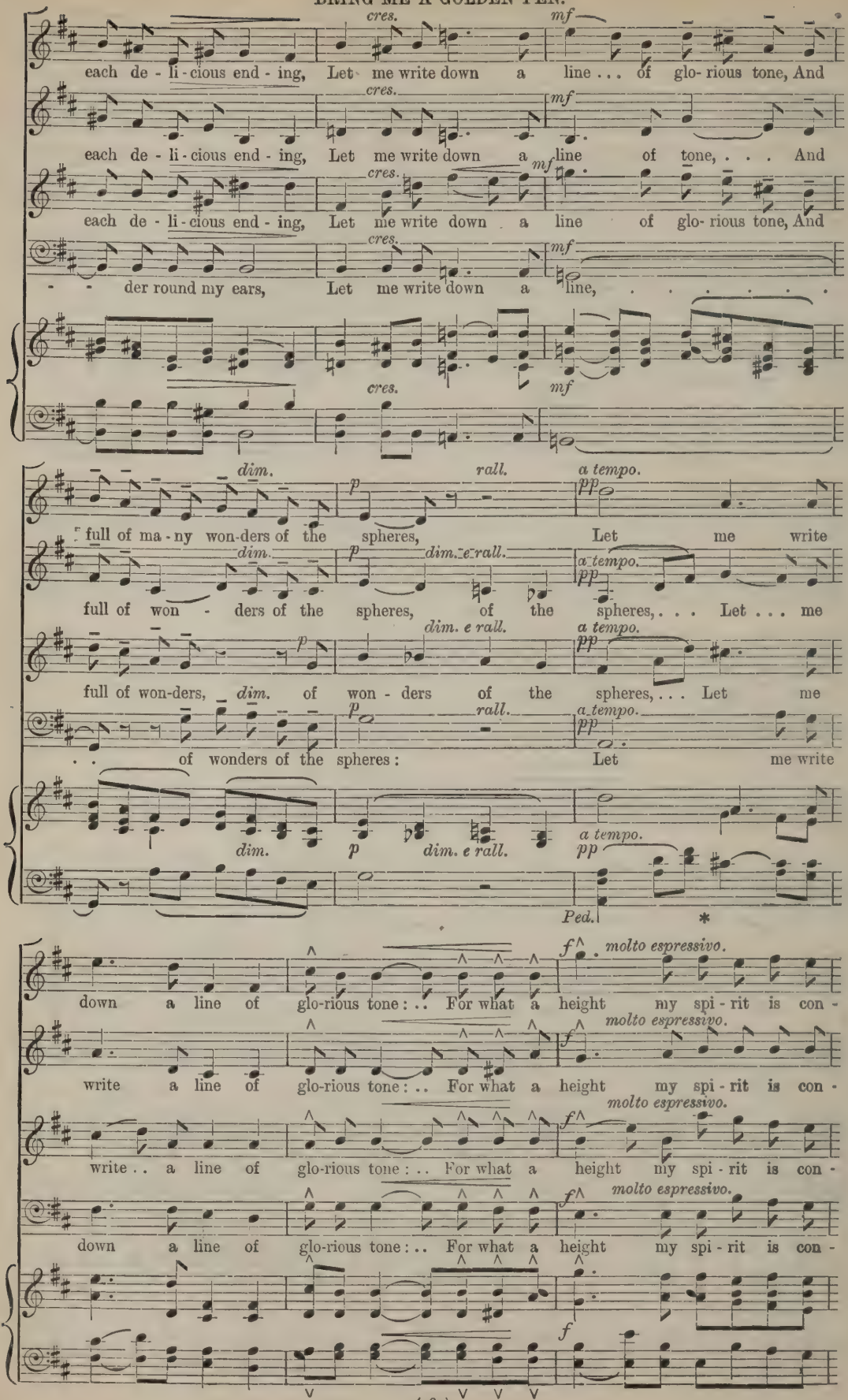
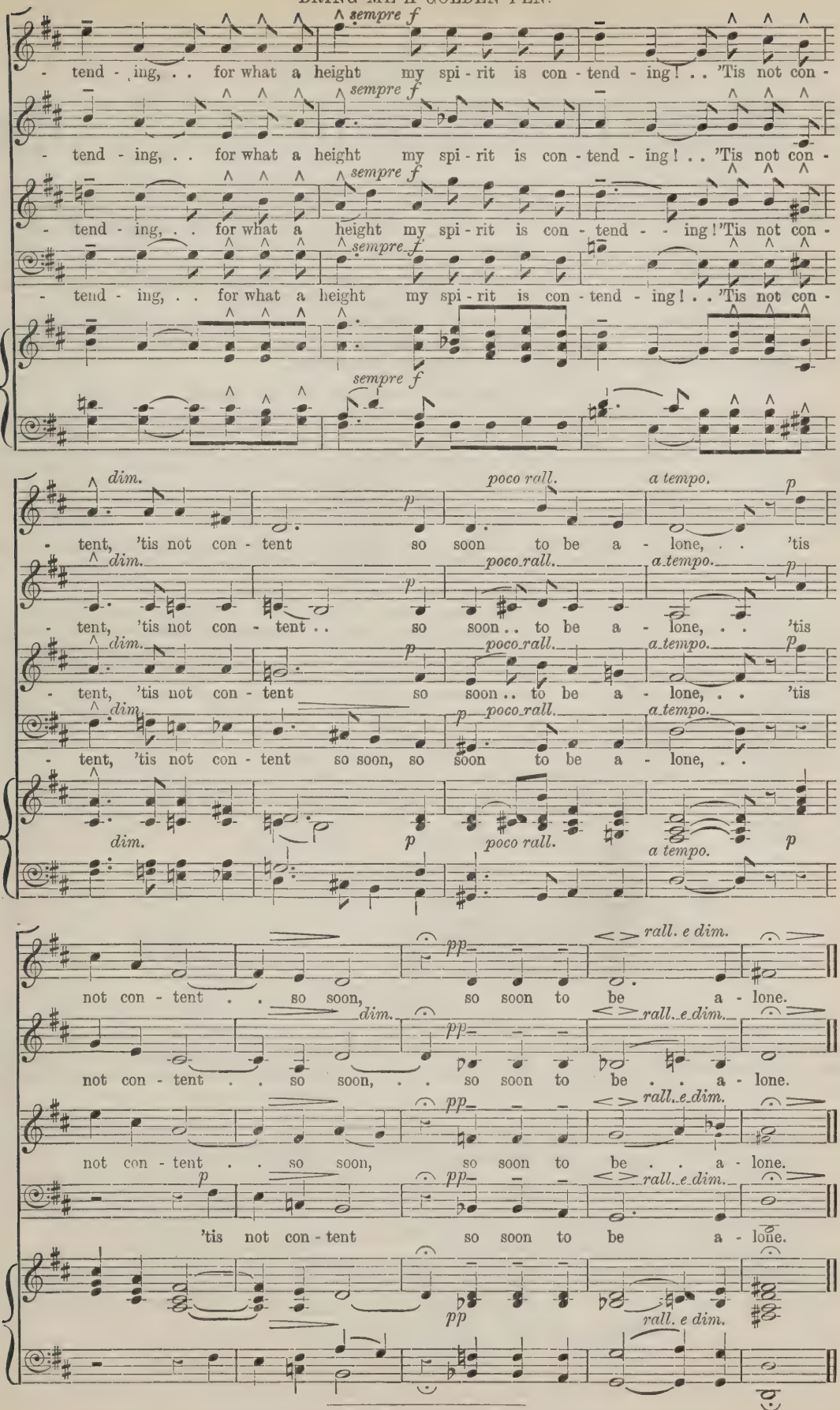

star, Or hand of hymn - ing an - gel, when 'tis seen . . The sil - ver
cres.
star, Or hand of hymn - ing an - gel, when 'tis seen . . The sil - ver
star, Or hand of hymn - ing an - gel, when 'tis seen . . The sil - ver
star, Or hand of hymn - ing an - gel, when 'tis seen . . The sil - ver
mf
dim.
strings, . . the strings of heav'n - ly harp a - tween :
strings, the sil - ver strings of heav'n - ly harp . . a - tween :
p
And let there
strings, the sil - ver strings of heav'n - ly harp a - tween : And let there
And let there glide by ma - ny a pearl - - y car, . . and let there
glide, . . . glide by a pearl - y car, and let there glide, . .
glide, . . . glide by a pearl - y car, and let there glide, . .


glide by ma - ny a pearl - y car, . . Pink robes, and wav - y hair, and dia-mond
glide by ma - ny a pearl - y car, . . Pink robes, and wav - y hair, and dia-mond
. . glide by a pearl - y car, Pink robes, and wav - y hair, and dia-mond
. . glide by a pearl - y car, Pink robes, and wav - y hair, and dia-mond
jar, And half - dis - cov - er'd wings, and glan - ces keen. The
jar And half - dis - cov - er'd wings, glan - ces keen. The
jar, And half - - dis - cov - er'd wings, and glan - ces keen. The while . .
jar, . . and glan - ces keen.
while let mu - sic wan - der round my ears, And as it reach - es
while let mu - sic wan - der round my ears, . . And as it reach - es
. . let mu - sic wan - der round my ears, And as it reach - es
Let mu - sic wan - der round my ears, . . . wan - - -
mf espress.
pp
mf


cres.
mf
each de - li - cious end - ing, Let me write down a line . . . of glo- rious tone, And
each de - li - cious end - ing, Let me write down a line of tone, . . . And
each de - li - cious end - ing, Let me write down a line of glo- rious tone, And
- - der round my ears, Let me write down a line, ...
dim.
p
rall.
a tempo.
pp
full of ma - ny won-ders of the spheres, Let me write
full of won - ders of the spheres, of the spheres, . . . Let . . . me
full of won-ders, of won - ders of the spheres, . . . Let me
. . of wonders of the spheres: Let me write
dim. e rall.
Ped.
*
f
molto espressivo.
down a line of glo-rious tone: . . For what a height my spi - rit is con -
write a line of glo-rious tone: . . For what a height my spi - rit is con -
write . . a line of glo-rious tone: . . For what a height my spi - rit is con -
down a line of glo-rious tone: . . For what a height my spi - rit is con -


sempre f
- tend - ing, . . for what a height my spi - rit is con - tend - ing! . . 'Tis not con -
dim.
poco rall.
a tempo.
p
- tent, 'tis not con - tent so soon to be a - lone, . . 'tis
- tent, 'tis not con - tent . . so soon . . to be a - lone, . . 'tis
- tent, 'tis not con - tent so soon . . to be a - lone, . . 'tis
- tent, 'tis not con - tent so soon, so soon to be a - lone, . .
pp
rall. e dim.
not con - tent . . so soon, so soon to be a - lone.
not con - tent . . so soon, . . so soon to be . . a - lone.
not con - tent . . so soon, so soon to be . . a - lone.
'tis not con - tent so soon to be a - lone.

COMPLETION OF

A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

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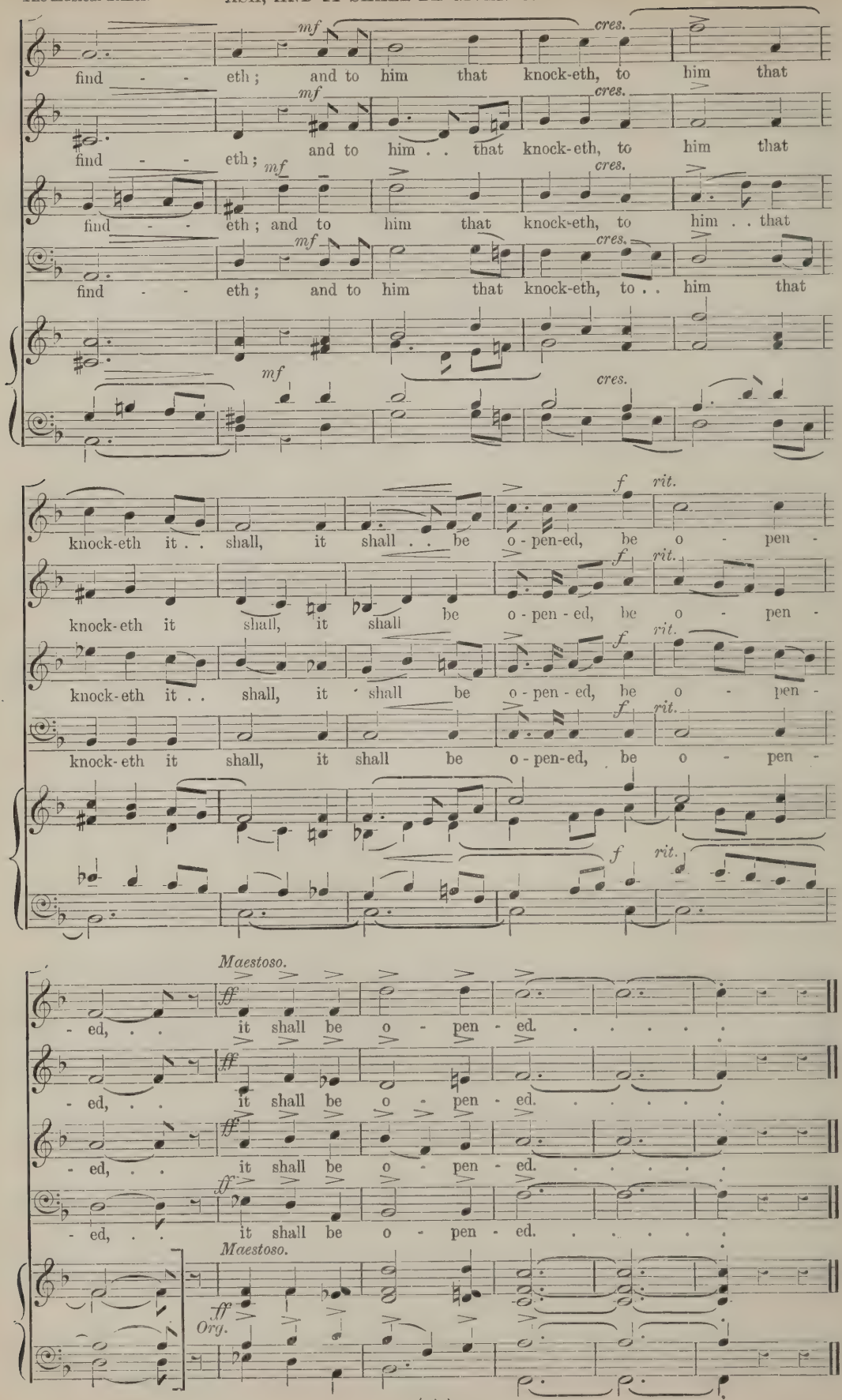
mf
un - to you; seek, . . and ye . . shall find; . . knock, and it shall be
un - to you; seek, and ye . . shall find; knock, and it shall be
un - to you; seek, and ye shall find; . . knock, and it shall be
un - to you; seek, and ye shall find; knock, and it shall be
rit. e dim.
a tempo.
cres.
o - pened un - to you, o - pened un - to you. For ev - 'ry one, for
Accomp. ad lib.
mf a tempo.
Ped.
f
dim.
ev - 'ry one that ask - eth re - ceiv - eth; and he . . that seek - eth
ev - 'ry one that ask - eth re - ceiv - eth; he that seek - eth
ev - 'ry one that ask - eth re - ceiv - eth; he . . that seek - eth
ev - 'ry one that ask - eth re - ceiv - eth; he that seek - eth


mf
cres.
find - - eth; and to him that knock-eth, to him that
find - - eth; and to him . . that knock-eth, to him that
find - - eth; and to him that knock-eth, to him . . that
find - - eth; and to him that knock-eth, to . . him that
f
rit.
knock-eth it . . shall, it shall . . be o - pen-ed, be o - pen -
knock-eth it shall, it shall be o - pen - ed, be o - pen -
knock-eth it . . shall, it shall be o - pen - ed, be o - pen -
knock-eth it shall, it shall be o - pen-ed, be o - pen -
Maestoso.
ff
- ed, . . it shall be o - pen - ed. . . . . .
Org.

expansions, and of explosions occasioned by the expansive force of the air and the reaction of the glottis, produce the voice.'

This definition is highly interesting, as having been entirely new at the time it was put forward; but it must in fairness be admitted that, because the first of these 'explosions' was described as a 'coup de la glotte,' there is no just reason for assuming that its eminent discoverer required all singers to employ it as an artificial aid to the commencement of a vocal sound. The fact that he did not do so in the case of his own pupils was abundantly proved on this occasion. Mr. Klein cited the names of some of the most celebrated among them, including Jenny Lind, Pauline Viardot Garcia, Stockhausen, Mathilde Marchesi, Antoinette Sterling, and last, but not least, Sir Charles Santley, who showed his sympathy with the purpose of the 'Causerie' by attending it in person and subsequently congratulating Mr. Klein upon his successful fulfilment of his task.

SIR EDWARD ELGAR AT TURIN.

In our November number (p. 729) we gave some account of the two concerts given at the Turin Exhibition on October 18 and 20, under Sir Edward Elgar. Below we give translations of some of the notices that appeared in the Italian newspapers. They are not wanting in enthusiasm and an elegant opulence of language.

'Similar to a painter's palette, vibrating with luminosity, rich in the most vivid and varied colours, harmonizing together in a gorgeous and sumptuous concord of tints and unexpected effects, the inspiration which we had already admired,—and admired again yesterday in the Symphonic Variations and in the Introduction and Allegro for quartet and strings,—appeared veiled with a tinge of melancholy in the two works which formed the salient features of the novelties in this twenty-ninth concert, dedicated almost entirely to the music of Sir Edward Elgar. But—apart from the elegiac sentiment with which the Larghetto from the second Symphony and the Overture to the Cantata "The Dream of Gerontius"—the nobility of the ideas, the mastery of form, the certainty of development, the expressiveness of the orchestral language, the clearness and directness of the composition, asserted themselves in so serenely dominating a manner as to induce us to inquire of ourselves how it was possible that a composer such as Edward Elgar could be so little known amongst us, and how, among the many illustrious orchestral conductors whom Turin welcomed from the day that the orchestral concerts became her pride, but few had thought of revealing to us some work of the English composer.

'A breath of sadness invests both works, the Larghetto and the "Dream of Gerontius," and this sadness dilates and diffuses itself through every bar in similar language. Melancholy, shadowed with a sense of mournful, restrained resignation, which beats with no rebellious impulses, which neither shudders nor screams. Something austere, and almost æsthetic, characterizes the two works in equal measure. By degrees the mist which envelops them is dispersed by the impetuous breath of a broad, serene melody, almost like a hymn, which, in the name of faith, opens a door to hope. And then the ring of the brass; and then, in unexpected and fleeting serenity, the vibrant notes of the harps glitter like stars. Later, the dull beats of the timpani recall our thoughts to sadness, and then hope rises once again and sings anew in our hearts.'—*La Stampa*, October 21.

'More than the exceptional conductor, we admired in him the exceptional composer. He leaves a profound impression in our souls, both by his lofty, severe and impassioned inspirations, as well as by the elect qualities which characterize all his music—music with him so elegant, so thoughtful, and so personal an art.

'Now that we have heard many of his compositions, we are able and feel it a duty to proclaim him a symphonist of the first class. This we felt was confirmed yesterday, as well in the Variations, already noticed, as in the Larghetto of the second Symphony, and in the Introduction and Allegro for strings.

'It was easily understood, therefore, that the warm and unanimous applause which resounded through the well-filled hall at the end of each episode of the programme proclaimed clearly to Sir Edward Elgar the high esteem in which he is held by the public of Turin, before whom he was willing and able to exhibit the noblest art-work in these two memorable concerts.'—*La Gazetta del Popolo*, October 21.

THE FOLK-DANCE MOVEMENT.

A NEW SOCIETY.

A meeting was held at St. Andrew's Hall, on December 6, with Mrs. T. Lennox Gilmour in the chair, to form a Folk-dance Club, having its headquarters in London, with the object of preserving and promoting the practice of English folk-dances in their true traditional form. The resolution that the club be established was moved by Mr. Cecil J. Sharp, who emphasised the artistic and educational side of the movement. He said the process of transferring the people's art to another class, many of whom held a different point of view, was fraught with danger on every side from those who were not attached to the pure ideal of folk-dance in its traditional form, and that for this reason there was a demand for an organized Society that should embody this ideal. Lady Gomme seconded the resolution, and Mr. Richard Whiteing, Dr. Scott Keltie, Mr. Hercy Denman and Mrs. Arthur Sidgwick spoke on subsidiary resolutions. The committee appointed to carry on the work of the Society until the first general meeting at Stratford-on-Avon Summer School consists of Lady Gomme, Mrs. Arthur Sidgwick, Miss Maud Karpeles, Mr. A. D. Flower, Mr. Hercy Denman, Dr. R. Vaughan Williams, Mr. Cecil J. Sharp, Mr. Perceval Lucas, Mr. G. J. Wilkinson, and Miss Helen Karpeles (Hon. Sec.).

STRATFORD-ON-AVON.

The necessary number of entries having been received, it was decided to hold the projected Winter session, commencing on December 28.

ROYAL OPERA, COVENT GARDEN.

'KÖNIGSKINDER.'

Before coming to its appointed close on December 9 the brief Winter season carried on by the Grand Syndicate at the Royal Opera, Covent Garden, made a bid for glory by producing Herr Humperdinck's 'Königskinder.' The opera proved to be a striking example of the unwisdom of endeavouring to develop and expand matter that has already done service. In its dramatic form as 'The Children of the King' the story was provided with incidental music by Herr Humperdinck when performed at the Royal Court Theatre some years ago. Other composers appeared in a like capacity, but they have wisely not attempted any expansion of the ideas then expressed. Herr Humperdinck has thought otherwise, and has devised a long and not particularly interesting grand opera on the subject. It was duly presented to the world (in England) on December 2. The world, however, did not seem particularly pleased at the gift. It was very nicely packed up. The scenery was a triumph of the scene-painter's art, and of its special representative on this occasion, Mr. Harry Brooke. Live geese comported themselves in knowing fashion, and the snow was very real. The last factor seemed to have a chilling effect upon the audience. The story is frankly dismal. There may be symbolism, but whatever interpretation is put upon it, it does not make matters any livelier. The King's Son is clearly an individual of Socialistic views. In his wanderings he meets with the Goose Girl, who is attracted to him as a man and not as a manifestation. They decide to run away, but the girl is restrained by the influence of the Witch in whose clutches she is. The King's Son is naturally discredited when he proclaims himself as ruler, and the couple—the Goose Girl having nullified the spell—wander forth to die miserably in the snow, after having behaved themselves like children, and in execution of Herr Humperdinck's music, having sung like two exponents of the grandest of grand opera. There are points of charm in the score, for the composer never fails to be melodious even at someone else's expense. But its style, which is that of modern opera, is far too heavy for the story, and the final duet in the snow eclipses everything else and ultimately eclipsed the opera. Fräulein Gura-Hummel and Herr Otto Wolf, both new-comers, were the children, and the

other characters were taken by Herr Fönss, Herr Bechstein, Mlle. Langendorff, and Herr Hofbauer, the last a recruit to the company. The only really childish part—that of the Besom-maker's daughter—was most prettily sung by Miss Beckley. Herr Schalk conducted, but made no endeavour to be informing. The opera was played twice. For the remainder of the programme of the last stage of the season there were Wagner's 'Tannhäuser,' and the Russian Ballet, which somewhat late in the day gave Tchaikovsky's 'Le Lac des Cygnes,' and introduced us to its best member, Madame Kchessinska.

THE LONDON CHORAL SOCIETY.

At the first concert of the season, given by this energetic organization at Queen's Hall on December 6, the programme consisted entirely of three new choral works by British musicians. It says much for the courage of this Society that two of the works brought forward, whatever their artistic value, were not calculated to draw audiences. Mr. Charlton Speer's cantata 'The Soul of Perceval,' for soli, chorus and orchestra, has high endeavour and some real merit, but it seems to lack the needful imagination and the treatment is too sombre. A second work was Mrs. Margaret Meredith's setting of Kipling's Recessional, for chorus, organ and brass. The task of musically illustrating this dignified and thrilling poem is one that demands the highest power. If it cannot be said that Mrs. Meredith has wholly succeeded, at least it is possible to recognise the restraint and occasional breadth of her style. There is no striving for commonplace effect. The setting of the well-known refrain, 'Lest we forget,' scarcely realised the ominous mood of the poetic idea.

By far the most interesting feature of the concert was the first public performance of Mr. Coleridge-Taylor's new cantata, 'A tale of Old Japan,' in which the composer returns to the style which, thirteen years ago, suddenly made him one of the most popular choral composers of the day. The effect of the performance of the new work fully justified the forecast of its popular merits given in a recent number of the *Musical Times*. The poem, which is by Mr. Alfred Noyes, affords a skilful composer every chance, and, moreover unfolds an intelligible, if a well-worn story—one of unrequited love. The music bubbles forth with amazing spontaneity. Variety of rhythm is a constant feature, and the idiom generally is one easily followed by ordinary listeners. Mr. Arthur Fagge, who conducted throughout the concert, contrived to secure an excellent interpretation, although he tempted providence by having only one rehearsal with the band. But as the London Symphony Orchestra was the exponent of the orchestral parts, which are full of interest and beauty, the risk of failure was lessened. The choir was in excellent condition and sang the new work with much spirit and beauty of tone. The chorus 'Peonies, peonies,' was especially well sung; another success was the section to the words 'Brow that is filled with music,' which is concerted with a soprano solo. The soloists were Miss Leah Felissa, Miss Effie Martyn, Mr. Maurice D'Oisly and Mr. Dalton Baker. It may be hoped that the Society will think it worth while to repeat the performance at an early date. Mr. Coleridge-Taylor, who was present, was received with much applause by the audience.

ROYAL ACADEMY OF MUSIC.

Creative talent was in the ascendant when the students of this institution gave an orchestral concert at Queen's Hall, on December 13, under the direction of Sir Alexander Mackenzie. A Concert-piece for pianoforte and orchestra by Miss Phyllis Norman Parker, two songs by Miss Alma Goatley, a Romance by Mr. Percy Bowie, and a Miniature Ballet-suite 'From a summer garden,' by Mr. Morton Stephenson, were a collection of earnest efforts that realised a high standard in every direction.

The following awards have been made:—The R. A. M. Club prize (violoncello playing) to Ambrose Gauntlett (London); the Sainton-Dolby prize (sopranos) to Phœbe Cooke (London); the Rutson Memorial prizes to Lilian G. Rickard, contralto (Swansea), and Percy Heming, bass (Bristol). The Sainton Violin scholarship held by Master Willie Davies has been extended for one year.

MR. W. H. BELL.

NEW APPOINTMENT AT CAPE TOWN.

We are glad to announce the appointment of Mr. W. H. Bell, F.R.A.M., Professor at the Royal Academy of Music, to the Principalship of the South African College of Music, Cape Town. This College has been in existence about two years, and recently, through the aid granted by the Cape Colony Department of Education, has found itself in a position to appoint a fully-qualified professional Principal. Sir Alexander Mackenzie, Sir Hubert Parry, Mr. Oscar Beringer, and Dr. McNaught, were asked to become a selection committee, and after inquiry they unanimously agreed to choose Mr. W. H. Bell, who has had a distinguished career at the Royal Academy of Music.

Mr. William Henry Bell was born at St. Albans on August 20, 1873. His father gave him his first musical instruction, and later he became a chorister at St. Alban's Cathedral. In 1889 he heard that the Goss Scholarship at the Academy was vacant. Organ-playing was one of the chief requirements; but Bell was not an organist. Not daunted, he practised seven hours a day for a fortnight,

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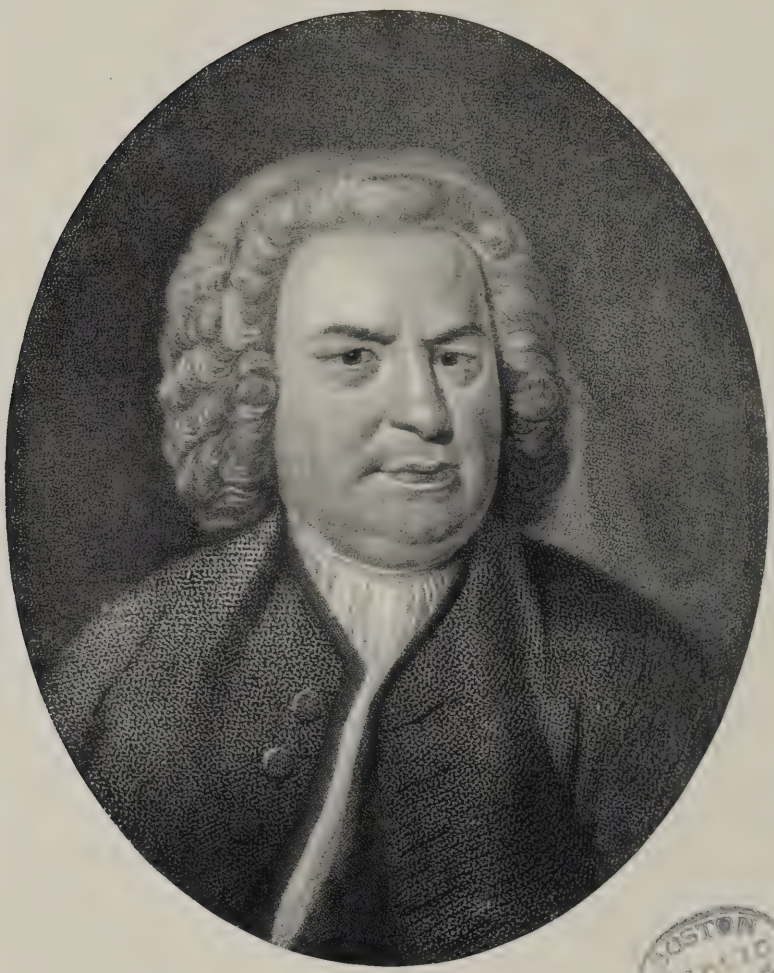
and won the scholarship. At the Academy he came under the influence of Dr. Steggall (organ), Mr. Alfred Burnett (violin), Mr. Alfred Izard (pianoforte), and notably of Mr. Frederick Corder (composition). His creative faculty developed rapidly. 'A Prologue to Chaucer's Canterbury Tales' for orchestra was produced by August Manns on April 30, 1898, at the Crystal Palace. All Mr. Bell's compositions are distinguished by imagination and poetry, and they are very far from being 'academic' in the sense in which this word is often misused. A list of Mr. Bell's compositions (taken from the new 'Grove') is given below.

On December 15, a number of Mr. Bell's Academy friends gave him a farewell dinner at Pagani's Restaurant. The occasion was a very pleasant one, even though it was clouded by the feeling that many present were for a time losing close touch with a valued comrade. Sir Alexander Mackenzie presided. Excellent speeches were made by the Chairman, Mr. William Wallace, Mr. Frederick Corder (who spoke very highly of Mr. Bell's qualifications), Mr. Oscar Beringer, Mr. McEwen, and Mr. Bell.

The new Principal may be sure that his career in South Africa will be sedulously and sympathetically watched by his

From a Portrait in Spitta's Life of Bach. By permission of Messrs. Breitkopf & Härtel.



BOSTON

JOHN SEBASTIAN BACH.

1685-1750.

London colleagues. If his capacity for making firm friendships here is any guide, he should soon attach himself strongly to his new circle.

COMPOSITIONS.

Op.
1. Eight songs from Herrick's 'Hesperides.'
2. Symphonic poems from Chaucer's 'Canterbury Tales': Prelude; The Pardoner's Tale; The Frere's Tale.
3. 'Hawke.' Ballad for chorus and orchestra.
4. Symphony in C minor, 'Walt Whitman.'
5. Symphonic prelude, 'A song in the morning.' (Gloucester Festival, 1907).
6. Tone-pictures for orchestra, 'Mother Carey': Outward bound; In the night watches; In the fo'c'stle.
7. String quartet No. 1, in D minor.
8. 'The call of the sea.' S. solo, chorus, and orchestra.
9. Six love lyrics. For baritone or contralto.
10. Five Monologues from Walt Whitman's 'Songs of the last passage.'
11. Orchestral Prelude, 'The passing of Wenonah.'
12. 'Arabesque' and 'Cantilena.' For violin and pianoforte.
13. 'Epithalamion.' Orchestral serenade.
14. String quartet No. 2, in G minor.
15. Sonata for viola and pianoforte.
16. Symphonic poem, 'Love among the ruins.'
17. 'Ballad of the bird bride,' for baritone and orchestra.
18. Music for the St. Alban's Pageant, June, 1907.
19. Five songs from Meredith's 'Bhanavar the Beautiful,' for soprano, pianoforte, and viola.
20. Symphonic poem, 'The Shepherd.' Revised and played as 'Phantasy-Prelude.'
21. Music to Ben Jonson's masque, 'A vision of delight.'
22. Prelude to 'Agamemnon' of Æschylus.
23. Two Mood-pictures for orchestra.
24. Arcadian Suite for orchestra.
25. Suite of five little English dances for small orchestra.

Symphony in F, 'The open road.'

'The Baron of Brackley,' for chorus and orchestra.

An opera, 'Life's Measure,' is as yet incomplete (1910).

Music for Pageant, 1911.

TRINITY COLLEGE OF MUSIC.

The students' choir, which is so ably trained by Dr. Pringuer, gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' at the College on November 21. Accompaniment was supplied by four violinists, pianist (Mr. Blazey), and organist (Mr. Harry Gray). Mr. Eric Cooper sang the tenor solo. An equal state of efficiency was revealed in the playing of the orchestra at Queen's Hall on December 16, under the direction of Mr. Wilhelm Sachse. Two movements from Goetz's Symphony in F were interesting to hear.

London Concerts.

ROYAL CHORAL SOCIETY.

Sullivan's 'The Golden Legend' was impressively performed by this Society at the Albert Hall on December 7, under Sir Frederick Bridge's direction, and the music and singing gave abundant pleasure to a large audience. Admirable interpretations of the solos were given by Miss Alice Wilna, Miss Phyllis Lett, Mr. Lloyd Chandos, Mr. Ivor Foster, and Mr. Graham Smart.

PHILHARMONIC SOCIETY.

The two most recent concerts of this Society, though of considerable interest, were of the nature of a calm before the Centenary storm. Sir Charles Stanford made a welcome re-appearance as conductor, on November 23, and gave an attractive reading of Dvorák's fourth Symphony. At the same concert Mr. Robert Radford sang, and little Sigmund Feuermann made his début in Brahms's Violin concerto. On December 5, M. Safonoff conducted, and gave a reading of Tchaikovsky's 'Symphonie Pathétique' that did not attain all the expected brilliance. Beethoven's fourth Symphony was played by Madame Fanny Davies, and Madame Lillian Blauvelt sang.

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QUEEN'S HALL ORCHESTRA.

An admirable performance of Brahms's second Symphony was the outstanding feature of the Symphony concert given under Sir Henry Wood's direction on December 2. The new works by Sibelius that were introduced—a 'Canzonetta' and 'Valse Romantique'—were delicately scored and mildly fanciful, but not otherwise interesting. Mr. Percy Grainger gave his familiar reading of Grieg's Pianoforte concerto, and Madame Lilian Blauvelt sang Mozart. Mr. Robert Newman's annual concert, which took place on November 27, again brought a large audience to hear a Wagner programme.

NEW SYMPHONY ORCHESTRA.

Master Louis Godowski, whose age is eleven, played Mendelssohn's Violin concerto at Queen's Hall on December 14, accompanied by the New Symphony Orchestra, under Mr. Landon Ronald. The remainder of the programme was devoted to Wagner excerpts, which Mr. Ronald interpreted with admirable effect. The vocal numbers were sung by Mr. Charles W. Clark.

An excellent concert was provided by the orchestra of the Guildhall School of Music at Queen's Hall on November 24, under the direction of Mr. Landon Ronald. Haydn's Symphony in B flat was admirably interpreted. The soloists were Miss Winnie Brown (soprano) and Miss Vera Wise (pianist).

A sensation was created by the outstanding ability as a conductor displayed by Herr Fritz Steinbach at Queen's Hall on December 9, when Mr. Backhaus gave a concert with the Queen's Hall Orchestra. The feature of the occasion was a great performance of Brahms's first Symphony. The pianist played Beethoven's 'Emperor' Concerto.

AMATEUR ORCHESTRAS.

The Stock Exchange Orchestral Society, now conducted by Mr. S. Coleridge-Taylor, gave their eighty-first concert at Queen's Hall on December 7. Grieg's 'Lyrische suite' (Op. 54), Schubert's 'Rosamunde' overture, and the rather ineffective orchestral arrangement of Rachmaninoff's Prelude, were in the programme. The male-voice choir sang under the direction of Mr. Munro Davison, and Miss Irene Scharrer played Saint-Saëns's G minor Pianoforte concerto.

An exceptionally entertaining programme of light music was chosen by the Royal Amateur Orchestral Society for the smoking concert at Queen's Hall, on December 13. It contained Berlioz's 'Carneval Romain' overture, Hérold's 'Zampa' overture, Saint-Saëns's 'Algerian suite,' Gillet's 'Passepied,' the minuet from Mozart's E flat Symphony, Sibelius's 'Valse triste,' and Weber's 'Invitation à la valse.' Mr. Arthur W. Payne conducted, and songs were given by Miss Carrie Tubb and Mr. Dalton Baker.

Two movements from Sir Frederic Cowen's 'Scandinavian' Symphony formed the centre of interest when the Strolling Players gave their concert at Queen's Hall on December 14, and they made very pleasant hearing. A setting of Portia's speech, 'The quality of mercy,' by Miss Dolores Grenfell, was sung by Miss Alys Bateman, and Mr. Aldo Antonietti played Bruch's G minor Violin concerto.

CHAMBER CONCERTS.

The St. Petersburg Quartet gave further concerts at Bechstein Hall on November 20 and 27, and played works by Tanéïew, Winkler, and Glière in their inimitable style. Glière was represented by a wonderfully picturesque Quartet in G minor, Op. 20.

Mr. Percy Grainger has played a prominent part in recent concerts of the Classical Concert Society. On November 22 he took part in Fauré's C minor Pianoforte quartet, and played, among other solos, his arrangement of 'The Sussex mummer's Christmas carol.' On November 29, he was associated with the Motto Quartet and Dr. Henschel. A Schubert programme was given on December 6, with the Quintet in C (Op. 163) as the chief work. On December 13, a Bach programme was carried out by Mr. D. F. Tovey, Mr. Percy Such and Mr. G. A. Walter (vocalist), with the aid of string and wind players.

Mr. Arthur Hinton's Pianoforte quintet in G minor, one of the best examples of English chamber music, was played by Miss Katherine Goodson and the Wessely Quartet at Bechstein Hall, on November 22.

The London Trio (with Mr. Patterson Parker in the place of Mr. Whitehouse, who was indisposed) added the G minor Quartet, at Æolian Hall, on November 27, to the list of Brahms's works that they have interpreted.

Messrs. Amédée and Maurice Reuchsel were introduced to the London public as both executants and composers at the concert of the Société des Concerts Francais, given at Bechstein Hall on November 29. They were represented respectively by a Pianoforte quartet and by a String trio, as well as other works.

The Broadwood concert given at Æolian Hall on November 30 was of particular interest, as it was in effect a recital by Madame Carreño, who played Beethoven' E flat Sonata (Op. 31) and pieces by Chopin and others. Songs were given by Mr. Bertram Bínyon. Members of the Hamilton Harty Sextet and Mrs. Elsie Swinton supplied the programme on December 14. A Quintet for pianoforte and wind instruments, by Fritz Volbach, proved highly attractive.

Concerts were given by the London String Quartet at Bechstein Hall, on December 7 and 19, and on both occasions Mr. Max Pauer joined the string players in Pianoforte quintets.

VOCAL RECITALS.

Dr. R. Vaughan Williams's five 'Mystical songs' produced at the Three Choirs Festival, were prominent in the list of English songs upon which Mr. J. Campbell McInnes employed his musicianship and refined vocal powers at Æolian Hall on November 21. He gave a further recital on December 16. Mr. Guy Pertwee gave a recital at Queen's (small) Hall on November 23; on the same day Mr. Charles W. Clark, at Æolian Hall, brought forward Sinding's 'Fuge' and other new or unfamiliar songs in an extremely interesting programme. His singing was, as usual, exceptionally fine.

Bechstein Hall was occupied by three lieder singers of outstanding merit—Miss Gerhardt, Madame Julia Culp and Miss E. K. Lissman—on November 25, December 3 and 7 respectively. Each has an individual style that leaves nothing to be desired.

With undiminished zeal on the behalf of the great unheard, Miss Marie Altona brought forward over twenty new songs at Steinway Hall, on November 29. An Armenian singer, M. Chah-Mouradian, connected with the Paris Opéra, made his first appearance in London, at Bechstein Hall, on December 2. Miss Lily Crawforth submitted a long all-British programme at Æolian Hall on December 7. Solos and duets were given by Mr. and Mrs. Yeatman-Griffith at Bechstein Hall on December 4. Miss Ethel Wilkes gave a concert-recital at Steinway Hall on December 4, with the assistance of Mr. George Baker and others. Other recitals were those of Miss Julia Hostater (Bechstein Hall, December 8), Madame Jennie Norelli (Æolian Hall, December 11), Mr. Robert Maitland (Bechstein Hall, December 12).

PIANOFORTE RECITALS.

The most interesting pianoforte recitals that come under notice are those of M. Benno Moiseiwitsch (Bechstein Hall, November 21), who exemplified at its best the impetuous younger school; Madame Carreño (Queen's Hall, November 23), who showed the 'grand' style at its best; and Mr. Max Pauer (Bechstein Hall, December 4 and 16), who displayed the possibilities of a transcendent technique in conjunction with high intellectual powers.

Duets for two pianofortes were performed by Mesdames Yolanda Mérö and Lily Henkel at Steinway Hall on November 22. Mr. Frederick Dawson made one of his rare appearances in London, at Steinway Hall, on November 24.

Recitals were given by Miss Vera Brock (Russian music, Bechstein Hall) and Miss Hilda Saxe (Æolian Hall) on November 29; by Miss Lydia Stace (Steinway Hall) and Mr. Herbert Fryer (Queen's Hall) on November 30. Mr. Fryer was heard in Brahms's B flat Concerto with the Queen's Hall Orchestra, under Mr. Oscar Eve. Other interesting recitals were those of Miss Mania Seguel (Æolian Hall, December 2), Miss Katherine Goodson (Bechstein Hall, December 5), Mr. John Powell (Queen's Hall, December 6), Madame Rose Koenig (Wagner transcriptions, Leighton House, December 7), Mr. Arthur Newstead and Miss Clara Blackburn (Bechstein Hall, December 11), Miss Mary Cracroft (Æolian Hall, December 11), Miss Tina Lerner (Æolian Hall, December 14), Mr. Nino Rossi (Bechstein Hall, December 14), Mr. Otto Dressel (Steinway Hall, December 14).

OTHER CONCERTS AND RECITALS.

Miss Isabel Hirschfeld (pianist) and Miss Helen Gough (violinist) gave a refined reading of Strauss's Sonata in E flat at Steinway Hall on November 21. On the following day Miss Adela Hamaton (pianist) and Miss Muriel Pickupp (violinist) gave an interesting recital. Vitali's 'Chaconne' was well played by Miss Marion Jay at Æolian Hall on November 22; at the same hall, on November 23, Mr. Felix Salmond (violoncellist) and Madame Norman Salmond played sonatas by Brahms, Haydn, and Grieg.

The 'Thursday Twelve-o'clocks' were continued on November 23 and December 7 at Æolian Hall, and provided a reading of Schumann's 'Etudes Symphoniques' by Miss Mathilde Verne, lieder singing by Herr von Warlich, and violoncello playing by Mr. Felix Salmond.

Miss Eva Digby O'Neill gave some excellent recitations at Steinway Hall on November 25, and the musical additions to her programme included songs given by Mr. Albert Garcia.

At the 'Concert Intime,' given by M. Zacharewitsch at his studio, on November 25, César Franck's Sonata and some clever compositions from the violinist's own pen, formed part of an interesting programme.

The unique form of entertainment evolved by Miss Nellie Chapman out of ancient dances and music was again provided on November 25, at University College, with the assistance of the Chaplin Trio and String Quartet, Miss K. Chaplin, Miss Flora Mann, and Miss Lilian Berger.

Herr Lennart von Zweygberg (violoncellist) and Herr Johan Wysman (pianist) were heard together in Brahms's F minor Sonata at Æolian Hall on November 28.

A Fantasia by Joseph Suk (of the Bohemian Quartet) was played by that admirable violinist, Mr. Carl Flesch, at Queen's Hall on November 29. Miss Madeline Drury (violinist) and Miss Muriel Price (vocalist) gave a recital at Steinway Hall on November 29.

Violin recitals were given by Mlle. Armida Senatra at Bechstein Hall on November 30, and by Mr. Aldo Antonietti at Æolian Hall, on December 6. Mrs. Henry Tremlett and Miss Ethel Nettleship (pianist and violoncellist) played Chopin's much-neglected Sonata at Æolian Hall on December 1. A joint recital was given by Miss Beatrice Dunn (pianist) and Mr. Spencer Dyke (violinist) at Bechstein Hall, on December 6.

The high expectations aroused by the announcement that Madame Carreño and Mischa Elman would give a joint recital at Queen's Hall on December 1 were not disappointed.

Mr. Vernon Warner played Franck's 'Prelude, Chorale and Fugue,' and Miss Bessie Tyas sang the 'Mad scene' from 'Lucia di Lammermoor' at Æolian Hall on December 8.

At the Barns-Phillips concert, given on December 8 at Bechstein Hall, the most interesting things in a well-chosen list were Lekeu's Violin sonata in G, played by Miss Barns and Mr. Percy Waller, and the bright singing of Miss Sylva van Dyck.

The three Misses Eyre played the pianoforte, violin and violoncello well, and sang vocal trios still better, at Æolian Hall on December 9.

Six pupils of Professor Sevcik were brought before a London audience at Queen's Hall, on December 12, at a concert given with the help of the Queen's Hall Orchestra, under their teacher's conductorship. Concerto movements were played by Mr. David Hochstein, Miss Rosa Ehrlich, Miss Daisy Kennedy, Mr. Vladimir Resnikoff, Mr. Frank Williams and Miss Nora Duesberg. It had also been arranged that each violinist would give a separate recital. The first of these, given by Miss Rosa Ehrlich, whose age is only sixteen, took place at Bechstein Hall on December 14; the second was given by Mr. Frank Williams on December 15; the third by Miss Daisy Kennedy, perhaps the most promising pupil, on December 16.

Miss Elsie Hall (pianist) and Mr. Charles Draper (clarinettist) were heard together in two Brahms Sonatas at Steinway Hall on December 15.

Miss Jean Stirling MacKinlay—the English Yvette Guilbert—sang and acted with admirable skill and expressiveness at the Little Theatre on November 30.

The mixed-voice London Singverein, conducted by Mr. Otto Sondermann, gave a Mendelssohn concert at Bechstein Hall on December 1. Excerpts from 'Lobgesang,' 'Die Walpurgisnacht,' and 'Loreley' were effectively sung. Pianoforte accompaniment was provided by Señor Carlos Sobrino.

A stirring performance of 'Israel in Egypt' was given by the Alexandra Palace Choral Society on December 2, under Mr. Allen Gill's guidance. Miss Amy Simpson, Miss Nina Samuel Rose, Miss Alice Lakin and Mr. Wilbur Reed were the soloists.

The first three parts of Elgar's 'The Kingdom' were performed, with organ accompaniment, in the chapel of Lincoln's Inn on December 3, under the direction of Mr. Reginald Steggall. Solos were taken by Mr. Montague Borwell and Mr. Charles Ellison.

The South Place Sunday Chamber Concerts continue their admirable course. The concert given on December 17, when the Hamilton-Harty Sextet took part, was the six hundredth of the series.

Suburban Concerts.

'Judas Maccabæus' was performed with notable success at the Great Central Hall on November 23, by the Bermondsey Settlement Choral and Orchestral Union, under the guidance of Dr. J. E. Borland. The solo parts were taken by Miss Jenny Taggart, Miss Gertrude Wood, Mr. Alfred Heather and Mr. Joseph Farrington, and Mr. E. Stanley Roper was at the organ.

The spirited and deserving People's Palace Choral and Orchestral Society, conducted by Mr. Frank Idle, gave 'Elijah' in good style on November 25. Mr. Stewart Gardner was Elijah, and his principal associates were Miss Ada Forrest, Miss Florence Taylor, and Mr. George Foxon.

The concert version of German's 'Merrie England' was appropriately chosen for the 'Bohemian' night of the Crystal Palace Choral and Orchestral Society on November 25, and was admirably performed under Mr. W. W. Hedgcock's direction. The solo singing of Miss Agnes Christa, Miss Palgrave Turner, Miss Maud Clough, Mr. Hubert Eisdell, and Mr. Julien Henry added to the pleasure of the occasion. The Society will now turn its attention to Coleridge-Taylor's 'A tale of Old Japan.'

At the concert of the Edmonton All Saints' Choral Society, given in the Edmonton Town Hall on November 30, Elgar's 'The Banner of St. George' and MacCunn's 'The Wreck of the Hesperus' were the chief works performed. Miscellaneous items were provided by the orchestra. The principals were Mr. Samuel Masters, Miss Marsden Owen, and Miss M. C. Bell (reciter). Miss Clara A. Sharpen was the accompanist, Mr. H. W. Appleton the principal violin, and Mr. B. J. Hales conducted.

On November 30, at the Cecil Hall, Ilford, Miss Olive Houchin, a young pianist, made a highly successful début in an exacting programme that served to reveal promising technical and expressive powers. She is a medallist of the Royal Academy of Music.

The Lewisham Choral Society—one of the oldest and most firmly established suburban organizations—inaugurated their twenty-first season with an excellent performance of 'Hiawatha,' under the direction of Mr. Frank Idle, at the Blackheath Concert Hall on November 30. The singing of the choir attained a very high artistic standard, and gave evidence of the good training received at the hands of the conductor. The accompaniments were played by a professional orchestra led by Mr. George Wilby, and the soloists were Miss Carrie Tubb, Mr. Anderson Nicoll and Mr. Thorpe Bates.

Miss Ethel Durden (a twelve-year-old pupil of Mr. Wilhelm E. Whitehouse) gave her first pianoforte recital at St. John's Hall, Lewisham High Road, on December 6. Her marvellous execution and abnormal memory roused the enthusiasm of a large audience.

Under Mr. Sidney Horton's direction, the Woolwich Orchestral Society gave a concert on December 7 at the new Town Hall. Beethoven's second Symphony and Rossini's overture, 'Le barbier de Seville' were the most important orchestral works. Songs were given by Miss Lucy France and Mr. Herbert Heyner.

The terminal concert of the Croydon Conservatoire of Music took place on December 8, and provided an excellent musical entertainment. The string orchestra played Grieg's 'Holberg' suite, a Serenade by H. Hofmann, a Bach Suite with Mr. R. E. Caffyn as flautist, and the accompaniment for Miss Irene Peckam (pianist) in concerto movements by Mozart. Miss Violet Miller sang, Miss Elaine P. Castle-Smith played the violin, and Mr. W. H. Reed conducted.

The spirit of enterprise that seems to have entered into the activities of the Dulwich Philharmonic Society with the appointment of Mr. Julius Harrison as conductor, found expression on December 9 in excellent performances of of Elgar's 'King Olaf' and Tchaikovsky's 'Symphonie Pathétique.' Miss Leah Felissa, Mr. Alfred Heather, and Mr. John Prout were the soloists of the occasion.

At the concert given by the Royal School for the Indigent Blind, Leatherhead, on December 9, the programme included the following part-songs: 'Oft in the stilly night' (arr. J. Hullah); 'The keel row' (arr. T. Dunhill); 'Weary wind of the west' (Elgar); 'Morning song of praise' (Max Bruch): 'Wi' a hundred pipers' (arr. W. S. Roddie); 'Come, flit around' (Weckerlin); and a scene from 'Faust' (Berlioz).

St. Peter's Choral Society, Brockley, gave a well-attended and successful performance of Elgar's 'Caractacus' at St. Peter's Hall on December 12, with the support of a professional orchestra under the leadership of Mr. G. Wilby. Dr. C. J. Frost conducted, and secured a spirited and expressive reading of the choral music. The solo portions were entrusted to Miss Winifred Marwood, Mr. William Maxwell, Mr. Montague Borwell and Mr. Dan Price.

The West Ham Philharmonic Society gave their thirtieth concert at Stratford Town Hall on December 14, when Mr. J. W. Ivimey conducted the performance of an interesting programme. The chief number was Mozart's 'Jupiter' Symphony, which was played by instalments. Miss Violet Oppenshaw and Mr. Peter Dawson sang.

The Great Western Railway Musical Society (choral and orchestral) opened their season on December 14 in the half-yearly meeting room, Paddington Station, with a splendid performance of Elgar's 'King Olaf,' and a selection of orchestral and vocal music under the able direction of Mr. Henry A. Hughes. The soloists were Miss Winifred Marwood, Mr. Alexander Webster and Mr. Dawson Freer.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

We have had the opportunity of hearing two new German operas: 'Der Bergsee' (The lake of the mountain), by Bittner, represented at the Imperial Opera-house, and 'Kuhreigen' (La rance des vaches), by Battka and composed by W. Kienzl, the author of 'Envangelimann.' Bittner's music betrays his admiration for Wagner, which he often carries too far in the direction of strenuousness and noise. Herr Walter, the wonderful conductor, did his best for the work, but he did not make it succeed.

Kienzl's opera had a much better reception, and I am perfectly sure that it will obtain an international vogue. Herr Dr. Richard Battka has taken the theme from Bartsch's novel 'La petite Blanchefleur,' and he has adapted it with the greatest intelligence and knowledge of the theatre. It is laid in Paris, at the end of Louis XVI.'s reign and at the beginning of the Revolution. Kienzl's music is admirable; in every act it reveals the dramatic sense of the composer, and there are some very fine melodies. The performance was quite perfect, under the guidance of the manager and director, Rainer Simons.

The concert season is now in progress and all the stars come to be applauded in Vienna. I cannot tell you about all the well-known names—Ysäye, Casals, Burmester, Backhaus, Rosenthal and many others—but I must tell you of a very great success of the Wiener Singakademie, which gave a first-rate performance of Mahler's second Symphony, conducted quite perfectly by Herr Bruno Walter. The Philharmonic concerts are now conducted by Felix von Weingartner (whose absence from the conductor's desk at the Imperial Opera-house is universally regretted). The last performance was a splendid one, with two posthumous works of Dvorák, a Rhapsodie and a tragic Overture, and a new work by Heuberger,' Variations on a theme of Schubert.'

A new star in the singing heaven is Madame Tela Tsori, an Italian lady, who gave a 'Liederabend' of old Italian songs. The new operette of Lehar, 'Eva,' was a great success, and the author of the 'Merry Widow' can well be proud of it.

Eisner Eisenhof.

Music in the Provinces.

(by our own correspondents.)

BELFAST.

The works selected for the concert given by the Philharmonic Society on December 1, were 'Everyman,' by Dr. Walford Davies, and 'The wedding of Shon Maclean,' by Hubert Bath. Neither had been heard in Belfast before, nor, we believe, in Ireland. Much patient and skilful work must have been bestowed on their preparation by Dr. Fred. Koeller and the Society's conductor to secure so good an all-round performance.

The artists engaged were Madame Laura Evans-Williams, Mr. Daniel Beddoe and Mr. Julien Henry. The large audience was so pleased with 'Everyman' that a most complimentary ovation greeted Dr. Koeller at its conclusion.

This work was decidedly preferred to the other, although the cleverness of Mr. Bath's work is undeniable. Probably a Belfast audience, with its Scottish affinities, was rather critical of what is after all only 'imitation Scottish' and somewhat on a par with the 'stage Irishman,' which is considered a most affronting parody on the genuine native. The performance was on the whole very creditable, and proves that the Society is able to hold its own with many of its contemporaries elsewhere.

BIRMINGHAM.

The Royal Society of Artists' musical matinées in connection with the autumn exhibition of pictures terminated on December 9, the occasion being a memorable one, inasmuch as it was the four hundredth concert given under Mr. Oscar Pollack's direction, covering a period of twenty consecutive years. These matinées have been quite a musical institution of the city, and have been the means of introducing hundreds of vocalists and instrumentalists who otherwise would have found it difficult to get a public hearing, many of whom have since achieved notoriety in the musical profession.

The Birmingham Festival Choral Society's second subscription concert of the season was given in the Town Hall on November 23, under Dr. Sinclair's able conductorship, the whole programme being devoted to a concert-recital of Wagner's opera, 'The Flying Dutchman.' It is noteworthy that the late Dr. Swinnerton Heap first conducted a concert recital of this work in 1899, seven months before his untimely and sudden death. In certain quarters some doubt has been expressed whether a performance of a work intended for the stage should be given at all on a concert platform, but there are certainly some exceptions, and 'The Flying Dutchman' is one, for the excellent performance given of it—in spite of some shortcomings in the last Act, where the choir somehow got astray—compensated for the absence of scenic effects. The cast of principals was completely satisfactory and comprised Miss Edith Evans (Senta), Miss Lucy Nuttall (Mary), Mr. Morgan Kingston (the Steersman and Erik), Mr. Herbert Brown (Daland), and Mr. Frederic Austin (the Dutchman). The orchestra, so great a factor in a Wagnerian work, did well on the whole, especially in the graphic overture.

The Birmingham Philharmonic Society's third and fourth orchestral concerts were respectively given in the Town Hall on November 22 and December 7, under the baton of Mr. Thomas Beecham. At the first of these the principal work performed was Beethoven's Symphony No. 8, Op. 83. It was by no means an ideal rendering, but still worse was the first performance here of Elgar's second Symphony, given on December 6, which at once revealed insufficient rehearsal and a certain amount of carelessness in all details, and above all a disregard of the score and its wonderful orchestral colouring. It was indeed a great pity that a work of such dimensions should have been attempted at all unless carefully prepared. The novelties introduced on these occasions were Liszt's symphonic poem 'Orphée,' and Frederic Delius's Pianoforte concerto in C minor, composed in 1897, the soloist being Mr. Arthur Cooke.

At the second Harrison concert of the current series, given on November 27, the New Symphony Orchestra, conducted by Mr. Landon Ronald, supplied the programme, the chief work performed being Tchaikovsky's 'Pathetic' symphony, of which a magnificent performance was given, indeed one of the best yet heard here since Dr. Hans Richter first introduced the Symphony to local judgment in 1895. The vocalist was Madame Kirkby Lunn, who sang with her customary charm.

The Arthur Catterall String Quartet gave a chamber concert at Queen's College on December 5, and were heard in Mozart's String quartet in E flat, No. 3, and Richard Strauss's early Quartet in A major, Op. 2. It was a genuine pleasure to listen to such a perfect ensemble—indeed, this Quartet is one of the very best organizations in the country. The vocalist was Miss Evelyn Wynne (a pupil of Dr. Theo. Lierhammer), an artistic singer, gifted with a rich and sympathetic voice.

The Midland Musical Society's performance of 'Elijah' attracted a crowded audience to the Town Hall on December 4, conclusively proving that the masses love their Birmingham oratorio as much as they do the 'Messiah.' Mr. A. J. Cotton had admirably prepared the work, and conducted with his customary watchfulness and care. The choir is now well balanced and thoroughly representative, the singing being characterized by fine tone and admirable gradation of light and shade. The principals, all of whom did exceedingly well, comprised Miss Mary Lund, Miss Lilian Holloway, Mr. Charles Allison and Mr. Herbert Parker, bass of Lichfield Cathedral. The organist was Mr. C. W. Perkins.

The celebrated lieder singer, Madame Julia Culp, gave a recital in the Grosvenor Room, Grand Hotel, on December 4, in connection with Mr. Max Mossel's Drawing Room Concerts. It was her first appearance in Birmingham.

The Birmingham Symphony Orchestra, which this season is conducted by Mr. Julian Clifford, of the Harrogate Kursaal, gave an excellent concert in the Town Hall on December 9. The programme included three compositions by Mr. Julian Clifford—'a Coronation March,' a portion of a 'Suite de Concert,' entitled 'Meditation,' and a song-cycle, 'Dream of Flowers,' with orchestral accompaniment. These works appealed to the audience strongly, and denoted scholarly treatment and melodic invention. The song-cycle was sung by the Hon. Mrs. Julian Clifford with much charm and in a sweet voice. M. Benno Moiseiwitsch, a Russian pianist, gave a virile and in every way a masterly performance of Tchaikovsky's Concerto in D minor, splendidly accompanied by the orchestra.

The orchestra of the Midland Institute School of Music gave an orchestral concert in the large Lecture Theatre on December 11, under Mr. Granville Bantock's conductorship. The programme was entirely made up of compositions by Russian composers, Borodin's overture 'Prince Igor,' and Two Dances from the same work, Tschérépnin's Prelude to 'La Princesse Lointaine,' Rimsky-Korsakov's Sinfonietta in A, Op. 31, and Tchaikovsky's Violin concerto in D, Op. 35, played by Mr. Arthur Hytch.

The Birmingham Choral Union gave their second concert of the season at the Town Hall on December 16. The programme was entirely devoted to Gounod, the chief work given being 'Messe Solennelle' in G, known as

the 'St. Cecilia.' It was a pity that it was sung to Latin words when an English version was obtainable. The rest of the programme was of a miscellaneous character. Mr. Richard Wassell conducted in place of Mr. Thomas Facer, and the post of organist was filled by Mr. Roberts. The principal artists were Miss Alice Hare, Mr. Sam Hempsall, and Mr. Humphrey Bishop.

The newly-formed Tala Choral Society, composed of employees of Messrs. Taylor, Law & Co., sang part-songs by Elgar, Sullivan, German, and Dudley Buck on December 12, under the direction of Mr. A. G. Cooper.

BOURNEMOUTH.

The programmes of the Symphony and Classical Concerts have contained, during the past month, many compositions of acknowledged value. Mr. Dan Godfrey has given very effective readings of Symphonies by Beethoven (No. 4 and No. 8), Raff ('Im Walde'), Dvorák (No. 4 and 'The New World'), Haydn ('The Oxford'), and on November 23 a most engrossing Wagner programme was presented. The following solo artists have appeared, many of whom added materially to the success of the concerts:—Mr. Cecil Baumer (MacDowell's Pianoforte concerto in D minor), Mr. Frederic Stock (Mendelssohn's Violin concerto), Miss Leila Doubleday (Lalo's 'Symphonie Espagnole'), Miss Myrtle Meggy (Saint-Saëns's Pianoforte concerto in G minor), Mr. Zeelander (solo 'cello in Volkmann's Serenade for strings), Miss Frances Fox (Violin concerto in A, by Mozart), and Mr. Mauritz Speelman (Romanza for viola, by the soloist). Among the large number of compositions of especial interest which have been accorded a hearing may be noted Georg Schumann's 'Liebesfrühling' overture, H. Osmond Anderton's 'Spring Idyll,' Glück's 'Iphigénie en Aulide' overture, Sibelius's 'Finlandia' tone-poem, Mendelssohn's 'Hebrides' overture, and Bruce Steane's 'Dreadnought' suite. Mr. Anderton's music is of an unusually fresh and attractive order, and Mr. Steane's Suite contains numerous passages of a pleasing and ingenious turn, in spite of the fact that it reveals inexperience in the matter of orchestral expression. Suggestive as it is of an orchestral transcription of organ music, yet it has many features which exemplify the hand of an able musician. The concerts have been distinguished by visits from Mr. T. F. Dunhill and Mr. Julius Harrison for the purpose of conducting performances of their own compositions. The first was represented by his 'Pixies' suite, and the second by his tone-poem 'Night in the mountains.'

The musical events of the month have also included recitals by Mr. Ernest Schelling, Miss Ellen Terry, Madame Carreño and Mischa Elman, Sapellnikoff (orchestral concert), and a vocal and instrumental recital by Madame Luisa Sobrino, Señor Sobrino, and M. Emile Sauret.

Mr. T. W. Surette's series of lectures on 'Great Symphonies' continues to attract enthusiastic audiences, the lecturer's valuable help in the elucidation of symphonic problems meeting with ready response in a town wherein that type of music is so much to the fore. The musical illustrations by the Municipal Orchestra have been of the greatest assistance.

The Municipal Choir materially enhanced the reputation it acquired at its inaugural concert a few weeks back by its capital rendering on December 12 of Mendelssohn's ever-green and ever-impressive masterpiece, 'Elijah.' The 250 voices are fairly well balanced in point of numbers, but in actual performance the altos belie their numerical strength by their lack of power. The choir sang with breadth and vigour, and the careful training they had received was made apparent in many ways; the chief deficiency at present is the lack of knowledge respecting the various shades of tone colour. The principal soloists were Miss Emily Breare, Mr. Ernest Pike, Miss Violet Elliott, and Mr. Peter Dawson: of an efficient quartet, the first-named was the most successful.

BRISTOL AND DISTRICT.

The concert by the Bristol Symphony Orchestra at the Victoria Rooms, on November 22, was a gratifying success. It was a Tchaikovsky night, the compositions including the Overture to 'Romeo and Juliet' 'Capriccio Italien' and symphony 'Pathétique,' with two vocal excerpts delivered by Mr. Montague Worlock. Mr. Herbert Parsons conducted with considerable ability.

There was a large attendance at Redland Park Hall on November 25, when a complimentary concert was given by the St. Saviour's Church Choir to Mr. George Herbert Riseley, their popular choirmaster and organist. The choir were heard in several part-songs, which they delivered with effect, and at intervals there were songs by Miss Gertrude Winchester, Master Rex Jones, Mr. Herbert Thomas, and Mr. Herbert Heyner. Mr. Otto Milani contributed violin solos, and Mr. G. Herbert Riseley conducted admirably.

The first Ladies' Night since the death of Mr. W. J. Kidner, the originator and first conductor of the Society of Bristol Gleemen, was held at the Victoria Rooms on November 29. Mr. C. W. Stear, the newly appointed conductor, directed a performance which contained several interesting features. After the National Anthem, Mr. Kidner's part-song 'Lull me to sleep' was given *In memoriam*. A few novelties were presented, and Mrs. Herbert Hutchinson contributed songs.

On December 2, the Bristol Musical Society held their first concert for the season, and delighted a large audience at the Victoria Rooms with a creditable interpretation of the newly arranged concert version of Bizet's 'Carmen.' In addition to members of the Society there were fifty boys trained by Mr. C. W. Stear, who directed the performance.

The Bristol New Philharmonic Society, on December 8, gave their winter concert at the Victoria Rooms, and in the presence of a large number of persons performed Parts I. and II. of Bach's 'Christmas Oratorio' for the first time in Bristol. The soloists were Madame Katherine Gerrish, Miss Effie Martyn, Mr. Joseph Reed, and Mr. Frederick Ranalow. The orchestra, comprising the principal players of the city, was led by Mr. Harold Bernard, and Mr. C. W. Stear was at the organ. Mr. Arnold Barter conducted with much ability, and the audience were deeply impressed by the music of Bach. After the interval Wagner's 'Siegfried Idyll' was nicely executed, and then Mendelssohn's 'First Walpurgis Night' delighted the hearers.

At Knightstone Pavilion, Weston-super-Mare, on December 7, the Philharmonic Society performed Spohr's 'Fall of Babylon' very creditably, Mr. Edward Cook conducting. The principal soloists were Miss Alice Boaden, Miss Gertrude Winchester, Mr. Hubert Eisdell, and Mr. Charles Tree; with Miss M. Martin, Mr. R. H. Ward, and Dr. Roxburgh in minor parts. Mr. F. S. Gardner was leader of the orchestra.

On December 12, the Clevedon Philharmonic Society interested a large audience at the Public Hall with their interpretation of Mendelssohn's 'Hymn of Praise,' the performance being directed by Mr. Edward Cook. The solos were entrusted to Miss Winifred Thomas and Mr. R. Hoare Byers, Miss Triffie Parker being associated with Miss Thomas in 'I waited for the Lord.' Mr. F. S. Gardner was the leader. A miscellaneous selection was given in the second part of the concert.

There was a crowded audience at Colston Hall on December 16, when the Bristol Choral Society gave an admirable performance of 'The Messiah,' under the able direction of Mr. George Riseley. The choir and band numbered 550; the leader being Mr. Harold Bernard. The soloists were Madame Emily Squire, Miss Phyllis Lett, Mr. Alfred Heather and Mr. Percy Heming.

CAMBRIDGE.

'THE MAGIC FLUTE.'

The production of 'Die Zauberflöte' at Cambridge by a body of amateurs, on December 1 and 2, was an event of very great interest, and the effect of it may reach far beyond the University town. The beauty of Mozart's music has not had the power of overcoming the prevalent opinion that the libretto is a tissue of absurdities; hence the work is practically never heard in England, even the grudging acceptance given to 'Don Giovanni' and 'Figaro' being denied it. In Germany, the opera is performed fairly frequently, but its presentation is of a conventional character, and the glaring weaknesses of the book are fully apparent. At the Cambridge performance, on the other hand, these weaknesses seemed to matter little. The weak points were

disguised as far as possible, the opera was made a fairly coherent whole, the undoubted opportunities for effect were freely used, and the tone of refinement and artistic feeling that inspired the whole production were a joy to the large audiences who came from all parts of England to see it. The promoters of the scheme had one advantage in their favour—they were not hampered by tradition, which is injurious as often as it is beneficial. The whole staging of the opera may be considered to be original, and it was clear that infinite pains had been taken. The scenery, admirably simple and effective, was painted entirely by amateurs, Messrs. A. T. Scholfield and Maurice Gray. The general design of the dresses and the whole singularly beautiful colour-scheme were planned by Mrs. Sydney Cockerell.

In the important matter of a translation, Mr. E. J. Dent furnished a version of the greatest merit, admirable as English, humorous when required, and as regards declamation fitting the music like a glove. Mr. Dent had also published, in view of the performance, a brochure giving the history of 'Die Zauberflöte,' containing an investigation of the many mysteries surrounding it.

Regarding the performance, as amateurs were concerned it is only needful to say that it was quite extraordinarily good. Naturally some acted and sang better than others, but the unanimity of the ensemble told of months of patient work directed by instructors of unusual capacity. Of the non-residents, Mr. Clive Carey, formerly so prominent in Cambridge music, generously placed his professional abilities at the service of his old friends, and gave a delightful representation of Papageno, a most finished performance vocally and histrionically. Miss Victoria Hopper displayed considerable dramatic ability, and her high notes were very telling in the part of the Queen of Night. Miss Marchant was a vivacious Papagena. Of those who were concerned in the details of the production, we must mention specially Mr. Dent, on whom fell the bulk of the preliminary work; Mr. Scholfield, who acted as stage-manager with Mr. Dent; Mr. Clive Carey, who, in addition to his admirable singing and acting, directed the production of the opera; and Dr. Rootham, who, as conductor, was responsible generally for the musical ensemble, and who is to be particularly congratulated on the result of his work with the chorus and orchestra. The latter, though largely composed of local players, was thoroughly efficient.

We have learned several things from the production of the 'Magic Flute.' First, that it is an effective opera, granted intelligent management; secondly, that an elaborate work like this can be admirably given by amateurs; and thirdly, that good English is an excellent language for opera. Perhaps in time our first and third deductions will be appreciated by those dignitaries who control opera in England.

DEVON AND CORNWALL.

THE THREE TOWNS.

A mark of development which is prominent in the Three Towns is the progress made by choirs of churches and chapels, many of whom have indeed formed themselves into Societies, and have given public performances away from the home atmosphere without losing their distinctive style. Mount Gold Wesleyan Choir sang Maunder's 'Olivet to Calvary' on November 22, conducted by Mr. Normington. The choir, numbering sixty, sang with freshness and good attack.

Sherwell Choir showed the excellence of the training they receive from Mr. A. C. Faull, the organist and choirmaster, when, on November 29, they sang difficult part-songs by Pinsuti, Stewart, Faning and Jensen, also an effective Serenade written by Mr. Faull. The choir may always be depended on for culture of tone and keen sense of pitch and attack. Four young members sang the 'Garden scene' from 'Faust.'

Wesley Choir (Ebrington Street), on December 4, for the second time came before the public in the Guildhall, and acquitted themselves remarkably well in several choruses and part-songs. Mr. A. R. Pappin conducted, and must be congratulated on the artistic and executive excellence of the chorus-singing.

Dr. Weekes's Choral Society, assisted by members of the Orchestral Society and others, sang several numbers from 'Samson,' on December 6. Mr. Walter P. Weekes conducted, and obtained a performance showing many good features.

On the same date, the choirs of King Street and Stonehouse Wesleyan Sunday School (both remarkably good choral bodies) gave a combined concert at St. Levan, conducted by Mr. H. Woodward, with Mr. C. Palmer at the organ. A new choir is being formed at Devonport by Mr. F. W. Chorley, with the intention of performing 'St. Paul' in March next.

The Symphony played by Dr. Weekes's Orchestral Society at their eleventh subscription symphony concert, on November 22, was Gade's in C minor. An Overture (Op. 124) by Beethoven was new to the district, and a Prelude (Op. 23) by Bubeck was interesting. A Concerto for viola and orchestra by Hans Sitt was given, with Miss Dorothy Thomas as soloist. A deeply-impressive interpretation was given by Mr. R. G. Evans and his Symphony Orchestra of the Tchaikovsky 'Pathetic' Symphony, on December 5. Miss Helen Sealy, accompanied by the band, played artistically the solo part of Mozart's Concerto in G for violin and orchestra, and Mr. David Parkes was the vocalist. At the conclusion of the programme two strongly imaginative pieces (Prelude and Russian Dance) by Baroness E. Overbeck, were excellently played.

OTHER DEVONSHIRE TOWNS.

At the annual meeting of the Exeter Diocesan Choral Association on December 14, the committee with great regret accepted the resignation of the office of secretary by Mr. W. H. Rogers, whose energetic and thorough work for eight years has had marked results on the efficiency and progress of the organization. The Rev. R. C. B. Llewellyn was elected to fill the vacancy. Mr. T. Roylands-Chanter was re-elected choirmaster. The last Festival was the twenty-fifth held by the Association.

The Axe Vale Musical Society, at their annual meeting on November 22, decided to continue rehearsals and to give a performance in the Spring of a small work with the view to undertaking an important one early next season.

Three very difficult part-songs by their fellow-townsman, Mr. Hubert Bath (now of cosmopolitan reputation), were produced by the Barnstaple Musical Society on December 4. These were respectively 'Summer wind,' 'Dream wind,' and 'Spring wind,' each being a highly impressionistic piece, wherein remarkably original effects were gained without loss of essentiality. Elgar's 'Go, song of mine' was also given, and other pieces by Pearsall (in ten parts) and Cooke were sung. Dr. H. T. Edwards conducted, and played pianoforte solos.

After many years of suspension the Kingsbridge Choral Society had again awakened to life and work, and with a membership of eighty voices (rather weak in the tenor section) sang 'The Messiah' on December 7, conducted by the Rev. A. Donaldson Perrott. Good attack and vitality were commendable features of the singing. Bampton Choral Society has also been revived after a lapse of several years, and gave a concert on December 8, at which 'The daughter of Jairus' formed part one, and choruses and part-songs the second part of the programme. Mr. J. E. Coren conducted.

It is greatly to be regretted that Mr. T. H. Webb—who, as conductor of the Torquay Musical Association has done great things for choral and orchestral music in this town,—has been obliged to resign after twenty years' work. The thirty-eighth concert of the Association (and the last under Mr. Webb's baton) was given on December 8. The choir sang Lee Williams's eight-part 'Festival Hymn' (unaccompanied), conducted by Mr. W. Twining, and Dvorák's 'Te Deum,' conducted by Mr. Webb, who also directed the orchestra in Schumann's Symphony in E flat (Op. 97) and pieces by Smetana and Dvorák; also the Beethoven Concerto in G (No. 4), for pianoforte and orchestra, with Mrs. W. H. Mortimer as soloist. At the close of the concert Mr. Webb was presented with a purse of gold.

The excellent quality, attack and energy of the Exeter Choral Society, of which Mr. Allan Allen is the conductor, gave fine effect to the stirring choruses of 'The Messiah' on December 13, though exception must be taken to the exaggerated tempo at which one or two were taken. The undoubted strength and life of this Society of something under two hundred singers should make for it a good career, and

with experience and continued training the obvious faults which attach themselves to a young choir will doubtless disappear. Mr. Allan Allen has been appointed chorus-master of the Exeter Oratorio Society and Western District Choral Association, in amalgamation, of which Dr. D. J. Wood and Dr. H. J. Edwards are co-conductors. A concert performance of 'Maritana' was given at Holsworthy by the local Philharmonic Society on December 14, the choruses being excellently sung. Mr. H. H. Bennett conducted. Part-songs were sung in the second part of the programme.

The newly-formed Teignmouth Amateur Operatic Society has decided to perform 'The Old Guard' (Planquette) in February, under Mr. Percy Foster. Already forty-five members have been enrolled. Castellano's Italian Grand Opera performed a répertoire at Torquay during the week opening November 20. The cadets and others of the Royal Naval College at Dartmouth gave performances of 'H.M.S. Pinafore,' beginning on November 29; and Exmouth Operatic Amateur Society during the week beginning December 4 gave performances of 'The Pirates of Penzance' with great success.

CORNWALL.

Marazion Male-Voice Choir sang several of the 1911 musical competition test-pieces at Hayle on November 29, under the direction of Mr. J. H. Trudgen; and on December 8 the same fine force of male voices repeated the concert at Heamoor.

An unusually fine performance of 'Samson' was given on December 7 by the Redruth Musical Society, an excellent choir and band trained by Mr. Matthew Clemens. Even for a Cornish choir the male sections were splendid in vigour and resonant quality, and the singing of the combined parts was inspiring in attack, precision and verve. Falmouth Philharmonic Society sang 'The Messiah' on December 11, under Canon Corfe. Much success was achieved by Miss Edith Blight, particularly in the declamatory numbers. Mr. T. Herbert Williams directed the Truro Philharmonic Society in the same oratorio on the following day, the Falmouth singers supplementing the city choir. Mr. A. C. Faull, of Plymouth, took his choir from Sherwell Church to Liskeard on December 13, where they exemplified the best features of part-singing in pieces by Faning, Elgar, Pinsuti, &c.

A musical and dramatic entertainment was given at Redruth on December 7, including a cantata, 'Queen o' May,' conducted by Mrs. Rich.

A special word of encouragement and of commendation is due to the Penzance Orchestral Society for the fine playing they exhibited at their eighth concert on December 8, conducted by Mr. Walter Barnes. They showed much progress under continued study. This season ladies have been admitted for the first time, with good results, in the string section, and the symphony performed was Beethoven's C minor.

DUBLIN.

The chamber-music recitals held at the Royal Dublin Society rooms during the past month have been given by the Hamilton Harty Wind Trio (Messrs. Fransella, J. L. Fonteyne, and Hamilton Harty); the Brodsky Quartet, who played Tchaikovsky, Op. 22, and Beethoven, Op. 132, magnificently; Sapellnikoff, who, besides playing several solos, joined Dr. Esposito in duets for two pianofortes; and Dr. Sinclair, of Hereford, whose organ recital was the last before Christmas.

On December 12, the University of Dublin Choral Society gave a performance of Parts I. and II. of Bach's 'Christmas oratorio,' the Magnificat in D, and Sweelinck's motet, 'Hodie Christus natus est.' The solos were sung by Mr. Evan Cox and Mr. Thomas Marchant, and members of the Society. Dr. Charles Marchant conducted, the band being mostly amateur.

On December 14, the Dublin Philharmonic Society gave a performance of Mendelssohn's 'Elijah,' under Dr. Charles Marchant's direction. The soloists were Madame Borel, Miss Muriel Ashe, Mr. Dan Jones, and Mr. Montague Borwell.

Dr. R. R. Terry lectured on 'English music in the 16th century' at a meeting of the Tonic Sol-fa Association on December 9.

EDINBURGH.

Messrs. Paterson's orchestral concerts continue to draw crowded audiences. The lesser-known orchestral compositions brought forward during the month include Charles Macpherson's 'Fantasy on four Scotch tunes,' Carse's Symphony No. 2, in G minor, and Debussy's 'Ronde de Printemps.' The soloists have been Misses Alice Wilna and Kathleen Howard (vocalists), and Messrs. Backhaus and Arthur de Greef (pianists). Conducted by Mr. T. H Collinson, the first of the present season's series of concerts given by the Edinburgh Amateur Orchestral Society was held in the Music Hall on November 22. The programme comprised orchestral works by Wagner, Beethoven, Henselt, Dvorák, and Saint-Saëns, and the performances reached a high standard of excellence. Mr. Harrison Cook was the vocalist.

The first of three chamber concerts was given in St. Andrew's Hall, on November 24, by the Millar-Craig String Quartet—a local combination of talented players consisting of Misses Emily Buchanan, Theo Hunter, Dorothy Chalmers, and Mr. D. Millar-Craig. The playing possessed rare balance of tone, unanimity of attack, degree of attention to nuance and purity of intonation. Miss Marion Richardson contributed songs.

Mr. John Tait's Select Choir gave an enjoyable concert to a large audience in the Oddfellows' Hall on November 25. The programme comprised choruses and part-songs, chiefly unaccompanied, by Elgar, Eaton Faning, Parry, and other composers, and these were sung with a degree of steadiness and refinement of tone which gave evidence of careful training, and reflected much credit on the conductor. Songs contributed by members of the choir, and violin solos by Mr. Fred J. Falconer, lent agreeable variety to the programme.

The second of four historical concerts was given in the University music class-room on December 8. The programme comprised compositions, chiefly vocal, by J. S. Bach and his sons. Herr Georg A. Walter, of Berlin, was the tenor vocalist, and the accompaniments were played by Frau Elsa Walter. Mr. Arthur Dace contributed pianoforte solos, and the organist was Mr. Matthew Shirlaw.

GLASGOW.

The second Classical Concert on November 21 was notable for the first performance in Glasgow of Elgar's Symphony No. 2, in E flat. The work was splendidly interpreted by the Scottish Orchestra, under Mr. Emil Mlynarski. At this concert Mr. Mischa Elman gave a fine performance of Max Bruch's first Violin concerto in G minor.

The Choral Union made their first appearance this season on November 28, when, conducted by Mr. Mlynarski, the first and third Acts of 'Lohengrin' were presented. The choral-music, rehearsed by Mr. Henri Verbrugghen, the new chorus-master, was sung with very good effect, and the instrumental part was brilliantly played by the Scottish Orchestra. Of the six solo vocalists, Mr. Morgan Kingston deserves a special word of praise for his singing of the part of Lohengrin. At the fourth concert, on December 5, Mr. Wilhelm Backhaus appeared for the first time under the auspices of the Choral and Orchestral Union, giving a virile interpretation of Schumann's Pianoforte concerto in A minor. The programme also included two novelties—Mr. A. von Ahn Carse's second Symphony in G minor, which was at once received with popular favour, and the waltz from Strauss's 'Rosenkavalier.' From November 27 to December 9 the Quinlan Opera Company fulfilled a fortnight's engagement at the King's Theatre, including in their répertoire two operas new to Glasgow audiences, viz., Puccini's 'The girl of the Golden West,' and Debussy's 'Prodigal Son.' As a pleasant change from these music-makings came the Glasgow Glee and Madrigal Society's concert on December 11. This fine body of singers, ably conducted by Mr. B. W. Hartley, gained the first prize in the chief choral class at the recent Glasgow (competitive) Festival, and on the present occasion they showed themselves quite worthy of that distinction. Their programme included unaccompanied pieces in various styles, and their performance was worthy of all praise.

This was notably so in J. C. Bach's motet, 'I wrestle and pray,' and Elgar's 'Weary wind of the west.' Miss Gertrude Haworth and Mr. Henry Brearley were the solo vocalists. At the fifth concert, on December 12, the principal number on the programme was Brahms's first Symphony in C minor, which was finely handled by Mr. Mlynarski. Miss Kathleen Howard as solo vocalist made an excellent impression.

At the third monthly meeting of the Glasgow Southside Society of Organists, the Rev. Dr. G. Bell lectured on 'Present hindrances to the advance of church music in Scotland.'

The management of the Choral and Orchestral Union gave by way of experiment a mid-week afternoon orchestral concert, but it was only moderately successful in point of attendance, and the experiment has not been repeated. The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, gave their first concert of the season on December 13. The programme included Saint-Saëns's first Violoncello concerto in A minor (Mr. Mozart Allan, soloist), the Overture to 'A Midsummer Night's Dream,' and an attractive Serenade for orchestra by Percy Pitt, the last number being played for the first time in Glasgow. Mr. Alexander Richard's vocal contributions gave variety to the purely instrumental programme.

GLOUCESTER AND DISTRICT.

The first and miscellaneous concert of the Cheltenham Philharmonic Society was held in the Town Hall on Wednesday, November 29, when a programme based not on the popular, but wholly on the musical standard was submitted, including Bach's No. 3 (in G) 'Brandenburg' Concerto; and Mozart's 'Eine kleine Nachtmusik.' The soloists were Mr. Frank Mullings, tenor, and Mr. Charles Collier, harpist. The orchestra acquitted themselves faultlessly, while the choir created a good impression, being heard to advantage in Sir Hubert Parry's 'Come, pretty wag, and sing.'

An interesting programme of instrumental and vocal music had been prepared for the first concert of the Gloucester Choral Society's fifty-first season, held at the Shire Hall on Thursday, December 14. It comprised the 'Casse Noisette' suite (Tchaikovsky), 'Summer Sports' (A. Herbert Brewer), 'Landerkennung' (Grieg), and 'Cavalleria Rusticana' (Mascagni). The principal vocalists engaged for the caste named were Miss Marion Perrott, Miss Edith Clegg, Mr. Samuel Masters, and Mr. Dalton Baker. Dr. A. Herbert Brewer conducted, and the forces assembled under his baton numbered about 200. 'Summer Sports,' the suite for chorus and orchestra which was written by Dr. Brewer for the Gloucester Festival of 1910, comprises numbers for mixed, male, and female voices, and the music preserves and accentuates the spirit which the old writers of the words must have wished to convey. At the annual general meeting of the Society, Sir Hubert Parry was elected President in place of the late Mr. Joseph Bennett.

During the early part of the season, popular organ recitals on the new organ at the Shire Hall were given by Dr. Brewer, but were relinquished upon the commencement of the free recitals at the Cathedral.

LIVERPOOL AND DISTRICT.

Conducted by Sir Frederic Cowen, the programme of the fourth Philharmonic concert, on November 21, included MacDowell's Pianoforte concerto No. 2, in D minor, masterfully played by Madame Carreño, whose skill was more apparent than the vitality of the music. Mr. Wallace's orchestral poem 'Villon' made an entirely favourable impression by its fanciful suggestiveness and piquant scoring, and Mr. Daniel Beddoe was successful in his tenor songs. The choir were called upon for only one item, Elgar's powerful and patriotic choral peroration to the 'Banner of St. George,' 'It comes from the misty ages.' The Symphony No. 1, in G minor, by Kalinnikoff, was finely played by the orchestra. It shows immense musical talent, but hardly creative genius.

At the fifth concert, on December 5, Mr. Thomas Beecham fulfilled his engagement as a 'Guest-conductor,' and his readings were heard with attention and approval, especially in Mozart's Symphony No. 34, in C, a seldom-played but very beautiful work in three movements, Delius's English rhapsody 'Brigg Fair,' Wagner's Prelude and Liebestod, Liszt's symphonic-poem 'Orphée,' and Strauss's humoresque 'Till Eulenspiegel.' In this varied selection Mr. Beecham showed thorough command and interpretative instinct. The vocalist was Madame Julia Culp, a lieder singer of high distinction. Her beautiful voice was exhibited in groups of songs by Beethoven and Schubert, the latter having pianoforte accompaniments played by Mr. Beecham. Two choruses by Dr. Ethel Smyth, especially 'Hey Nonny No,' showed her powers as a constructive musician. Her writing for the voices is instrumental in scope and difficulty. The chief feature of the music is its strenuous and exciting rhythm and vivid orchestral colouring. Further rehearsal of the chorus part would have been an advantage to the performance.

Sir Edward Elgar's second Symphony had its first performance here on December 2, when the composer himself conducted the Hallé Orchestra. The music makes all the greater impression by the absence of any avowed programme. Even the prefixed Shelley lines, 'Rarely, rarely comest thou, Spirit of Delight,' give no clue. But pure music of this calibre is a delight in itself. Together with the first Symphony and Violin concerto, this second Symphony belongs to the realm of the great and noble in music. The programme also included Brahms's 'Tragic' Overture and Saint-Säens's 'Rouet d'Omphale.'

The Akeroyd Symphony Orchestra concerts continue to receive considerable and deserved support. The visit of M. Sapellnikoff, on November 28, was the occasion of a brilliant performance by him of Liszt's E flat Pianoforte concerto; and Schumann's fourth Symphony in D minor, conducted by Mr. Akeroyd, was heard to advantage.

The eleventh Festival of the Liverpool Church Choir Association was successfully held in St. George's Hall on December 7. The choir of 497 voices was made up of contingents from the choirs of twenty churches in Liverpool, Bootle and Birkenhead, and the singing was marked by not only powerful and balanced tone, but also by commendable attention to expression. A great improvement was noticeable in this respect, and there were welcome instances of effective *piano* singing. The desire of the committee to encourage the practice and performance of standard church music was illustrated by the seven choral items in the music-book, viz., 'The Lord is great in Zion' (W. T. Best), 95th Psalm 'O come, let us worship' (Mendelssohn), Magnificat and Nunc dimittis in E flat, and anthem for tenor solo and chorus 'My God, I love Thee' (G. J. Bennett), anthem 'For all the Saints' (C. T. Reynolds), 'Hymn to the Trinity' (Tchaikovsky), especially well sung, unaccompanied, by the quartet and chorus, and Handel's Coronation anthem 'Zadok the Priest.' The eminent organist of Lincoln Cathedral, Dr. Bennett, at the invitation of the committee, came specially to conduct his music. His Magnificat and Nunc dimittis in E flat is a concise and masterly setting, and was sung extremely well. His anthem is also typical of modern cathedral music of the highest class. Dr. Bennett played as an organ solo two movements from the 'Sonata Pastorale' of Rheinberger, under whom he had studied composition. Upon his adjudication, the anthem, 'For all the Saints,' was selected from the nineteen compositions sent in anonymously by local composers. It proved to be the work of Dr. C. T. Reynolds, organist of Christ Church, Claughton, Birkenhead, who conducted an interesting performance of his effective setting. In addition to Dr. A. L. Peace's organ accompaniments, there were four brass instruments and drums. The soloists were Master Eric Bates (London College for Choristers), Mr. James Barr (alto, Liverpool Cathedral), Mr. John B. Render (tenor, Lincoln Cathedral), and Mr. George Parker (bass, Manchester Cathedral), who was especially successful in songs by Brahms and Dvorák. An immense audience included the Lord Bishop and many representative citizens.

Public interest in the revival of old music was agreeably stimulated by Mr. Cecil Sharp's lecture on 'Folk Dances and Songs,' on November 23, and by the second visit of Miss Nellie Chaplin and her excellently-trained company of singers and dancers, who appeared at the New Repertory Theatre on the afternoon of November 29.

The musical Monday evenings provided for the members of the new Rodewald Concert Club continue to find favour, especially with those who find their pleasure in chamber music heightened by permission to smoke.

As usual at the Harrison concerts the Philharmonic Hall was quite filled on November 29, when Mr. Landon Ronald conducted the New Symphony Orchestra in an emotional reading of the Symphony 'Pathétique.' Madame Kirkby Lunn was especially successful in her songs, notably in two of Elgar's 'Sea Pictures,' During the past month there has been abounding activity displayed by the various orchestral Societies which provide such useful outlets for the musical proclivities of the rising generation. On November 25, the Liscard Orchestral Society, conducted by Mr. Philip Smart, played Wallace's tone-poem, 'The passing of Beatrice,' and Mr. John Lawson, as soloist, was heard in the first movement of Tchaikovsky's Violin concerto. The Anfield Orchestral Society, which Mr. William Faulkes conducts, on December 6 played two movements from Beethoven's seventh Symphony and Grieg's A minor Pianoforte concerto, in which Miss Elizabeth Stocks cleverly played the solo part. The vocalists were Mrs. G. B. Russell and Mr. D. R. Thomas.

The Oxton and Claughton Orchestral Society, at their concert in the Birkenhead Town Hall on December 9, played German's 'Richard III.' overture, Dvorák's 'From the New World' (three movements), and Boëllmann's Symphonic Variations (solo 'cello, Mr. Walter Hatton).

The Blundellsands Amateur Orchestral Society, which has the advantage of Mr. V. Akeroyd's conductorship, played a programme which denoted high aim at their concert on December 9.

Conducted by Mr. H. P. Allen, the Catholic Philharmonic Society gave a most satisfactory performance of 'The Messiah' on December 12.

Mr. Hamish MacCunn's 'Lay of the Last Minstrel' was revived by the Post Office Choral Society at their concert on December 14, when Mr. Percival H. Ingram conducted a creditable if not wholly satisfactory choral performance.

The Welsh Choral Union's performance of 'The Messiah' on December 16 completely filled the Philharmonic Hall with an engrossed and enthusiastic audience who came not only to enjoy the familiar music, but also in the expectation of having choral thrills. In this they were not disappointed. The principals were Miss Emily Breare, Miss Mabel Braine, Mr. Daniel Beddoe, and Mr. Thorpe Bates—four singers fully equal to all demands. Mr. Akeroyd led the orchestra, with Mr. Branscombe at the organ.

MANCHESTER AND DISTRICT.

Quite possibly the past year may prove to have been the turning-point in music on the 'grand' scale in Manchester. Under the altered conditions the Hallé Society has ventured on certain excursions into territory never hitherto thought worth a visit, and the executive and public alike have found great delight in the newer Elgar and Bantock, and in the dreaded Dukas, Delius, and Max Reger: the reception accorded to the works of these men has not been tepid, as some sages prophesied. 'Young Manchester' has been quite justified in its assertion that the best modern work was just as good a 'box-office draw' as the most revered of the classics. What was wanted in the programmes was a judicious blend of old and new, and conductors who would bring enthusiasm to the task of interpreting both styles of music. It is not at all improbable that the idea of a permanent conductor may not be revived; certainly there is much to be said from all sides in favour of a series of first-rate visiting conductors. In that way probably more satisfaction is given in the long run to all grades of musical opinion and taste, whilst the gain to the orchestra can scarcely be estimated.

The concert of his own works conducted by Elgar on November 23 was most inspiring. The string-playing throughout the evening had exceptional warmth and sonority. From no other English orchestra does one get quite the same impression of the Elgar 'Allegro'—probably because Richter always carried a heavy bass-string department, and this wholesome practice is still maintained. Alike in this work, the second Symphony and the 'Enigma' variations, the ear was ravished by the wonderful character of the string orchestration.

The more one hears this Symphony No. 2, the greater is one's surprise at its lukewarm reception in some quarters. Of course, at a first hearing, one cannot grasp so much of it as, say, of a Tchaikovsky symphony: there is not the same reiteration of ideas dinned into the memory by constant repetition. Comparatively speaking, Elgar's ideas are more fugitive, but the thread of the argument is never lost, and its logical development is unfolded by this orchestral orator in language so noble and lofty in thought, and of such compelling nervous force, that the hearer is spellbound. It would be difficult to name in orchestral music anything of more dazzling brilliance than the closing pages of the first movement, or to excel the noble eloquence of the final movement; emotionally, the appeal of the Larghetto is greatest of all.

The 'Grania and Diarmid' music had not been heard before in Manchester, and the greater glories of the other music only served as an admirable foil to its serener atmosphere.

On November 30, December 7 and 14, following Elgar, came Schalk (of Vienna) and Müller-Reuter (of Crefeld), both of them disciples of orthodoxy. Schalk's programme was quite familiar in aspect, with the notable exception of Max Reger's 'Variations on a Merry Theme by Adam Hiller': here everybody was on unfamiliar ground, nothing of Reger's orchestral work having been played before by the orchestra. Considering the limited time for its rehearsal, the performance was so good as to make one eager to gain further acquaintance with it. The general impression left by Müller-Reuter's conducting on December 7 (miscellaneous) and 14 (Berlioz's 'Faust') was that it scarcely came up to expectations. The choir had necessarily been devoting much time to Bantock's 'Atalanta in Calydon' for December 25, and probably the preparation of 'Faust' had suffered somewhat in consequence. The solo vocalists, too, left much to be desired, only Mr. Thorpe Bates having any of the requisite qualifications for the task.

The part played by Mr. Simon Speelman's Saturday night cheap-priced 'Promenade' smoking concerts is increasingly important. It cannot be seriously urged that they are antagonistic to that of the Hallé concerts, though they may draw a small proportion of their audience from Hallé habitués. More probably they are educating many people into potential Hallé concert-goers. The orchestral schemes and the list of solo-instrumentalists leave little to be desired. The vocal solos are on a distinctly lower level.

The second Harrison concert brought Mr. Landon Ronald on one of his rare visits to Cottonopolis. Apart from the 'Pathetic' Symphony, his programme contained items of quite ephemeral interest. Madame Kirkby Lunn, the most distinguished musician given to the world by Manchester in the last twenty years, was warmly welcomed.

Although the Schiller Club premises have passed under the auctioneer's hammer, Mr. Carl Fuchs is making valiant efforts to keep alive these famed chamber-concerts, the venue having been transferred to the Milton Hall, one of four new concert-rooms recently opened here. At the first of this series in the last week of November the Manchester Trio were the instrumentalists and Miss Hilda de Angelis, the vocalist.

The executive of the Manchester Vocal Society, acting on Mr. Herbert Whittaker's advice, have reduced the number of concerts but raised their quality. At the first meeting of the current season Elgar's 'O wild west wind,' Havergal Brian's 'Shall I compare thee to a summer's day,' and Lee Williams's 'Festival Hymn' were the chief choral features.

The last two meetings of the Manchester Musical Society were mainly devoted to music written by two Manchester musician-critics—Mr. Bonavia and Mr. E. Duncan—much of the work being still in MS. In both cases probably the finest indication of the merit of their work was found in songs, Miss Myra Dixon capturing much of the elusive charm of Mr. Bonavia's exquisite miniatures. Mr. Duncan had the assistance of Miss Hilda de Angelis, Miss Annie Worsley, and Mr. Ramsey Clarke.

On November 24 and 25, there were large attendances at the University to hear Mr. Cecil J. Sharp lecture on 'English folk-song,' and to discuss with him the place of folk-song in education.

In Blackburn there is a sad deficiency of good halls suitable for choral concerts, but this will be remedied ere long. Dr. Bairstow's Society gave a miscellaneous choral and orchestral concert before Christmas, the conductor's speedy recovery from dangerous illness being very gratifying. Another

Blackburn organization worthy of note is the Ladies' Choir, directed by Mr. F. Duckworth, now in its seventh season. The choir only sings twice annually, for charitable objects, and the programmes invariably include items of unusual interest. Their programme on December 7 included Mackenzie's 'Rhyme of the four birds,' and one of Colin Taylor's 'Slumber songs of the Madonna.' Miss Myra Dixon and Mr. Bridge Peters were the solo vocalists, and Miss Elsie Haworth, the violinist.

NEWCASTLE AND DISTRICT.

Sir Frederic Cowen conducted the first performance here of 'The Veil,' on November 29. The sincerity, beauty, and deep expressiveness of this momentous work roused widespread admiration. The choral portions were sung with agreeable tone and expression by the Choral Union, and the Scottish Orchestra responded with sympathy to their former conductor. Miss Ada Forrest, Miss Phyllis Lett, Mr. Maurice d'Oisly and Mr. Herbert Brown were a well-balanced quartet. Elgar's spiritual 'Go, song of mine' (conducted by Dr. Coward), Wagner's 'Wahn, Wahn' (sung by Mr. H. Brown), and Cowen's 'Phantasy of Life and Love' completed the programme.

The Musical Union, a week later, gave the fourth performance in the city of Brahms's 'Requiem,' and the first performance of 'Three hymns from the Rig Veda,' by Gustav von Holst. These latter works are elevated in tone, and interesting examples of the ability of our English writers. The choir have sung so much ultra-modern choral music that Brahms was well within their powers, and an excellent performance of both works was given. A local orchestra was engaged, and Mr. E. L. Bainton conducted a most creditable concert.

Handel's 'Israel in Egypt' was admirably sung by the augmented choir of the Wesleyan Church, North Shields, on Tuesday, December 5. Mr. H. Y. Dodds conducted, and strings and organ supplied the accompaniments. On December 7, Mr. N. Kilburn conducted Berlioz's 'Faust,' which was given by the joint forces of the Sunderland Philharmonic Society and the Leeds Symphony Orchestra. A word of praise must be accorded to the latter for their playing. The soloists were Miss A. Forrest, Messrs. M. d'Oisly, Thorpe Bates and R. W. Waddle.

The Harrison concert on December 1 provided fine performances of a hackneyed programme. Tchaikovsky's 'Symphony Pathétique,' the 'Figaro,' and 'Tannhäuser' Overtures, and numbers by Svendsen and Saint-Saëns were the orchestral items; two songs of Elgar, and one each of Saint-Saëns and Landon Ronald were the vocal numbers. Nothing but praise can be given to the executants, the New Symphony Orchestra and our great singer, Madame Kirkby Lunn. Mr. Landon Ronald showed fine technique as a conductor. There are two chamber concerts to record: the Newcastle Musical Society opened their season with Stanford's Trio, Op. 73, and Dvorák's Pianoforte quartet, Op. 87. Three of Debussy's beautiful pianoforte pieces were played by the pianist, Mr. E. L. Bainton, and the other performers were Mr. A. Wall (the director of the Society), Mr. J. Walker and Miss H. Page. At the Chamber Society's concert on December 8, three soloists new to the city appeared, viz., Mr. Ernest Schelling, Signor Antonio de Grassi, and Madame Julia Culp, who proved herself a consummate artist.

[*Erratum.*—The chamber concert on November 10, announced in the December issue as being given by the Chamber Music Society, was given by the Classical Concert Society.]

NOTTINGHAM AND DISTRICT.

A visit from Miss Janet Hemsley and Mr. Alfred Pratt, provided the musical public of this city with a great treat on November 23. Miss Hemsley is a native of the city, and maintained a high vocal standard, embracing works from Morley to Elgar, and including vocal works by the best French, German and Italian composers. Two songs which she included in her programme were from the pen of Mr. Alfred Pratt, and were warmly received. At the pianoforte, Mr. Pratt gave, as solos, Schumann's Romance in F sharp major and Godard's 'Valse Chromatique' in a style that made one regret that he had not a larger share in the programme.

The works selected for the first orchestral concert of the Sacred Harmonic Society, on November 30, were selected from the compositions of Wagner and Tchaikovsky; and, considering the strong amateur element in the performers, reflects the greatest credit on all concerned, but especially on Mr. Allen Gill, the conductor. The Symphony 'Pathétique' was probably the best performance, and the most enjoyed, though the 'Siegfried Idyll' and the 'Casse Noisette' Suite were more popular. Mr. Harry Dearth contributed two vocal items, 'Wolfram's Address' and 'Dalland's Aria,' and in the latter was compelled to give an encore. The noticeable feature of the concert was the beauty of the string tone throughout the programme, without any reflection on the wood-wind or brass.

The first of a new series of Subscription Concerts for charitable purposes was given on December 5, when the New Symphony Orchestra, under Mr. Landon Ronald, gave fine performances of Tchaikovsky's Symphony 'Pathétique,' Mozart's 'Figaro' Overture, Svendsens' 'Carneval in Paris,' Saint-Saëns's Symphonic-poem 'Le Rouet d'Omphale,' and Wagner's Overture to 'Tannhäuser.' The concert was one of the best we have had in Nottingham for some time, and with the assistance of Madame Kirkby Lunn's magnificent singing of Elgar's 'Sea Songs' and the great aria from 'Samson and Delilah,' as well as a charming song, 'O lovely night,' by the conductor, started the series in brilliant style.

OXFORD.

On October 21, Mr. A. J. Slowcombe and his party gave an interesting chamber concert in the Assembly Room of the Town Hall, the programme being devoted to the works of Schubert, of which the principal items were the Quartet in E flat, Op. 125, No. 1, and the Quintet in C, Op. 103. Later in the term they gave a Dvorák programme with equal success.

On October 28, in the New Masonic Hall, Miss N. Chaplin with her string quartet, gave another of her welcome old-time dance and musical recitals, which proved throughout not only enjoyable but eminently educational.

On October 31, Herr Kreisler gave a violin recital in the Town Hall, assisted by Miss Roma Tremaine (vocalist). On November 3, Miss Fanny Davies, with Signor Pablo Casals and Mr. Campbell McInnes, gave a Bach-Beethoven-Brahms concert in the Town Hall, to a full and appreciative house. On November 22, in the Town Hall, under the auspices of the Musical Club, the Akeroyd String Quartet, with the addition of Messrs. Draper, James, Borsdorf and Tovey (playing clarinet, bassoon, horn and pianoforte respectively) gave an excellent chamber concert, the chief items being Schubert's ever-welcome Octet, Op. 166, and his String quartet in C minor. A Trio by Mr. Tovey was also included for pianoforte, clarinet and horn, the composer playing the pianoforte part. The Trio is entitled 'Style tragique,' and this accurately describes the work. On November 25, in the Town Hall, Herr Sapellnikoff and Mr. Theodore Byard gave a pianoforte and vocal recital which was well attended. On November 29, Madame Carreño and Mischa Elman gave a joint recital in the Town Hall, when both artists well maintained the reputation they gained here two years ago.

We now come to the great event of the term—or, rather, of the whole year—Sir E. Elgar's oratorio, 'The Kingdom,' given by the combined forces of the Bach Choir and the Choral Society on December 6, in the Town Hall, under the composer's direction. The performance, being the first in Oxford, was looked forward to with unusual interest, and the house was crowded. The soloists were Miss Agnes Nicholls, Miss Muriel Foster, Mr. John Adams, and Mr. Campbell McInnes, each and all eminently satisfactory in every way. The chorus-singing was uncommonly good—with excellent tone, clear enunciation, and dramatic expression whenever the situation required it; in fact, we have rarely, if ever, heard the choir sing better, and their response to the conductor's baton was most praiseworthy. We do not wonder that Sir E. Elgar was pleased with the performance of his beautiful work, for it could scarcely be otherwise; and here we may say that Sir Edward himself received quite an ovation. If we singled out any numbers for special congratulation and well-won praise, they

would probably be the duet, 'At the beautiful gate,' by the two lady soloists, and the chorus, 'Lord's Prayer,' immediately before the conclusion. The chorus preparation for this oratorio, and for the Bach motet, 'Jesu, priceless Treasure,' which followed, was in the capable hands of Dr. H. P. Allen, the conductor of both Societies, and he must be warmly congratulated on the thoroughly excellent artistic results achieved.

On December 7, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture in the Sheldonian Theatre upon a most attractive subject, that of 'Coronation Music in various Reigns,' which drew together an appreciative audience. The illustrations—'The King shall rejoice' (Handel), 'I was glad' (Parry), and 'O hearken Thou' (Elgar)—were sung by the Magdalen College Choir under the firm guidance of Dr. Roberts. Mr. Ley, the Cathedral organist, presided at the organ.

The usual Sunday evening concerts at Balliol College have been continued throughout the term under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

'THE VEIL' (COWEN).

In being among the earliest of provincial music bodies to introduce Sir Frederic Cowen's 'The Veil' to their subscribers, the Sheffield Amateur Musical Society were but carrying out a tradition of enterprise which has now existed for nearly fifty years. The performance was given in the Albert Hall, Sheffield, on Tuesday, December 12, under the direction of Sir Henry J. Wood. The choir, trained by Mr. J. A. Rodgers, numbered 280, and the orchestra 65, the latter being identical with that organized for the Sheffield Promenade Concerts. The soloists were Miss Carrie Tubb, Miss Violet Oppenshaw, Mr. Joseph Cheetham, and Mr. Frederick Ranalow. Mr. J. W. Phillips was organist. Keen interest was manifested locally in the performance, with the result that the hall was filled.

The scope and features of Cowen's deeply serious and beautiful work are by this time sufficiently well-known. It is generally conceded that in 'The Veil' he has been moved to produce the best that is in him, just as in dealing with a somewhat kindred theme, Elgar, in 'The Dream of Gerontius,' worked at white-hot inspiration. What is the more remarkable in 'The Veil' is that a composer who is past middle-age should have so thoroughly assimilated the most advanced modern idiom, methods and technique, and attained such apparently spontaneous and invariably happy results. Nowhere has the composer shown his versatility more convincingly. The mysticism of the opening section and of the 'Dream-vision'; the poignancy of that most beautiful scene depicting the mother bereft of her children, and the cumulative grandeur of the chorus, 'O Flower of all the world,' are instances of how, under the stimulus of the poet, he has assumed with perfect mastery styles foreign to his usual and earlier manner. In the exquisite love duet, 'Come to me, clasp me,' he is, however, entirely himself, and the music wells out, page after page, in easeful flow, thoroughly Cowenesque and entirely charming. The work was heard with rapt attention, and there can be no doubt as to the deep impression made on both audience and performers by Sir Frederic Cowen's latest and finest work. The performance was technically admirable in all respects. The difficult score was smartly and expressively played and sung with beautiful tone and precision, and the soloists were most happily chosen. The polished diction of the choir aided greatly in the elucidation of Buchanan's text. A group of Wagner selections followed, completing an extremely successful concert.

The Sheffield Grand Opera Society gave their second series of performances at the Lyceum Theatre in the early days of December. 'Aïda,' 'Tannhäuser,' and 'Faust' were produced under the direction of Mr. J. Duffell. The notable feature of the week was the fact that all the vocal principals and chorus were amateurs.

The Sheffield Choral Union gave an interesting revival of Handel's 'Saul' on December 4. There was a small but competent orchestra, and the choir, which has much improved under the training of Mr. Horace Reynolds, sang intelligently and—the sopranos especially—with good tone. The work suffered from the absence of an organ, for which Handel wrote an independent part.

The St. John's (Abbeydale) Choral Society, which Mr. G. A. Seed trains and conducts, gave a varied concert at Dore, performing Jensen's 'Feast of Adonis,' Lloyd's 'Hero and Leander,' and a new setting, for eight-part chorus, of the 23rd Psalm by Mr. Harper Seed, son of the conductor. The new work, which is *a cappella*, and contains some scholarly and effective writing, was well received.

Mr. Thomas Brameld's labours at Rotherham and Doncaster are having a good influence on music in the surrounding districts. 'Hiawatha' and Bath's 'Wedding of Shon Maclean' in the latter town proved that progress in efficiency and enthusiasm is still being made.

A crowd of suburban and district concerts have been given during the month. Among these may be mentioned performances of 'The Daughter of Jairus' at Brunswick Chapel (conductor, Mr. W. A. Hamer); 'The Last Judgment' at Sheffield Parish Church (Mr. T. W. Hanforth); Smieton's 'King Arthur' by the Fulwood Amateur Musical Society (Mr. Walter Skinner); 'Hymn of Praise,' at Sharrow Parish Church (Mr. O. C. Owrid); Gade's 'Psyche' by the Norton Lees Choral Society (Mr. A. Bagshaw); and Gade's 'The Erl King's Daughter,' by the Heeley Philharmonic Choral Society (Mr. W. H. Moseley).

Among the numerous performances of 'The Messiah' given in the city and district one only, that by the Sheffield Musical Union, under Dr. Coward, may be referred to. It was notable in that Dr. Coward showed a disposition to modify some of his more drastic alterations and innovations, and that the total effectiveness of the performance was strengthened rather than weakened. The choir sang very finely. The soloists were Miss Ada Forrest, Miss Lucy Nuttall, Mr. Frank Mullings, and Mr. Joseph Lycett.

The senior and junior branches of the Sheffield Philharmonic Orchestra have given concerts, the former playing neatly and with directive and interpretative intelligence Schubert's 'Unfinished Symphony,' and the latter Sibelius's tone-poem 'Varsang.' The violins, numbering seventy-two in the junior orchestra, played very smartly.

The Amateur Instrumental Society, which has progressed recently under the direction of Mr. Frederick Dawson, gave a concert in the Albert Hall. The programme included Liszt's 'Rhapsody' No. 1, and Bach's 'Brandenburg' Concerto No. 2. Mr. Alfred Barker played the solo in Max Bruch's Violin concerto in G minor.

YORKSHIRE.

LEEDS.

Opera has been rife at Leeds during the past month. At the time of writing my last despatch, the Quinlan Company was drawing crowded houses by performances of works, two of which were entirely new to Leeds, whereas only one, 'Tannhäuser,' could be considered familiar; while the Moody-Manners Company, which came here on December 4, relied on five of the most hackneyed of operas, and had very poor houses indeed. The one exception was Saint-Saëns's 'Samson and Delilah,' and it attracted the largest audience of the week. There should be an obvious moral to this, and one trusts operatic managers may lay it to heart.

Chamber music has also been well represented. On November 29 the Leeds Trio gave Chevillard's Trio in F (Op. 3), Schubert's Quartet in A minor, and Richard Strauss's Pianoforte quartet in C minor, an interesting and varied programme, to which they did justice. On December 6 Miss Simpkin's ladies' string Quartet were heard at one of the Bohemian Concerts, in Novák's Quartet in G, a Mozart Quartet, and an interesting Trio sonata by Boyce, a charming example of the 18th century English school. On December 13 the Rasch Quartet, with Mr. Noel Bell as pianist, were heard in a brilliant performance of Novák's Pianoforte quintet in A minor, together with Schubert's String quartet in G (Op. 161), and on December 15 Messrs. Mason and Maude gave another of their programmes of Sonatas for violin and pianoforte. A very enjoyable violin recital was given at the Leeds Musical Evening on December 12 by Pecskai, who gave a fine interpretation of Bach's seldom-heard Fugue in C, Max Bruch's Concertstück in F sharp (Op. 84), and other works, which displayed his

very high technical and artistic attainments. Miss Kathleen Smith, a young pianist of high artistic aims, gave a recital on December 18, the programme of which included representative works of the masters of pianoforte music from Bach to Chopin, Debussy, Sibelius, and others.

Choral music has been less in evidence, but on November 22 the Leeds Choral Union, under Dr. Coward, gave the third Act of 'Lohengrin,' with Miss Perceval Allen as Elsa, Mr. Maurice d'Oisly as Lohengrin, and Mr. Herbert Parker as the King. Elgar's Coronation Ode, a work closely identified with this Society, completed the programme. On November 29 the Leeds New Choral Society, of which Mr. H. Mathias Turton is conductor, gave with much success three short cantatas—Stanford's 'Revenge,' Elgar's 'Banner of St. George,' and Sir Frederick Bridge's 'Forging of the Anchor.'

OTHER TOWNS.

At the time of writing the Christmas 'Messiah' celebrations are beginning; another work which is now being heard more frequently, than one could have imagined possible twenty years ago, is Brahms's 'German Requiem,' which is becoming very generally recognised as an appropriate oratorio for Advent-tide. It was given by the Leeds Parish Church Choir, under Dr. Bairstow, on December 8; on December 15 he also conducted it in York Cathedral, Mr. T. Tertius Noble on this occasion taking the organ part, and the Leeds Parish Church Choir being associated with that of the Cathedral. Mr. C. H. Moody conducted it at Ripon Cathedral on December 19, and accounts of other similar performances in different Yorkshire towns indicate that this great masterpiece is now making its way to a gradually widening recognition.

At Bradford the programme of the Subscription Concert on November 24 was chiefly sustained by Miss Elena Gerhardt and Mr. Jean Gerardy, duets for two pianofortes being contributed by the Misses Satz. At the next concert of the series, on December 15, Berlioz's 'Faust' was given, with Miss Mabel Manson, Mr. d'Oisly and Mr. Thorpe Bates in the principal parts. The Hallé Orchestra and the Bradford Festival Choral Society co-operated in a brilliant performance, which was ably conducted by Prof. Müller-Reuter. On December 13, Mr. S. Midgley, with Mr. Dunsford as violinist, gave the last of the three recitals, at which all Beethoven's Sonatas for pianoforte have been heard, an interesting experiment which has been attended with much success. The Bradford Permanent Orchestra's concert on December 2 was under the conductorship of Mr. Fricker, who gave excellent performances of Haydn's 'Clock' Symphony, Liszt's 'Les Preludes,' Tchaikovsky's 'Capriccio Italien,' and other works; a popular yet artistically interesting programme which was well received.

At Halifax the Choral Society, of which Mr. Fricker is the conductor, gave, on November 23, 'The wedding of Shon Maclean,' which went with capital spirit. Some extracts from 'The Flying Dutchman' and some clever 'Vagabond Songs' by Mr. E. B. Farrar were among the features of the miscellaneous second part. Miss Blanche Tomlin and Mr. Thorpe Bates were the principals. On December 9, the Halifax Madrigal Society, under Mr. Shepley, gave an exposition of the very finest type of unaccompanied choral singing. Madrigals by Morley and Wilbye, and part-songs by Bantock, Debussy and Mackenzie, furnished excellent material, and were sung with a perfection of finish deserving the highest praise. At the second of the Halifax Chamber Concerts, on December 8, the Rawdon-Briggs Quartet played string quartets by Mozart, Schubert, and Brahms, and a large audience indicated that these concerts are generally appreciated. The Huddersfield Subscription Concert, on December 12, was of a miscellaneous kind, Mr. Backhaus being the pianist, Mr. Gomez the violinist, and Miss Agnes Nicholls, Miss Lucy Nuttall, and Mr. Robert Radford the vocalists. The Huddersfield Glee and Madrigal Society, under Mr. Ibeson, gave a popular, if not very distinguished, programme of part-songs, &c., on December 5, the flute-playing of Mr. Fransella and the singing of Miss Perceval Allen being other features of the concert. On November 28, the Keighley Musical Union gave Coleridge-Taylor's 'Hiawatha,' under Mr. R. H. Moore's direction, with Madame Copeland, Mr. Hempsall, and Mr. Chippendale as the principals.

At the second of the Wakefield Chamber Concerts, on December 14, the London String Quartet, with Mr. Julian Clifford as pianist, were heard in Dohnànyi's String quartet in D flat (Op. 16), and Dvorák's favourite Pianoforte quintet, together with a 'Fantasy' for quartet by H. Waldo Warner, one of the crop of similar pieces which have resulted from recent competitions. Their ensemble was as near perfection as it is possible to attain. The Hon. Mrs. Clifford was the vocalist.

At York, the Cathedral organist, Mr. T. Tertius Noble, has been giving fresh proof of his versatility and energy by writing music for a comic operetta, 'Killibegs,' which was produced by an amateur company very successfully on November 27. The libretto, by Mr. K. E. T. Wilkinson, is a clever example of the type associated with the Gilbert and Sullivan operettas, and Mr. Noble's tuneful music follows with marked success the same excellent precedent. The parts were generally well sustained, but a word of special commendation is due to Mr. Dennis Drew, who showed himself to be in voice, style, and stage-bearing, a baritone admirably suited to the requirements of light opera. On December 11, the York Musical Society, also under Mr. Noble's conductorship, gave the first and second portions of Coleridge-Taylor's 'Hiawatha' trilogy with much success, the choir, though over-balanced by ladies' voices, singing in a very pleasant style. By a curious coincidence, the very same programme was given on the same evening by the Scarborough Philharmonic Society, under Dr. Ely. The chorus-singing was regarded as one of the Society's best efforts, and the orchestra was also above the average. The Brodsky Quartet appeared at the Malton Subscription Concert on December 12, and played in masterly fashion Quartets by Beethoven (Op. 18, No. 6, in B flat) and Schubert (D minor). There was a good audience, and considerable enthusiasm, from which it may be inferred that there is a genuine appreciation of good music in and near this little country town. Lady Norah Noel was the vocalist.

At the Hull Philharmonic Society's concert, on December 8, Goetz's Symphony was the chief feature of the programme, and was conducted by Mr. J. W. Hudson. Miss Alice Wilna was the vocalist.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—A miscellaneous concert of considerable interest was given by the Peterhead Choral Society on November 24, under the direction of Mr. Warren T. Clemens. The principal interest was divided between the excellent singing of the choir in Faning's 'Moonlight,' Elgar's 'Britons, alert!' (from 'Caractacus'), Wood's 'Music when soft voices die,' Sullivan's 'The long day closes,' and the contributions of Mr. Watkin Mills as bass soloist.

ABERGAVENNY.—The Choral Society gave their annual concert on December 11. The works performed being 'Hiawatha's Wedding-feast' and 'The death of Minnehaha.' The orchestra played the Overture to 'William Tell' and Järnefeldt's 'Præludium.' The soloists were Miss Gladys Ashton, Mr. Albert Maiden, and Mr. Herbert Tracey. Mr. W. R. Carr conducted.

BATH.—The concert given by the Choral and Orchestral Society on December 5, under the direction of Mr. H. T. Sims, was an occasion of exceptional importance, for it provided an excellent performance of Sir F. Cowen's 'The Veil.' The choral singing was worthy of the occasion, and well realised the deep expression demanded by the music. The orchestra, led by Mr. J. W. Duys, was specially strengthened and did justice to the score. An adequate quartet of soloists was found in Miss Mabel Manson, Miss Maud Wright, Mr. Joseph Reed and Mr. Dan Price. Elgar's 'The Banner of St. George' and Grieg's 'Peer Gynt' Suite formed the remainder of the programme.

BISHOP AUCKLAND.—An unconventional programme was chosen for the concert of the Auckland Musical Society on December 6, for the chief choral numbers were Dr. Somervell's 'The forsaken merman' and Schumann's 'The New Year's song,' both of which deserve more attention than they get. The singing was up to the high standard which choirs customarily attain under Mr. N. Kilburn's direction. The soloists of the concert were Miss Eveline Birks and Mr. Davis Brooks. Grieg's 'Peer Gynt' suite was one of the independent contributions of the orchestra.

CARDIFF.—'The Veil' was performed at Cardiff, where it was originally produced, by the Musical Society on December 5. Sir Frederic Cowen conducted, and again secured an enthusiastic welcome for his work, upon the preparation of which great artistic care had evidently been bestowed. The choral singing was in every way worthy of its theme, and equally good work was done by the soloists, Miss Ada Forrest, Miss Lottie Wakelin, Miss Phyllis Lett, Mr. Maurice D'Oisly, Mr. W. E. Carston and Mr. Herbert Brown. Mr. Herbert Wyman was at the organ.

CHELMSFORD.—Mr. Frye's Choral Society gave their first concert of the season on November 27 at the Shire Hall. The choir sang in most finished style folk-songs and part-songs by Elgar, Brahms, Boughton and Coleridge-Taylor. The fine String quartets by Smetana (in E minor) and Schubert (in D minor, posthumous) were excellently played by Mr. G. H. Wilby, Mr. E. R. Wilby, Mr. C. Woodhouse and Mr. C. A. Crabbe. Miss Effie Martyn was the soloist, Miss Ethel Warmsley the accompanist, and Mr. F. R. Frye conducted.

CHORLEY WOOD.—The newly-formed Chorley Wood Choral Society held their first public performance on December 4, in St. Andrew's Church Room. The chief work selected for performance was 'Hero and Leander' (C. H. Lloyd), in which the solo parts were taken by Mrs. Waddy and Mr. Walter Kingsley. The choir, numbering sixty voices, pleasantly surprised the packed audience with their excellent tone, smart attack, and expression. Mr. Harry Field, organist of the Parish Church, conducted.

DITTON (LANCASHIRE).—The St. Michael's Church Musical Society gave their first concert of the season in the Schools, Hough Green, on December 13, when Sullivan's cantata 'On shore and sea' was performed under the conductorship of Mr. Albert Orton, who also presided at the pianoforte. The remainder of the programme consisted of part-songs and solos.

GUILDFORD.—Successful performances of Sullivan's 'Golden Legend' and Tchaikovsky's 'Capriccio Italien' were given by the Guildford Choral and Orchestral Society on December 16, before a crowded audience. The soloists were Miss Beatrice Spencer, Miss Gurney Jones, Mr. Roland Jackson, and Mr. Stewart Gardner. Orchestra and choir numbered 150. Miss E. G. Midgley was the leader of the orchestra, and Mr. Archibald Hollier the conductor.

HAYWARD'S HEATH.—A successful concert was given by the Musical Society on November 28, when Dr. C. H. Lloyd's cantata 'Hero and Leander' was performed under the direction of Mr. R. J. Beckett. Both in this work and in a selection of part-songs the choral singing was highly creditable. Solos were given by Miss Dorothy Kennard and Mr. Percy Hubbard.

HOBART (TASMANIA.)—Performances of Handel's oratorio 'Judas Maccabæus' were given in Davey Street Congregational Church on October 30 and 31. The soloists were Misses Daisy Mangan and Gertrude John, Miss Sylvia Mills, Messrs. Arthur Lowe, W. Wallace O'Brien, and Mr. Harold Paton. The choruses were sung by a choir of fifty voices. The accompanists were Mr. J. Scott Power (city organist) and Miss Mary Corvan (pianist). The oratorio was conducted by Mr. George A. Jackson, organist and choirmaster of the church.

HYTHE.—The Choral Society gave the first concert of their ninth season on November 23. Gade's Trio in F, Op. 42, and Beethoven's in G, Op. 1, No. 1, were played by Miss M. Ashworth, Mr. W. F. Harris, and Dr. A. T. Froggatt. The choir sang a number of madrigals, glees, and part-songs, under the conductorship of Dr. Froggatt. Miss Aimée Parkerson was the solo vocalist.

LEAMINGTON.—An all-Scotch concert was given by the Madrigal Society, under the direction of Mr. E. Roberts West, on November 30. The chief works on the programme were appropriately chosen from those of Sir A. C. Mackenzie, and were his 'Cotter's Saturday night' for the choir and his 'Scottish Rhapsody' (Op. 21) for the orchestra. Fitting solos were supplied by Miss Edith McCullagh and Mr. Ivor McKay.——Gounod's 'Faust' was performed by the Choral Society with great success on December 7. Miss Emily Breare, Mr. Frank Mullings, and Mr. Humphrey Bishop sang the solos, and Mr. H. M. J. Gibbon conducted.

LONGREACH (QUEENSLAND.)—The praiseworthy efforts of Mr. H. Cautley-Cautley to foster musical life in this neighbourhood have resulted in the formation of a small orchestra, which co-operated with the Male-voice Choral Society in a concert given at the Shire Hall on October 11. The principal numbers in the programme were the 'Sailors' Chorus' from Wagner's 'The Flying Dutchman,' Dudley Buck's 'In vocal combat,' Sullivan's 'The lost chord' (as arranged by Brewer and scored by the conductor), Cobb's 'A message to Phyllis,' and Elsasser's choral-waltz 'Love reigneth.' Both choir and orchestra did creditable work under Mr. Cautley-Cautley's direction. The soloists were Misses Murray and Peterson (vocalists), Miss Donovan (pianist), and Miss Peele (violinist).

MARGATE.—The Philharmonic Society gave their first concert of the season in the New Pavilion on November 29. The programme included Tchaikovsky's Symphony 'Pathétique,' played for the first time in Thanet; the overtures 'Rosamunde' (Schubert), and 'Der Verkaufte Braut' (Smetana); and the 'Miniature suite' of Eric Coates, recently produced at Queen's Hall. Vocal items were contributed by Madame Gertrude Simpson. The president and hon. conductor of the Society is Dr. E. J. Bellerby; the principal violins, Mr. H. Victor Mitchell and Miss Eva Harvey; the honorary accompanist, Mr. Curzon M. Poole.

NEVIS (BRITISH WEST INDIES).—The small Philharmonic Society which, under Mr. A. M. Howell, is making a gallant effort to establish musical life in this district, gave two concerts during the year. The high standard aimed at is shown by the choice of a Suite by Dolmetsch and an Andantino by Lemare for the orchestra (composed of string players) to perform. We wish Mr. Howell success in the prosecution of his venture.

PAIGNTON.—The first two scenes from Coleridge-Taylor's 'Song of Hiawatha' were excellently sung on December 13 by the Choral Society, conducted by Mr. W. Layton. The singing did justice to the picturesque, melodious music, and both were highly appreciated. The solos were sung by Miss Mabel Todd, Mr. Walter Glynne, and Mr. Alfred J. Layton. The concert opened with Mozart's 'Magic flute' Overture.

PERTH (W. AUSTRALIA).—An excellent choice of choral music was made by the Musical Union for their concert on November 7. Adolf Jensen's cantata, 'The feast of Adonis,' was the principal work performed, and the choir and soloists vied with each other in giving an adequate interpretation. Other choral numbers were Elgar's 'It comes from the misty ages,' Dr. Harriss's' 'Chorus of Empire,' and the Bridal chorus from Cowen's 'The rose maiden.' Songs were given by Miss Minnie Waugh and Mr. Leslie Perlstein. Mr. H. H. Chandler was at the organ, and Mr. H. C. Hill conducted.

READING.—Dr. F. J. Read, who, to universal regret, has resigned the office of conductor to the Reading Philharmonic Society, and is carrying on the work until a successor is chosen, directed an excellent concert on December 6, when Dvorák's 'The spectre's bride,' and Parry's 'Blest pair of Sirens' were performed. The two works run the whole gamut of choral expression, and present many types of executive difficulty, but the choir responded to every call. The solo work was ably done by Miss Agnes Christa, Mr. Frank Mullings, and Mr. Charles Tree.

TONYREFAIL.—On November 30, the Tonyrefail Male-Voice Party, assisted by an orchestra, performed Félicien David's symphonic ode, 'The desert,' with a success that

reached the high-water mark of music in this district. To Mr. W. J. Lewis, who conducted, is due the credit for the high standard of the singing. The solo vocalists were Miss A. M. Jenkins, Mr. T. Thomas, and Mr. H. Bowen.

Windsor.—The Windsor and Eton Choral Society opened their season on December 8 with a concert at the Royal Albert Institute, under the direction of the Rev. Bernard Everett. Dr. Brewer's charming 'Summer Sports' and Sir C. Stanford's striking 'Songs of the Fleet' (with Mr. Plunket Greene as soloist) formed the first part of a well-chosen programme, in which the choir gave some highly attractive singing. Solo violoncello music was provided by Mr. Edward Mason.——On December 2, the Eton College Choir gave a concert in the same hall, under Dr. C. H. Lloyd's direction, and gave creditable readings of Elgar's 'The Reveille,' Morley's 'The nymphs in green,' and part-songs by Sullivan, Dunhill and Stanford. The soloists were Miss Alys Gear, Miss May Bartlett (violoncellist), and Master J. M. Nicholas (pianist).

Foreign Notes.

BARCELONA.

A Bach Festival, organized by 'L'Orfeo Catala,' was held here on November 19, 21, 26 and 28. On the last day the Mass in B minor was performed.

BERLIN.

The young American violinist, Eddy Brown, had a great success on his first appearance in Berlin. He played Mendelssohn's Concerto, and Dr. Kunwald conducted.—— At the sixth Loevensohn concert a new Pianoforte quintet by Philipp Scharwenka was produced. The work is highly spoken of.——The pianist, Richard Burmeister, has given a concert (with orchestra) of works by Liszt. The programme included the A major Concerto, and the pianist's own arrangement for pianoforte and orchestra of the 'Concerto pathétique.'——A highly-gifted pianist, a lady with the name of Cella della Vrancea, made an exceedingly favourable impression on her first appearance, which took place in the Hochschule, with the Blüthner Orchestra.——The Philharmonic Orchestra is to receive an annual subsidy of £3,000. Included in the contract are the following conditions:—(1) The Orchestra is to number at least seventy, of whom not more than fifteen may be absent on leave at one time. One month's leave is allowed annually to each member of the Orchestra. (2) From June till the end of September thirty-five concerts are to be given. In winter five concerts are to be given at reduced prices, and six special afternoon concerts for students, with free admission.——A composer who is attracting considerable attention, Karol Szymanowski, has recently produced a new Symphony (B flat major, Op. 19) and a Pianoforte sonata (A major, Op. 21) at the Philharmonic. Arthur Rubinstein played the Sonata brilliantly, and the Symphony was conducted by Gregor Fitelberg, a young conductor from Warsaw, of whom great things are expected. Both works are highly spoken of.——The pianist Fräulein Alice Ripper, who is rapidly making a name for herself, has given a successful recital, and announces her intention of visiting England during the summer season.——Winifred Purnell, a sixteen-year old pianist from Australia, who has recently given a recital here, is said by the Berlin critics to be an extraordinarily gifted artist, quite irrespective of her youth.——Louis Persinger, a young American violinist, pupil of Hans Becker in Leipsic, made an exceedingly favourable impression at his first recital here.

BERNE.

The production of the 'Rosenkavalier' was a great success. The first novelty of the opera season was Blech's 'Alpenkönig und Menschenfeind.' Other first performances promised are Charpentier's 'Louise,' Wolf-Ferrari's 'Susannen's Geheimnis,' and Liszt's 'Heilige Elisabeth.'

BREMEN.

On December 5 Richard Strauss conducted the first performance of the 'Rosenkavalier.'——The second Philharmonic concert was devoted to works by Liszt. The programme included the 13th Psalm, the E flat Pianoforte concerto (Emil Sauer), and the 'Faust' Symphony. The concert was conducted by Ernst Wendel.——A few days later Wendel repeated the 'Faust' Symphony at a concert of the Künstlerverein, and by way of comparison included in the same programme Wagner's 'Faust' Overture, and three orchestral movements from Berlioz's 'Faust.'

BRUSSELS.

Weber's 'Oberon' has been revived after twenty-five years at the Théâtre de la Monnaie.——The chief interest of the musical, and, more especially, the operatic season, has centred in the new conductor, Otto Lohse, who has proved a complete success.——At the Théâtre de la Monnaie, Saint-Saëns's new opera 'Déjanire' has been produced with great success.

BUDA-PESTH.

A new theatre, designed to seat 3,200 people, has been opened. Standard operas will be given at popular prices.—— Mahler's fourth Symphony has been performed here by the Wiener Tonkünstler Orchestra under Nedbal for the first time in Buda-Pesth, and made a great impression.

CARLSBAD.

Prince Joachim Albrecht of Prussia has written a new orchestral work entitled 'Toteninsel,' which will be produced by the Kur Orchestra. The work was inspired by Boecklin's picture of the same name.

CASSEL.

Elgar's Variations were recently played here under the direction of Prof. Dr. Beier, and met with great success.

CHICAGO.

The first performance in America of Sir Edward Elgar's Concerto for violin was given here on December 9 by the Theodore Thomas Orchestra, with Mr. Albert Spalding as soloist. According to a correspondent of the *Daily Telegraph*, the work created a veritable sensation, and was pronounced by musicians to be the first great concerto by an Anglo-Saxon.

CINCINNATI.

The first American performance of Elgar's second Symphony took place here on November 24, under the direction of Herr Leopold Stokovski.

DESSAU.

The Singakademie, under the direction of Franz Mikorey, has given a performance of Liszt's 'Christus.'——The first performance in Dessau of 'Elektra' was given on December 10 in the presence of the composer.

DÜSSELDORF.

The second orchestral concert, conducted by Karl Panzner, consisted of works by Liszt. The programme included the 'Dante' Symphony and E flat Pianoforte concerto, played by Richard Singer, of Hamburg.

DRESDEN.

Adolph Adam's comic opera 'Si j'étais roi' has been revived at the Kgl. Hofopernhaus with great success.

FRANKFORT-ON-MAIN.

A new Pianoforte quintet by Fritz Volbach has been produced with great success by the Post Quartet, with the composer at the pianoforte.

GENEVA.

D'Albert's 'Tiefland' has been produced here with success. ——A Liszt orchestral concert has been given, under the direction of Bernhard Stavenhagen. The programme included the 'Dante' Symphony (for the first time in Geneva), the 137th Psalm, the 'Hunnenschlacht,' and the E flat Pianoforte concerto, played by Moriz Rosenthal.

LEIPSIC.

The Gewandhaus has devoted a second concert to works by Liszt. The programme of this concert (the sixth of the series) included 'Die Glocken des Strassburger Münsters,' the 13th Psalm, and 'Prometheus.'——The Riedel-Verein,

under the conductorship of Dr. Georg Göhler, has also given a fine performance of Liszt's 'Christus.'——At the seventh Gewandhaus concert, Generalmusikdirektor von Schuch took the place of Professor Nikisch, who was absent in Russia.——A String quartet by Arnold Schönberg (Op. 4) was favourably received when performed by the Rebner Quartet.——Julius Bittner's opera, 'Der Musikant,' has met with great success.

MANNHEIM.

The Philharmonic Society is arranging a two days' Mahler Festival, which will take place early in the year. Mahler's fourth and eighth Symphonies, and his 'Lied von der Erde' will be performed, and Artur Bodanzky will conduct.

MONTE CARLO.

The coming operatic season promises to be of unusual interest. Massenet's 'Roma,' Stern and Nerini's 'L'épreuve' will be given their first performance, and the list includes 'Ivan le Terrible,' by the director, M. Raoul Gunsbourg, 'Boris Godounow,' 'The girl of the Golden West,' and 'Déianire.'

MUNICH.

A Society has been formed with the object of collecting funds to erect a 'Deutsches Symphoniehaus' in a central position in Germany. The authors of the movement are A. von Gleichen-Russwurm, Max Schillings, Ernest Haiger and Paul Marsop. The 'Symphony House' is intended to be a monument to Beethoven.

NAMUR.

Gabriel Dupont's opera 'La Glu' continues its triumphal progress. It was performed here at the end of November for the first time, under the conductorship of M. Close, and achieved a great success.

PARIS.

A special notice of the production of Saint-Saëns's opera 'Déjanire' will be found on p. 30.——At the Opéra-Comique, a new opera by Albéric Magnard, entitled 'Bérénice,' was produced with success on December 15.——On December 4, a youth of twelve, by name Charles Sommer, gave a violin recital. The Paris critics speak well of him, and anticipate that he will become a fine artist.

ROME.

As was anticipated, the production of 'Der Rosenkavalier' was the occasion of noisy scenes. The work has been provisionally withdrawn from the répertoire.

VIENNA.

The first performance of Eugen d'Albert's new opera, 'Die verschenkte Frau,' is to take place this month at the Hofoper.——Erich Korngold's latest work, a Pianoforte sonata (Cp. 2, No. 2), has been produced by Arthur Schnabel. It is acknowledged to be an important advance, though the Trio seems to have caused much disputation among the critics.——Wilhelm Kienzl's opera 'Der Kuhreigen,' recently produced here, has already been put down for performance at more than twenty opera houses.

ZÜRICH.

Siegmund von Hausegger's new Symphony for orchestra, organ and choir, was produced with great success on November 28 in the Tonhalle.

Miscellaneous.

At a special court of the Worshipful Company of Musicians, held on December 14 at 50, Lancaster Gate, the residence of the immediate Past-Master (Mr. Alfred Littleton), the Honorary Freedom of the Company was presented to Sir Edward Elgar, O.M., and the Company's medal was given to Dr. Charles Harriss. Both presentations were made by the Master, Mr. Arthur F. Hill, F.S.A. The occasion was made unique by the presence of ladies, viz., Lady Elgar, Mrs. Harriss, the Misses Littleton and Miss Mary Grafton (a niece of Sir Edward Elgar).

Mr. N. Gatty's opera, 'Duke or Devil,' a remarkably clever piece of musical characterization and an example of native composition that has yet to come into its own, was performed at the Crystal Palace on November 21 by the Moody-Manners Company, the original producers of the work.

Mr. Tobias Matthay delivered a new lecture, 'On the teaching of the fundamentals of technique,' to the Manchester Teachers' Association on November 28, and repeated it before the Brighton Branch of the London Music Teachers' Association on December 9.

A lecture on 'Carillons and bell music' was given by Mr. W. W. Starmer before the Literary and Philosophical Society, Newcastle-on-Tyne, on December 11. Examples were played by the lecturer upon a celesta.

Mr. Ernst Denhof has definitely decided to give a season of operatic performances between February 26 and April 6, and the répertoire will include 'The Flying Dutchman' and 'Orpheus.'

Mr. C. J. Bishenden continued his series of lectures on 'Old British composers and singers of their time' at 105, New Oxford Street, on December 7, when the subject was 'Dr. Arne.'

Mr. Montague Nathan lectured on 'Musical taste, discrimination and temperament,' on December 9, before a meeting of the Incorporated Society of Musicians at Leeds.

The London Sunday School Choir will hold its Spring Festival at the Albert Hall on February 12, and the great Crystal Palace Festival on June 12.

The next Handel Festival will take place at the Crystal Palace on June 22, 25, 27 and 29.

Answers to Correspondents.

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HUMMING says he has derived vocal benefit from humming exercises, and asks why this is. We should say that it is because it induces the proper use of the nasal resonance chambers, and the habit of keeping the tone forward.

P. J. SOPHER.—The title of the opera is 'La Tosca,' not simply 'Tosca.'

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4. With verdure clad ("Creation") .. .. .. J. Haydn
5. I will extol Thee, O Lord ("Eli") .. .. .. M. Costa
6. I mourn as a dove ("St. Peter") .. .. .. J. Benedict

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") .. .. J. S. Bach
2. But the Lord is mindful ("St. Paul") F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") .. .. .. Handel
4. Evening Prayer ("Eli") .. .. M. Costa
5. There is a green hill .. .. Ch. Gounod
6. O Thou afflicted ("St. Peter") .. .. .. J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) .. .. .. A. Stradella
2. In native worth ("Creation") .. .. J. Haydn
3. Be thou faithful unto death ("St. Paul") F. Mendelssohn-Bartholdy
4. Cujus Animam ("Stabat Mater") .. .. .. G. Rossini
5. The Lord is very pitiful ("St. Peter") .. .. J. Benedict
6. The soft southern breeze ("Rebekah") .. .. J. Barnby

BASS.

1. Dost thou despise .. .. J. S. Bach
2. O God, have mercy ("St. Paul") .. F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") .. J. Haydn
4. Pro peccatis ("Stabat Mater") .. .. G. Rossini
5. How great, O Lord ("St. Peter") .. .. .. J. Benedict
6. If Thou should'st mark iniquities ("Eli") .. .. M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.) .. C. Saint-Saëns
2. Lo! the heaven-descended Prophet ("The Passion") C. H. Graun
3. Jerusalem ("St. Paul") .. .. .. F. Mendelssohn-Bartholdy
4. Great is Jehovah .. .. F. Schubert
5. Turn Thee unto me ("Eli") .. .. M. Costa
6. Let the bright Seraphim ("Samson") .. .. Handel

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1. To living waters ("The Lord is my Shepherd") .. J. S. Bach
2. O God, have mercy (Pietà, Signore) .. .. .. A. Stradella
3. All my heart inflamed and burning ("Stabat Mater") A. Dvorák
4. The glory of God in Nature (Creation's Hymn) .. Beethoven
5. Fac ut portem ("Stabat Mater") .. .. .. G. Rossini
6. Morning Prayer ("Eli") .. .. M. Costa

TENOR.

1. Only be still, wait thou His leisure ("If thou but sufferest") J. S. Bach
2. Daughters of Jerusalem ("St. Peter") .. .. J. Benedict
3. Thus when the sun ("Samson") .. .. .. Handel
4. O come, let us worship (Psalm xcv.) .. F. Mendelssohn-Bartholdy
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6. Song of Penitence (Busslied) .. .. Beethoven

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1. Mighty Lord and King all glorious ("Christmas Oratorio") J. S. Bach
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3. Litany for All Souls' Day .. .. F. Schubert
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The whole is full of melody, yet it never quite loses its distinction, and is carried through by its evident sincerity, its skilful technique (which is so skilful that the hearer does not notice it), and the fact that every detail bears the stamp of the composer's individual and unaffected style.

DAILY TELEGRAPH.

Mr. Coleridge-Taylor in "A Tale of Old Japan" has written a very pretty setting of the poem by Alfred Noyes. It is another "Hiawatha." If Mr. Taylor had never written "Hiawatha," one might acclaim "A Tale of Old Japan" as an expression of a new personality in English music.

There is nothing academic in the music; it is simply written, there is practically no counterpoint, and its frankly melodious character, even in recitatives, will surely appeal greatly to provincial choirs of limited ability. It is a charming work of its kind, and will, no doubt, be immensely popular.

STANDARD.

The most striking work was Mr. Coleridge-Taylor's "A Tale of Old Japan."

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DAILY MAIL.

Mr. Coleridge-Taylor's cantata, "A Tale of Old Japan," won a frank success at its first performance at Queen's Hall last night. The composer has chosen a pretty and quaint and touching, but not too touching, ballad by Mr. Alfred Noyes, and has given it a musical setting which suggests a mosaic pattern in its bright colours and dainty themes.

DAILY NEWS.

It is pretty, simple music, full of colour and picturesqueness.

The scoring is clever and animated, and the whole composition made a good impression.

GLOBE.

It contains much very graceful and imaginative music, especially in the delightful chorus with solo quartet "Peonies, peonies crowned the May," which, in its way, is a little gem.

Mr. Coleridge-Taylor has written a very dainty and attractive Cantata which ought to find great favour with choral societies.

PALL MALL GAZETTE.

With the facile and effective choral writing, the neat rhythms and touches of colour suggesting something Japanese, "A Tale of Old Japan" may well be welcomed by the many choral societies in existence on the look-out for something new.

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Where Mr. Holbrooke spoke for himself in the two middle movements, a charming Serenade and an Elegy of remarkable atmospheric beauty, he spoke as he has never spoken before, for here is the warmth of colour, and the refined delicacy of treatment. The finale, a brilliant piece of writing, largely fugal, in the tune of "Danse Russe," has without any doubt whatever raised its composer to a great height among his contemporaries. The Symphony was magnificently played under Sir Henry J. Wood, and there is no question whatever of its success.

DAILY MAIL.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1912.

DR. ETHEL SMYTH.

Why is it that in the evolution of woman's capacities no great musical composer has appeared? Conflicting answers have been given to this question. Some endeavour to prove that the intellectual and physiological constitution of the sex is such that necessarily no woman can hope to place herself among the immortals in music. Others who review woman's high attainments in almost every other sphere of artistic activity aver that the conventional educational environment of the sex tends to stultify potential musical creativeness, and that when woman is completely emancipated she will emerge triumphant in every art.

In one of the volumes of the Proceedings of the Musical Association (ninth session, 1882-1883) the late Mr. Stephen S. Stratton gives a list of 390 women-composers. The dates range over the 18th and 19th centuries. Inasmuch as the list includes many names whose claims to recognition are frail, it is safe to estimate that by now a similarly generous catalogue would be tenfold larger. But when the merits of all the number are weighed it would be hard to name any who have achieved the distinction won by Dr. Ethel Smyth. On the Continent and even in her own country, she is recognised as a remarkable composer of virile and imaginative music. We are glad therefore to place before our readers an account of her career.

Ethel Mary Smyth was born in London on April 23, 1858. Her father was General J. H. Smyth, of the Royal Artillery. Her mother was a Miss Struth, who was a descendant of the family of Sir Edward Stracey, of Norfolk. Miss Smyth considers that her musical instincts were inherited from the Straceys, who had various gifts in this direction, whereas her father displayed no appreciation for the art. During her early youth Miss Smyth had no special inclination for musical study. She had conventional lessons from a German governess, and she was taught some rudimentary harmony by an amateur friend of the family, Colonel Ewing (the composer of 'Jerusalem the golden'), who gave her a copy of Berlioz's treatise on instrumentation. Apart from a perusal of this well-known and suggestive work, Miss Smyth has had no instruction in orchestration other than that derived from observation and private study. At the age of twelve she formed the idea that she would like to make a special study of music, but her father steadily opposed her desires. Notwithstanding this formidable, and at times distressing obstacle, the girl's wishes ultimately prevailed, and in 1877 she entered the Leipsic Conservatorium. She remained there for only a brief period, and afterwards studied composition under Heinrich von Herzogenberg, a distinguished musician who, with his wife, was intimately acquainted with Brahms. In the voluminous published correspondence that passed between Brahms and the Herzogenbergs, Miss Smyth is 'das Kind' occasionally mentioned. In 1882 Miss Smyth travelled in various parts of Europe, and for a time resided in Italy. Returning to Leipsic in 1884, she brought with her a Quintet for strings which was played at a Leipsic Gewandhaus Concert. A Sonata for pianoforte and violin was also brought forward at these concerts in 1887, the violin part being played by Adolph Brodsky.

Miss Smyth came to England in 1890. In that year a Serenade in D for orchestra, in four movements, was produced at the Crystal Palace on April 26, 1890, under August Manns, who was always generous in recognizing the claims of native art, and on October 18 of the same year he produced Miss Smyth's overture, 'Antony and Cleopatra.' This overture was also given in London in 1892 at one of Henschel's Symphony Concerts.

These important works established Miss Smyth's claim to a high place in contemporary art, and their performance paved the way to the acceptance of a composition of greater scope, namely, a Solemn Mass in D, which was produced at the Albert Hall, under Joseph Barnby, on January 18, 1893. The following criticism from the new edition of 'Grove's Dictionary' very well sums up the opinion then generally expressed:

> This work definitely placed the composer among the most eminent composers of her time, and easily at the head of all those of her own sex. The most striking thing about it was the entire absence of the qualities that are usually associated with feminine productions. Throughout it was virile, masterly in construction and workmanship, and particularly remarkable for the excellence and rich colouring of the orchestration.

It is to be regretted that this Mass has not, so far as we are aware, been performed again.*

Miss Smyth's next essay was a great swing of the pendulum in the matter of style and subject. Opera now stimulated her muse, and the first result was 'Fantasio,' a comic opera in two acts, the libretto of which, in German, was adapted from De Musset and written by Miss Smyth. This was produced at Weimar in 1898, and it was performed at Carlsruhe, under Mottl, in February, 1901. A one-act opera, 'Der Wald,' followed, and was produced at Berlin under Muck, in September, 1901, and afterwards elsewhere in Germany, always with success. The first performance in England was given at Covent Garden on July 18, 1902, and it enjoyed the distinction of another performance during the 1903 season. The first performance in America was given at the Metropolitan Opera House, New York, in March, 1903.

Thus encouraged in some of the most important art centres of the world, Miss Smyth set to work on the most ambitious task of her musical life. This

* It is published in Novello's Octavo Series.

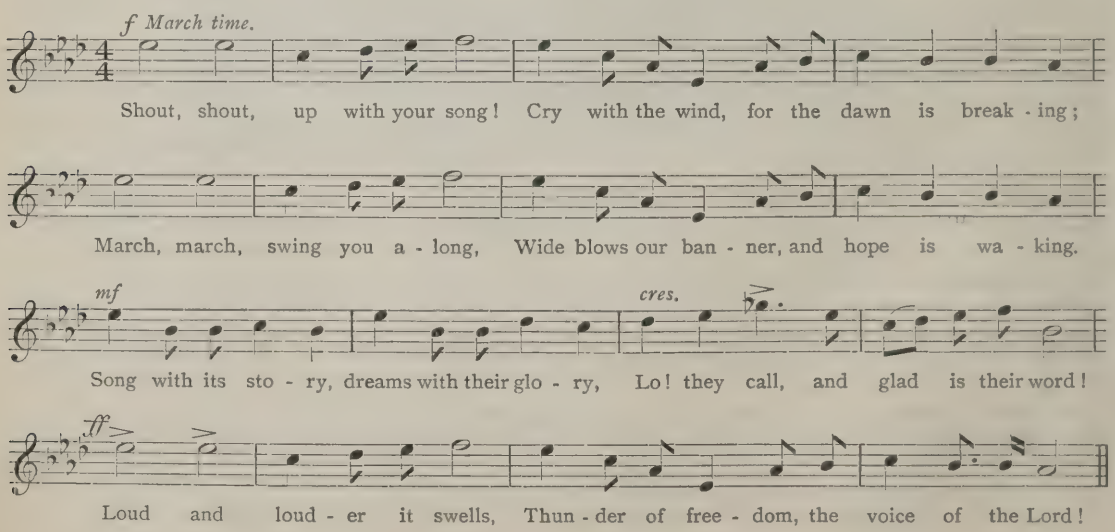
was the composition of the three-act opera 'Les Naufrageurs' (as 'Strandrecht' in German and 'The Wreckers' in English), the libretto of which was written by H. B. Brewster. When the score was brought before Nikisch, who was then director at Leipsic Opera House, he immediately ordered a contract to be signed for its early production. But unfortunately he shortly afterwards resigned the post, and the work was produced in November, 1906, under less sympathetic auspices. Extensive and unauthorised cuts were made, but although the presentation was so inadequate the work made a deep impression, and still further raised the composer's reputation. Other performances at the Opera House were at once projected, but Miss Smyth, having secured the copies of the music, bluntly declined to allow any further performances to be given, as a protest against what she considered to be a mutilation of her work. A fine performance of the opera was given at Prague on December 22, 1906. It was heard for the first time in England (and in English) at His Majesty's Theatre (the 'Afternoon Theatre' series) on June 22, 1909, and at Covent Garden on March 1, 1910, on both occasions under Mr. Thomas Beecham. Although some critics suggested condensation of the music and a quickening of the action, praise of the conception and beauty of the work was practically unanimous. The Grove article on the composer, from which we have already quoted, says of the opera:

> While the style is so far modern as that set pieces are dispensed with, Wagner's artistic ideals are fulfilled, there is no attempt to curry favour with the lovers of ugly music, or to write what sounds bizarre for the sake of making a sensation. The fine treatment of the choruses in the first act, the orchestral introduction to the second act, and in the same section the great love-duet which rises in intensity of emotion with the rising of the beacon-flame lit by the lovers to warn ships from the dangers of the coast; and in the third act the whole treatment of the final situation, in which the lovers are left by the people to be drowned by the advancing tide—all these points are among the most remarkable things in modern opera, and it is difficult to point to a work of any nationality since Wagner that has a more direct appeal to the emotions, or that is more skilfully planned and carried out.

'The Wreckers' will be performed at Vienna Opera House this spring under Herr Walther, who is determined to make the work a success.

Some songs for mezzo-soprano and a small orchestra, written to French words, were produced with success at the Queen's Hall on November 12, 1907. The latest compositions include two mixed-voice choruses with accompaniment for orchestra, 'Sleepless dreams' (words by D. G. Rossetti) and 'Hey nonny no' (words from a Christchurch MS., 16th century). These were produced by the London Choral Society in 1910. They are to be performed with German words at the Sing-akademie, Vienna, in March. Other new pieces are four songs for mezzo-soprano or baritone, with accompaniment for orchestra (an arrangement for pianoforte is also published). These are as follows: 'Odelette,' 'The Dance,' 'Chrysilla,' and 'Anacreontic Ode.' The words of the first three are by H. de Régnier, and of the last the French version is by Leconte de Lisle. English words are also provided. The idiom of these compositions is very original and beautiful.

Miss Smyth is an ardent advocate of female suffrage. She belongs to the extreme militant wing of the party, and like many of her sex she is prepared to obey implicitly the instructions of her leaders: 'her 's not to reason why, her 's but to do or die.' The 'cause' has inspired some of her most recent music, a selection from which was brought forward at a concert organized by Miss Smyth, and given under her baton at Queen's Hall on April 1, 1911. The choral songs performed on this occasion are entitled, 'Songs of Sunrise': (*a*) 'Laggard dawn,' for unaccompanied female voices; (*b*) '1910,' for mixed voices and orchestra; (*c*) 'The march of the women,' for mixed voices and orchestra. The last-named piece is known by the cult all over the country, and is apparently the 'Marseillaise' of the cause. Its melody has all the elements that go to make a popular tune designed for massed singing. We are glad to give the tune here, with one of the four verses of the lyric:


f March time.
Shout, shout, up with your song! Cry with the wind, for the dawn is break - ing;
March, march, swing you a - long, Wide blows our ban - ner, and hope is wa - king.
mf
cres.
Song with its sto - ry, dreams with their glo - ry, Lo! they call, and glad is their word!
ff
Loud and loud - er it swells, Thun - der of free - dom, the voice of the Lord!

As the trend of Miss Smyth's inspiration is in the direction of opera, her views on the immediate situation as regards the prospects of opera in this country are as interesting as they are forceful. She thinks that opera in England has very little chance for years to come. The current criticisms passed upon Mr. Beecham's and Mr. Hammerstein's efforts are in her opinion justifiable. She says: 'You get a first-rate orchestra, good principals, new scenery painted, regardless of expense. But all these things are of little or no value artistically, compared with the creation of an adequate ensemble. One might as well hope to improvise a regiment that can manœuvre perfectly and be fit for war emergencies as to run an opera in practically no time. The Covent Garden Syndicate justly claims that it manages the only opera house in Europe that pays its way without a subsidy; but it is able to achieve this mainly because it is a fashionable social gathering and entertainment, at which many people think more of meeting their friends and of displaying their diamonds than of the quality of the music and its artistic performance. The general production is often excellent, because great singers are engaged and it is thought worth while to spend trouble over favourite works. But when a new opera, or one which is not likely to be a special attraction to the clientèle, is proposed, the risk of failure to please the public is a governing factor in the decision.' Therefore Miss Smyth finds that the Covent Garden opera is not a progressive institution. The Continental opera houses are subsidised, because the public really cares about opera and demands novelties. Time and money therefore can and must be risked. Miss Smyth adds:

> Whether the English public has a potential taste for opera or not we do not know. The food is too badly cooked, and those who are asked to eat it show no signs of appetite. There is not an audience abroad that has not a rough idea of whether a performance is good, bad, or indifferent; one can say that as regards English opera the English public has not the faintest critical sense in this matter. One cannot even judge the points of a cricket or football match unless one happens to know the game, and I am afraid I do not see how, in London at least—where people are always on the look-out for a new sensation, and where the same people who run to see 'Elektra' would, as Mr. Beecham remarked, run with still more zeal to see an elephant standing on one foot on the top of the Nelson Column,—a critical taste for operatic art is to be grown. For myself, I have declined two recent offers to produce 'The Wreckers' in England, being perfectly certain that it is a waste of time and money. But on the other hand it will be produced at Vienna next spring, and so certain am I of its being treated as a work of art should be treated—that is, for the time being absorbing all the talent and energy which that Opera House commands to produce a performance as near perfection as possible,—that I shall not even preside at the rehearsals. These people know better than I how to do the best by my work. Under present circumstances I cannot conceive of ever writing an opera in English again. I would rather 'do time' than endeavour to get it properly produced. You cannot make bricks without straw.

Miss Smyth thinks that English voices are extremely beautiful, and the ensembles in some of Mr. Beecham's productions seemed to her as bare sound some of the most beautiful she had ever heard. But what use is all this if the singers have not the most elementary knowledge of acting and of expressing the drama which the music contains in their action and phrasing? This is born of a tradition which, whether from the domination of the oratorio or for some other reason, the English have hitherto had absolutely no chance of acquiring. Even the question of light, varied according to the dramatic intentions of the composer, is not thought out, and yet it is quite as important a matter as the colour of the instrumentation. Who, asks Miss Smyth, has the remotest idea of this being an essential part of the whole? The impression of well-trained operatic judges as regards performances seen in England and thought quite excellent here, is that it is as the work of children, from sheer ignorance of these essentials to the operatic art. She sums up her views by declaring that 'Opera is in itself a civilization, and that civilization in England is lacking.'

Miss Smyth was granted the degree of Doctor of Music, *honoris causâ*, by Durham University in June, 1910.

OPERA IN ENGLAND.*

This is a very remarkable book, and a valuable contribution to the rather scanty literature of the subject. So much may at once be said, and Mr. Forsyth is such a first-rate advocate that he comes very near to convert us to the explanation he has to offer for the admitted fact that English opera in the strict sense of the term can hardly be said to exist as a living, national art-form. The explanation referred to is that those nations which have sought and fought for 'world-power' are debarred by the possession of that power from excelling in music and more particularly in opera. To 'exteriorize' and 'interiorize' are terms constantly used in the book, and explained to mean, in the first case, the mental habit which leads a nation to colonise, to conquer, and to enlarge its borders generally, and in the second case the tendency to contemplate its own achievements, and to rest contented in the enjoyment of its own products, artistic and otherwise. A conspectus of history is given which proves, to the satisfaction of the author, that 'as soon as a nation begins to extend and exteriorize itself, it ceases to develop its musical, though not necessarily its other artistic, faculties.' To discuss this thesis in regard to the other nations would occupy too much space in this review, but I may point out that a great difficulty stands in its way for English history, viz., the period when England was undoubtedly the supremely musical country—the days of the Elizabethan madrigalists—was also the period of quite remarkable 'exteriorization.' This difficulty is frankly stated by Mr. Forsyth, though not quite satisfactorily met. But if we grant that as a general rule the 'exteriorizing' countries are not as musical as the 'interiorizing,' I cannot help wondering in what way Mr. Forsyth would have us

* 'Music and Nationalism; a study of English Opera.' By Cecil Forsyth. (Macmillan & Co., Ltd.)

guide our steps towards the realization of a national music and a national opera; for even the most advanced 'little Englander' can hardly suppose that if his countrymen became a nation of self-contemplators, like the Omphaloseboi of ancient days, we should eventually, from that cause alone, develop a national operatic style. The political aspect of the case seems to me, I must admit, a little forced; but the constructive part of Mr. Forsyth's scheme is intensely interesting and on the whole well thought out. He has remarkable skill as a writer, and often puts his points in a way that is both brilliant and convincing. He is altogether opposed to the idea that our composers shall venture upon what is called 'grand opera,' for he considers that this must always be imitated from one or other of the prevailing Continental styles; he takes courage for the future from the success of a lighter form of operatic enterprise, the success of the 'ballad operas' of the past and of the Savoy operas more recently, and thinks that a national style may be attained by experimenting with works of the opéra-comique type. It is curious that so well-read a musician should have omitted to quote in support of his theory the strongly expressed opinion of Brahms, who held that the best type of opera was that which included spoken dialogue. In assuming this form of opera to be in any way characteristic of England, Mr. Forsyth is surely going a little too far; the German Singspiel, the older French opéra-comique, are thoroughly characteristic, each of its own nation, yet the essential part of their form is virtually identical with that of the lighter English operas. Modern Continental works in this form, like the 'Fledermaus' and the 'Contes d'Hoffmann,' are surely not to be condemned as providing a bad example for English composers! The root of the matter lies really a good deal deeper than this. Whether we allow spoken dialogue or recitative, we must employ the musical idioms that are characteristic of English music, and there are, in truth, few enough of the composers who have learned to do this. When we get a happy combination of a clever librettist, an original composer, and an enterprising, patriotic and patient manager, it is extremely likely that the public will be attracted to native opera once more.

The absurd idea that English is a bad language to sing in is of course easily disproved by the success of countless oratorios, and, in another sphere of art, in every performance of 'musical comedy' that takes place in London. The public cannot be expected to go where they will be bored, just because the tiresome work is written and composed by Englishmen; patriotism cannot go as far as that. But of course there are whole classes of people—their characters and aims are very sharply outlined by Mr. Forsyth—whose interest it is to foster the notion that the fashionable world will be bored by an opera in English, and it often seems as though manager, composer, performer and the public were all in league together to keep back the cause of national opera. The alleged causes of the acknowledged failure have gone round and round in a vicious circle. The composer will not write things which stand only the very smallest chance of production and upon whose presentation no sane manager would spend an adequate sum; the public will not come to a thing inadequately presented; and as the chief singers of opera are seldom engaged for these experimental performances, the whole thing is foredoomed to failure. But in the story of the old woman stopped at the stile, as soon as one obstacle in the long series was removed the whole opposition faded away. And already one breach has been made in the circle of objections, for our young singers have at last conquered the prejudices of the public and it is no longer necessary or profitable for them to style themselves 'Signor,' 'Mademoiselle,' or 'Herr.' They are accepted on their merits, and it has been demonstrated over and over again that they can both act and sing perhaps as well as the performers of any other nation. Already the average education and taste of the race of English singers have so vastly improved, that really vulgar pronunciation of English is now the exception, and it is unlikely that in any future revivals of 'The Bohemian Girl' Devilshoof's soliloquy will be diversified by his drinking out of the ink-bottle and obliging the audience by singing Schumann's 'Two Grenadiers' with a cheerful ending. The tradition started at the Savoy Theatre, and happily maintained on the 'musical comedy' stage, of distinct aud refined enunciation, is at work all through the profession, and if these young people are only provided with words that make sense, tell a story without affectation, and suggest to the composer suitable rhythms, we shall soon get work that will be fit for production.

It will of course be easy for any manager with unlimited capital to go on for as long as is necessary doing what Mr. Beecham began to do for a season or two, and make a repertory of the various works that have appeared sporadically at different times, works written to English librettos by composers of distinction; and in process of time the public would answer to the call, but they must answer it, not from any feeling of patriotism, but from feeling that they must not miss an important English production any more than they would miss a good and interesting play. If opera could be put on a level with non-musical drama, nothing further could be desired. The fact that most plays in London take place in the English language does not prevent the occasional performance of foreign masterpieces, old and new, in the original tongues; nor does any section of the English theatrical world suffer in consequence. If only the normal language for opera in England were English, there could be no objection to the occasional production of operas in whatever foreign tongue might suit the taste of the public or the convenience of the manager. It is difficult to endorse Mr. Forsyth's sentence, 'I do not hesitate to say that every man, English or otherwise, if he fully realise his nationality, shall find—must find—in every foreign art-work something in some part repellent to his own individuality.' The excess of Chauvinism which they suggest is in truth far

enough from us in England to-day; but if it were realised, the operatic state of the country would assuredly be even less satisfactory than it is now. Mr. Forsyth implies that in his ideal national opera the great classical operas of the past are to be ignored by students and the public altogether. 'Orfeo,' 'Don Giovanni,' 'Fidelio,' would all be banished together if the author's principles were pushed to their logical end. Operatic reform must be based on a recognition of the undoubted masterpieces, at least those of classical beauty like the works named. Nor could any opera institution, however insular in intention, venture to exclude them in the interests of national art. These and some few others have long ceased to be national; they belong to the world, not to any one country.

Some of the many points the author makes show remarkable insight; and whatever we think of his main theory, there is no denying the cleverness of his reference to 'the curiously balanced and seemingly chronic state of mental exteriorization combined with physical interiorization in France which has made her the most unsuccessful colonizer in the world, and has enabled her to maintain a continuous school of music always characteristically French, but often the work of foreigners.' In another place Mr. Forsyth gives us the much-needed reminder that 'the pernicious cult of the foreigner . . . makes London the (very profitable) laughing-stock of Europe.' On the difficulties which beset the English composer in connection with getting a hearing for his work, on the absurdities of operatic libretti and translation, and on all sorts of other topics, the writer has much to say, and says it extremely well, so that the book cannot fail to amuse even those who will differ most completely from its conclusions.

J. A. Fuller Maitland.

THE MUSICAL VALUE OF CHURCH ORGAN RECITALS.

By W. G. Alcock.

One of the first considerations of the young organist upon his appointment to a church, turns upon the opportunities his position may offer for the giving of organ recitals. The enthusiasm kindled by his teacher and by his private study demands an outlet, and this is too seldom found in the actual services of the Church. Simplicity, and a consideration of the musical possibilities of the congregation, are more and more frequently insisted upon by the clergy, and the monthly anthem or an occasional setting of the Canticles afford but meagre scope for the skill of trained musicians who would express their conception of great truths in the loftiest manner. The organ recital, then, to some extent meets this desire for the expansion of musical thought. The place, the instrument, the skill of the player, and the music, should undoubtedly produce as a result one not only of musical value, but of real rest and refreshment to the listener. It is to be feared that the tendency is too frequently that of personal consideration, and a desire for 'making a name' on the part of the organist. This need give no offence, for the ambition is not confined to organists, and may be a perfectly laudable one for any instrumental or vocal soloist. The close connection between an organist and his church places him, however, in a somewhat different position, but one also which should strengthen him in his attitude towards all things artistic. If truth be the great thought underlying the teaching of the Church, it should also surely be the motive of all effort on the part of one holding the high office of chief musician. The real artist is true to his art, and in any walk in professional life the charlatan is at once appraised at his real value. It may be possible that the attitude of so many musical people towards the organ recital owes its lack of sympathy to the unworthy things for which the organ-loft is at times responsible.

The organ no doubt is an instrument which offers great temptation by reason of the extraordinary variety of tone and power so easily controlled by anyone of even limited technical skill. The application of pneumatic and electric action, and the variety of the tonal scheme, may well dazzle the least emotional by the immense possibilities they offer. In choosing the items of his programme, an organist might quite naturally desire to please his audience, without pausing to think that in doing so he may be, if not actually degrading his art, at least losing an opportunity of raising the ideals of some of his hearers. That he may have to bear criticism is quite probable, but let him be assured that he must in the end be successful, and that he will make a name—not necessarily on account of his brilliant execution, but for the ennobling influence commanded by his insistence on high ideals. He must remember that his audience will include some at least whose conception of music is low indeed, but also that there will generally be found those to whom his message will appeal. The following conversation was actually overheard recently after an organ recital (one of a series by different organists), the speaker being evidently a domestic servant. It should be stated that on a previous occasion a programme of really fine organ music had been worthily presented by a player of repute, and that the recital under notice was remarkable for realistic effects on the Choir piccolo, &c.! 'I like this man's playing. He's much better than —— He's too solemn.' It may be doubted whether it is worth while to attempt cultivation in such a soil as this. One feels that 'such as *will not* believe, shall not be able to exalt themselves.' It is to be feared that so long as unworthy music is offered to the multitude, so long will they be content with a low standard. To leave for a moment the church organist, though we are rapidly becoming a musical nation, the hero who would present to the audience at an Albert Hall Sunday Concert the Sonata in D minor by J. S. Bach, would certainly impose a difficult test, but one that, if the musical promise

of our country come to maturity, may yet be attempted with confidence. At all events, it may be hoped that we have improved since the days of the Health Exhibition in that same hall, when an organ recital was embellished by a performance of the 'Lost Chord'! and furthermore, to ensure a double realism, the solo part was played upon the Tuba. Thus was the cornet solo arrangement re-arranged!

The chief obstacle to true organ music is undoubtedly the presentation, in terms of the organ, of music written for other instruments, and even for voices. We must perhaps have the 'Transcription,' and also it must be admitted that some pieces 'come off' better on the organ than through the medium intended by the composer. But this will not justify the neglect of the really great répertoire which is the birthright of the organ. An example of the variety possible was given by Sir Walter Parratt in his recital in Westminster Abbey, at the re-opening of the organ there. Each item was written for the organ, and composers of many countries were represented. It may safely be said that the impression on the audience was deep and lasting.

It may possibly be urged that the modern organ, when of large size, possesses stops of varying character which would never be used except in transcriptions. But even in such an instrument, the foundation will consist of Diapasons, Flutes, and Reeds, to which the 'fancy' stops should be merely adjuncts. The latter indeed are but varieties of the former. It is only necessary to point out that the works of Bach, Mendelssohn, Rheinberger, &c., are possible on any organ, great or small, to convince all but the confirmed charlatan that the instrument is still worthy the attention bestowed upon it by those masters. It is remarkable that through all the complexity of Max Reger and Karg-Elert the true genius of the organ shines more brightly than ever, and that these composers have both employed the old form of the Choral Prelude as the vehicle for some of their finest thoughts. If we are on the eve of a great development, it must surely be on such lines as we see there laid down.

The programme of any organ recital should consist, for the most part, of music written for the instrument (and of that only the most worthy), and arrangements should be confined to those which are least likely to rob the organ of its characteristic dignity. It is no doubt 'possible' to give a performance of the 'Tannhäuser' overture or of that of the 'Meistersinger,' but it will generally be found that the impression left is one of astonishment at the skill of the player, only to be surpassed by his doing the same thing the while standing on his head. The question of fitness apart, it is no doubt a wonderful feat to play these and similar works on the organ, but the whole matter turns upon the motive underlying such efforts. It were surely far more worthy to encourage a true artistic sense, even at the risk of a smaller audience? People will flock to see an acrobat or an aeroplanist, and it is to be feared many will go to hear an organist with a reputation, not so much to benefit by the music he plays as to speculate upon how on earth he plays it. If his object be to gain credit for a marvellous performance, he is entitled to much; but the man who respects himself and his instrument undoubtedly gains more, and that of greater value. He certainly does most towards the fostering of good musical taste. These opinions may no doubt provoke a smile here and there, but they are the result of much and varied experience and of searchings of heart. They are offered in all sincerity to those who are looking to the organ as a means of expressing lofty and ennobling thought, not only of works already written, but of those which shall yet be inspired by that glorious instrument.

A FRENCH BIOGRAPHY OF BIZET.*

M. Henry Gauthier-Villars is one of our most pugnacious writers on music, and certainly one whose influence during the past twenty years has been great. When the history of the evolution of the musical taste in France since 1890 comes to be written, it will be found impossible to overlook the series of his clever 'Lettres de l'Ouvreuse,' whose humorous form has helped to make comprehensible and palatable to the general public many a truth and many an argument in favour of the best musicians. He has now written a book on Bizet—a book that was wanting, and is the first to redress certain current opinions which have long been allowed to pass uncontradicted, as nobody took the trouble to investigate their value.

'"Carmen,"' says the author, 'is perhaps the only production of human art that no one discusses. Its supporters admit no restrictions to their praise, and followers of other ideals appear never to have troubled themselves with offering to the admirers of Bizet any of the objections that they are so liberal of in other cases.' This might even be extended to the whole of Bizet's works. Except mere journalistic articles, panegyrical or vituperative, a couple or so of volumes, and half-a-dozen chapters in books like M. Adolphe Jullien's 'Musiciens d'aujourd'hui' or the late Hughes Imbert's 'Medaillons contemporains,' hardly anything has been written on the composer, notwithstanding his popularity. A feeling that he had been misunderstood, and that posthumous justice was due to him, still prevails. Of course, Nietzsche's dithyrambs in favour of 'Carmen'—'a perfect work, the *gaya scienza*, in listening to which one becomes perfect, which does away with fog and hysteria and Senta-sentimentality'—have extensively helped to advertise it. Also Tchaikovsky—who, though nothing loth to court Balakirev's advice and to follow it, disliked the modern Russian musicians and never missed an occasion of taking up the cudgels against them—used to proclaim that 'Carmen,' which he opposed to 'the new Russian school's productions,' was the greatest work of its time.

How long the legend of a progressively-minded and sincerely creative Bizet, of a misunderstood

* 'Bizet,' by H. Gauthier-Villars. (Paris: H. Laurens, editeur.)

revolutionary genius, would have obtained but for the recent publication of the composer's correspondence is difficult to say. But this publication has betrayed the true state of the case, by showing him to have been not the earnest and scrupulous innovator depicted by sentimental biographers and critics, but a shrewd matter-of-fact writer of music to suit the taste of directors and of the public. Of course, this has nothing to do with the intrinsic qualities of his music; but nevertheless it suggests the propriety of a closer critical examination. If it appears clearly that a certain artist's chief ideal was to court the general favour, it becomes more than likely that in his output will be found certain tokens of this weakness, certain characteristic flaws. Both these points—Bizet's deliberate attendance on the directors and public, and the resulting eclecticism of his methods—M. Gauthier-Villars, after remarking that 'Bizet's mentality consists of so strangely contradictory traits that any attempt at analysis will resemble a betrayal,' emphasizes as well by critical remarks as by quotations from Bizet's letters.

Bizet, the son of a professional musician, methodically trained and coached, an expert craftsman and the crack candidate to degrees and prizes, is, says the author, the professional par excellence. This fact must be well understood, as it accounts better than any other for his idiosyncrasies as a musician. He was the 'model pupil,' demure, dispassionate, who never rebelled against the surrounding routine nor chafed under the rules, as young artists of imaginative genius are wont to do. His favourite masters were 'Auber, Halévy, Gounod and Ambroise Thomas.' He could speak in one breath, and with equal positiveness, of Beethoven and of Meyerbeer's 'overwhelming genius.' He worked methodically, without incertitude and without enthusiasm. His plodding industry did not fail to receive the desired reward, the directors and the public proving willing enough to patronize him. He never wrote music but to order, librettos being found for him and always accepted by him without the slightest discussion or misgiving; and he knew that any work of his would be performed as soon as ready.

When he returned from Rome, at the age of twenty-four, he found two theatres open to him. Accordingly, he soon began to show himself fastidious, even withdrawing from the Opéra-Comique a score 'which would have afforded him too humble a début.' Later, when he undertakes to set to music a 'Cid' by Louis Gallet, he writes, unabashed: 'I have composed this summer a Cid in five acts. Faurè has launched me on this business; and if he is pleased with my work, I may hope to attain *the great shop*' (viz., the Théâtre de l'Opéra). Thus he used to 'keep his eye open'; and whenever he thought that a subject might prove tempting for a director, he would jump at it, unhesitatingly discarding it when he found himself mistaken.

'When he wrote,' says M. Gauthier-Villars, 'it was not in order to compass some artistic purpose of his own, nor to satisfy himself, but merely in order to be played.' He was so anxious to please, that after the first performance of his 'Fair maid of Perth' the critics rebuked him for too openly cajoling the public's taste. And even when a composer whom he admired, like Verdi (whose 'Trovatore' he had warmly commended in an article where, to the objection that it included much vulgar music, he asked whether 'Homer, Michael Angelo, Dante, Shakespeare, and Cervantes' were always 'distinguished'), seems inclined to move off the beaten track, he would instantly disavow him: 'Verdi,' he wrote, 'after "Don Carlos," is no longer Italian. He wants to write Wagner music. This score has neither head nor tail. He has made an attempt at style, and achieved but pretentiousness.'

This quotation contrasts strikingly with the well-known fact that more than once Bizet has been branded by contemporary critics as a follower of Wagner. But it should not be forgotten that in France, during the 'sixties and 'seventies, the very name of Wagner meant terror and dismay, because it summed up all that in music was modern, dangerous and loathsome. Whenever a French composer, Lalo or Bizet, Gounod or M. Saint-Saëns, risked any novel effect of harmony or orchestration, sentence of 'Wagnerism' was passed on him, as it had been passed on Verdi by Bizet himself. Posterity has amply atoned for these mistakes and others.

This faithful portrayal of Bizet, founded on his letters, which so well reveal 'the smallness of his soul and the imperfections of his sensibility,' is very different from the current idealizations. It finds a natural counterpart in the chapters devoted to Bizet's music, to the merits of which M. Gauthier-Villars—who has adopted a sound introspective method—does full justice without overshooting the mark. This will appear from the following digest of his conclusions:

'There is no ground whatever for trying to find in "Carmen," as some writers systematically do in spite of Bizet himself, the work of a prophet—a work heralding new ideals in art. Certainly Bizet has shocked his contemporaries by delightful, elusive harmonic effects, daring modulations and local colour; but he never dreamt of betraying the directors' trust by striking untrodden paths . . . An admirably gifted musician, he did his best to embellish with clever music such librettos as were entrusted to him; he intermingled skilfully-doled-out concessions and bold strokes. His sense of proportion and perspicuity render him remarkably representative of the Latin mind.'

M. Gauthier-Villars's book will, I believe, prove unwelcome to many of those who have adopted towards Bizet the attitude of blind worship, but welcome to many others who are fonder of truth than of Plato himself. It is strictly impartial, and even written in a spirit of sympathy, although some of the facts that it contains, or of the judgments asserted in its course, are not as pleasant as Bizet's admirers might wish.

M.-D. Calvocoressi.

Occasional Notes.

In our *Competition Festival Record* supplement we give full particulars of an international musical competition for choirs and bands to be held at Paris at Whitsuntide, May 26, 27 and 28. This event, which promises to be one of the most important of its kind ever held, is organized by the Town Council of Paris, and is under the patronage of the French Government. Already a great number of Continental musical Societies have announced their intention to enter. British choirs and bands will be afforded a special welcome owing to the existing warmth of the *Entente Cordiale*. The civic authorities and all the best-known French musicians are interesting themselves in the gathering. The prizes offered are exceptionally large in amount, and number. An invitation to a thousand British school children to attend and become the guests of the children of Paris is an attractive feature of the scheme. It should be noted particularly that on the third day (Tuesday, May 28) choral societies who sing simply for honour and not for ordinary prizes or in competition are specially invited. In the interests of British music it is very much to be hoped that our choral organizations will be thoroughly well represented. Our choral reputation stands high, and it is important that our Continental friends should confirm it on this unique occasion.

The Birmingham Musical Festival is one of the oldest of its kind, and the Festival Choir has seldom failed to maintain a high reputation, which has recently become much enhanced. It is therefore with great interest and pleasure that Londoners will receive the announcement that the Festival Choir is to visit the Metropolis for the first time this month. The occasion will be the concert of the London Symphony Orchestra on February 29, when Bach's Mass in B minor will be performed under the direction of Dr. Sinclair, with Miss Ada Forrest, Miss Phyllis Lett, Mr. Gervase Elwes and Mr. J. Campbell McInnes as soloists, and Mr. C. W. Perkins as organist.

Various methods of inducement, varying chiefly in their degree of dulness, are employed in England to bring choralists to rehearsal. For a really sparkling and enticing official notification one must, of course, look to America. The latest to hand reads as follows :

Dear Chorus:

HALLELUJAH ! We have established a new "best" performance of the Messiah, which gave me as well as the audience unalloyed pleasure. We will talk it all over at the next rehearsal, which is MONDAY, JANUARY 8, AT 8 O'CLOCK SHARP, at Y. M. C. A. Hall. Our next concert will be February 15, so regularity in attendance is obviously necessary. No matter how cold the weather, we will have a warm rehearsal. Extra rehearsals for the women on Wednesday, January 10 and 17, at 4.30 p. m., in Y. M. C. A. Hall. Also important. Wishing you a H. N. Y. and m. o. t. Yours gratefully,

Cannot this example be followed in England? Sir Frederick Bridge has a reputation for sly humour.

The dates of the annual Mozart-Wagner Festival at Munich, which continually develops in importance and attractiveness, and promises to overshadow Bayreuth, have been announced. 'The Marriage of Figaro' will be given on August 2 and 8 ; 'Così fan tutte' on August 3 and 10; 'Don Giovanni' on August 5 and 9 ; 'Bastien and Bastienne' and 'Il Seraglio' on August 6. The Wagner performances will be given in four series, each of which will consist of 'The Mastersingers' (August 11 and 24, September 4 and 15), 'Tristan und Isolde' (August 13 and 22, September 2 and 13), and 'The Ring' (August 15-20 and 26-31, and September 6-11). This last cycle of 'The Ring' will presumably form part of two series.

The subject of national opera and opera in English is as regularly periodic as that of record gooseberries. It merely recurs at longer intervals. The turmoil of discussion that is now setting so many tongues and pens in motion round the hopes of Mr. Hammerstein and the failures of Mr. Beecham is only a recrudescence. It is difficult to say anything on the subject that has not been said before. Some keen intellects, however, are now at work. Mr. Cecil Forsyth, whose book is reviewed on p. 83 of this issue, has laid out therein an interesting and novel theory of the connection between our failure in opera and our 'exteriorising' tendencies as a nation. There is less novelty in the opinion, to which Mr. Hammerstein has at length confessed, that opera cannot be carried on in England without philanthropy, in the form of either subscriptions or subsidy. It is the subscription list that keeps Covent Garden alive, although the motive behind it is nothing more philanthropic than social necessity. Yet Mr. Neil Forsyth, in his recent speech to the Old Neuenheimers' Society, could point out with pardonable pride that Covent Garden was practically the only important Opera House in Europe that was self-supporting. He said :

The financial results of our enterprise are never published, but I am betraying no secret when I say that, under the present régime, Covent Garden is practically the only Opera House in Europe that pays its way unaided and unsubsidised. In Paris the societies that run the Opéra and the Opéra-Comique not only have the use of their fine theatres gratis, and are exempt from taxation, but receive subsidies of £32,000 and £16,000 respectively. In Berlin, Vienna, St. Petersburg, Dresden, Munich, and the other principal cities of Germany, no rent or taxes are paid in respect of the Opera House, but the Court pays the annual deficits, for there always are deficits ; in the two cases first mentioned they are said to amount to between £29,000 and £30,000 annually. The Scala at Milan has for years been run at a loss; and in Madrid and Rome, Naples and Brussels, the management have the use of the Opera House free, and receive subsidies of varying amounts.

Mr. Forsyth also gave a forecast of the next Covent Garden season. It would start with two cycles of 'Der Ring'; it would include the first performances in this country of a work of Wolf-Ferrari's entitled 'The Jewels of the Madonna, and 'La Conchita,' by a young Italian composer ; and it would again be considerably eked out with the Russian Ballet. Mr. Hammerstein's plans for the future are indefinite ; but up to the time of going to press no programme has been outlined, or any confirmation given of the rumour that he has closed with the offer of a big cinematograph firm to buy up the Opera House for use as a picture-theatre.

Certainly the most remarkable musical event that has taken place in London during the past month was the performance of Elgar's 'The dream of Gerontius' by the Oxford House Choral Society and Orchestra at Excelsior Hall, Bethnal Green, on January 20. The fine work done by Oxford House in the East-End through the energies of Mr. Cuthbert Kelly on the musical side, and Mr. Charles Fry on the dramatic side, is doing manifest wonders in the cultivation of

artistic appreciation. This performance marked the climax on the musical side. It was not only well carried out, but it was eagerly listened to, with every appearance of earnest pleasure. Fortunately the interpretation of the work left nothing of it unrevealed. The chorus-singing had the right spiritual fervour, and was more than creditable in its technical precision; Miss Gwladys Roberts, Mr. Gervase Elwes, and Mr. Campbell McInnes put their best into the solo work, and the orchestra was thoroughly efficient. This was a notable triumph of ambition and ability, which has a special meaning for those of us who are acquainted with the neighbourhood of Bethnal Green, especially on a Saturday night.

A good story is told by M. Pablo Casals in a recent number of the *Wiener Konzertschau*. While in Nizza last winter, he supped one evening with his friend Thibaud after a highly-successful concert given by the latter, and afterwards paid a visit to a small café-restaurant, where music was supplied by a salon orchestra conducted by an elderly gentleman with fiddle and bow in hand. Thibaud was astonished to receive a message from this gentleman with a request for an interview; still more so when he was offered the position of solo-violinist during the orchestra's visit to a French watering-place he had never heard of! The Kapellmeister had heard that the gentleman played the violin, and would he care to accept the engagement? Thibaud readily agreed, but feared that the salary he required—200 francs a month—might be too high. This proved to be the case, but an understanding was come to for 150 francs a month, the violinist to play two solos weekly. But Thibaud wished to do his friend Casals a good turn, and asked if the conductor had any use for a good violoncellist. 'Certainly,' was the answer, 'if he is *really* good.' Thibaud then asked if they might have their contracts at once, but the old gentleman replied, with a paternal pat on the shoulder, that they must first give proof of their ability. This was also agreed to, and the following evening at 7 o'clock the two arrived with Prof. Emil Lamberg (Casals's regular accompanist), and played the Brahms double concerto! The effect was astonishing. The pianoforte was of an ancient (and decayed) order, but as soon as they began the noisy café became silent. After the first movement the Kapellmeister, in some confusion, thanked the artists for the test-piece; later, when asked to join them in a bottle of champagne, he warmed up, and expressed his deep regret that he had not acceded to Thibaud's request, and made out the contracts at once!

THE ORIGIN OF THE CLARSECH OR IRISH HARP.*

By the Rev. F. W. Galpin.

Of ancient stringed instruments there are, we may roughly say, two broad types; in one the strings are stretched across a sound-box and lie parallel with it—this we may call the 'lyre' type, though including, for our present purpose, the various forms of psaltery and guitar; in the other the strings are attached to the upper board of the sound-box and rise vertically from it—this is the 'harp' type. It is most important to bear in mind these two marked differences and characteristics of the lyre and harp, for they form the basis of our present inquiry.

The earliest notices which we have of the musical instruments of the Kelts, the former inhabitants of the British Isles, occur in the writings of Greek and Roman historians. To pass over the allusions to their horns and trumpets, Diodorus Siculus, who lived just before the Christian era, in his Historical Library (Book V., ch. 2) informs us that among these Kelts were to be found certain musical composers called Bards, who, singing to the accompaniment of instruments like lyres (Ταὶς λύραις ὁμοίων) now lauded their fellows with hymns of praise, now cursed them with strains of invective. Ammianus also, who wrote 400 years later, says that these same Bards sang the deeds of their illustrious men to the sweet strains of the lyre (*dulcibus lyrae modulis*). Two hundred years after, Venantius Fortunatus, Bishop of Poictiers, gives us the name of this Bardic instrument: 'let the Briton,' he writes, 'sing to the Chrotta'; and under this Latin form we recognise the title given by the Kelts to their national instrument, so frequently mentioned in their old writings (such as the Seanchus Mor of the 5th century), namely the 'crot' or 'cruit.'

Thus far all is clear, and would have remained so had not later writers, by the loose application of inappropriate terms and a confused idea of the important structural differences already mentioned, persisted in calling this early British instrument a

Fig. 1.

harp. Nowhere do we find it so described by those who saw and heard it. Greek and Roman writers tell us it was a form of *lyre;* Keltic records describe it as quadrangular, which the harp is not; Venantius carefully distinguishes it from the harp, which he says was the instrument of the barbarians; and Professor O'Curry, the greatest Irish savant of the last century, with a perfect knowledge of the ancient Keltic writings and poems, definitely states that the old Irish cruit was a lyre. Furthermore, after a careful survey of the illustrations still extant in manuscripts and on Keltic crosses from the 8th to the 10th centuries, there appears to be nothing which gives countenance to the erroneous and misleading use of the word harp, as representing the form of the crot or cruit of those early days. I willingly admit that, after the triangular harp had been adopted by the Irish minstrels, it was often called cruit as well as clarsech: in the same way as in our own days the violin is known amongst the Welsh peasantry as the 'crwth,' though there is little resemblance between it and the earlier instrument. But we are speaking of the centuries before 1000 A.D. and literature, drawing, and sculpture combine to represent the crot as a *lyre*, in its smaller form

* A paper read before the Congress of the International Musical Society, held in London, May and June, 1911.

identical with the 'rotta,' so frequently depicted in Continental manuscripts, and the 'rote,' used in England during the Middle Ages. A good illustration is to be seen on the North Cross at Castledermot (co. Kildare) of the 8th century. The size of the instrument was about eighteen inches long by thirteen inches in width: it had five strings (Fig. 1).

We shall probably be told that this small lyre-shaped crot was an ecclesiastical instrument, and that it is for this reason it appears in the manuscripts and on the crosses; that side by side with it was the harp, the instrument of the warrior and the banquet hall. But there is nothing in the old records to support such a

Fig. 2.

theory; in fact, such a distinction in usage was impossible in the days when kings were priests and priests were soldiers.

Again, however, we are met with the objection that in incidents referred to the 7th and 8th centuries we read of a *small* crot and a *large* crot, and of their playing together. It is doubtful of course, how far such allusions made by writers of a much later time reflect the actual practices of bygone centuries; but, at a slightly later date, we are not without illustrations of these two kinds of crot, for the sculptured crosses of the 9th and 10th centuries give reliable examples. For our present purpose we will take the famous carving on the 9th century cross at Ullard (co. Kilkenny)—famous because Edward Bunting, having received a rough sketch of the instrument, displayed it in his 'Ancient Music of Ireland' (1840) as the first specimen of 'a Harp without a fore-pillar' hitherto discovered out of Egypt, and therefore suggestive of a close affinity between the Irish people and the land of the Pharaohs. Later writers have taken the assertion and illustration as truth, and, though it is due to Miss Panum to say that in her interesting article on the 'Harp and Lyre in Northern Europe' (I.M.S. Quarterly Magazine, October, 1905) she has hesitated to accept the statement, she has after all but given us, in an incorrect engraving, an idea of what the instrument is.

I realised that only a personal inspection, with rubbings and photographs, could clear up so important a matter, and accordingly the June of 1909 found me at Ullard, and the doubtful points were soon settled. The instrument depicted represents a large quadrangular crot (Fig. 2)—the original having been probably about three feet in height by about one foot eight inches in its widest part—*with* the usual fore-pillar or support, though the stone is in part decayed. There were apparently six strings; these were fixed to the bottom of the frame and, passing over a long bridge resting on a sound-box which only partially covered the back of the instrument, were attached to pegs or pins placed in the upper curve or headpiece. The illustration is taken from a photograph of a careful rubbing on linen. Similar crots are represented on old crosses at Duiske Abbey, three miles from Ullard, at Castledermot (S. Cross), Kells (S. Cross), and Clonmacnoise (W. Cross), and in Scotland on the Great Cross (St. Martin's Cross) at Iona. Instruments of like character, but slightly different in outline, are illustrated on the Crosses of Monasterboice and Durrow, and also in an Irish manuscript (Brit. Mus. Vit. F. XI.) of the 9th century. But none of these instruments are harps, they are all of the lyre type: and if I were asked from whence they were derived, I should be inclined to attribute their appearance in Ireland to the close contact which existed between that country and the East in the 8th and 9th centuries, Greek priests finding refuge there and Irish laymen and ecclesiastics exploring the historic soil of Asia Minor, Egypt and the Holy Land. For these forms of lyre approach more closely the shape and structure of the upright psaltery, which was a common instrument in the countries bordering on the eastern shores of the Mediterranean.

So far, then (*i.e.*, up to the year 1000 A.D.), we have no proof at present of the use of the triangular or true harp by the Irish people: the Keltic lyre and its affinities were the national instruments. The harp, though probably known, was not recognised, for the simple reason that it was not Keltic.

The appearance of the harp in Britain coincides with the coming of the Angle, Saxon, and Northman to our shores; though whether these sea-rovers, who were

Fig. 3.

excellent carpenters as well, had added the fore-pillar which henceforth distinguishes their harp from that of Eastern nations we cannot tell, and to pursue the subject further is beyond our present purpose. Enough for us that in the earliest English epic, Beowulf of the 6th century, which relates the glorious deeds of Scandinavian heroes, the harp is frequently mentioned;

and it is needless to repeat the constant allusions in the yet later literature of our country to show the popularity of the instrument. It was to be found everywhere, in the camp, and at the feast; the harper was welcomed by all and allowed a liberty of action that was often turned to strategic purposes. It is of greater interest to our present inquiry to observe that at the same time as the Kelt was carving on his crosses the lyre-shaped crot, large or small, the Englishman, as a true son of Scandinavia, Christian though he was, was adorning similar works of piety with representations of his beloved harp. It is to the eastern side of Scotland that we go for illustration, for there was found the stone on which the sculptor could work. These East-coast crosses, as at Aldbar (8th to 9th century), Nigg (9th to 10th century), Dupplin and Monifieth (10th to 11th century) show us *only* the triangular instrument, and it is known that at each of these places the English or Angles formed early settlements. On the other hand, it is not until the 13th or 14th centuries that on the *West* coast of Scotland we find the true harp depicted in a similar way—as at Iona, in St. Oran's Chapel, and on a column of the cathedral; also at Keills, in Argyll. The Nigg harp is illustrated in Fig. 3.

I have already said that the harp was probably not unknown in Ireland before the year 1000 A.D., though it was not recognised by the Irish minstrels. As early as the 6th century the communication between England and Ireland was close; the educational facilities found in the Irish monasteries, and the advanced state of learning which they had reached, gave opportunities of culture to an ambitious Englishman of which he readily availed himself. To

Fig. 4.

take a single instance: in the 7th and 8th centuries there were so many Saxon students at Armagh that a third of the city was called the 'Trian Saxon,' or 'the Saxon third'; a statement which shows not only the popularity of the Irish schools, but that the Saxon and English, as foreigners, were settled in a distinct district of the city, as were the Jews in many a mediæval town of later days. That some of these English students should not have brought with them the harp is out of the question; but it had no attraction for Irish priest or Keltic bard.

Fig. 5.

With the onward march of time, however, the instrument was forced into a prominence which was bound to command attention.

Appearing first as marauders and pirates, Northman, Scandinavian and Dane—to whom the instrument had been for centuries a treasured possession—at last fixed their settlements on Irish soil and, in the 9th century at Dublin, Waterford and Limerick, established kingdoms which defied the attempts of Irish warriors to annihilate. Recognising their fate, foes, when not actually fighting, agreed to live together as friends, and frequent were the marriages between Danish chieftains and Irish princesses. The banqueting hall reverberated with the strains of the harp, and the Northman's minstrel rapidly became the rival of the Keltic crot-player. In this and in other ways the 'English harp' (as Gerbert terms it) was popularised among the Irish, and all the more readily because, during the 10th century, the influence of the clergy and monastic schools, with their affection for the past was diminishing, whilst the national poets and singers, with their attendant musicians, were receiving greater honours as they recounted the more turbulent phases of human life, and gloried in the deeds of battle and of

pillage which were all too frequent. Yet it needed only the strong hand of one of the greatest of Irish chieftains, generally known as Brian Boru, a thorough musician if we may trust tradition, to weld into one the more discordant elements which existed among his own people as well as among the settlers; and when, in the year 1002, he assumed the kingship of Ireland, a ten-years' peace ensued, the longest known for centuries, in which art and industry alike could flourish. It was at this time, I consider, that the harp, owing to the brilliancy of its tone, which the Irish name *Clarsech* suggests, definitely displaced the less resonant lyre-shaped crot for all heroic and festive purposes. The earliest illustration we have of the instrument in Ireland occurs on the west front of Ardmore Cathedral, co. Waterford, which was built in the 12th century, though possibly the series of sculptures, in which the harp is portrayed, may be a century earlier (*see* 'Journal Soc. Ant. Ireland,' vol. 33).

The fact that it first occurs amongst a Danish Christian community, closely connected with England and the English Church, is suggestive. Of the beautiful and characteristic example on the famous Shrine of St. Mogue or Moedoc, in the Dublin National Museum, I hesitate to say much; the workmanship of the shrine has been attributed to the 9th century, owing to the long hair of the female figures represented on one of the ancient metal plates attached to its side; but the ornamental work still affixed to one end of the shrine, and in which the harp appears, seems on close inspection to be of later date, certainly not earlier than the 11th century, though the figure of the harpist has been made to correspond more or less with those on the metal plates. The reliquary of St. Patrick's tooth, on which another fine example of the instrument appears, was made in 1376; and one of the latest illustrations of the instrument in sculpture is to be seen on an altar tomb of the 15th century at Jerpoint Abbey, co. Kilkenny. As already stated, the clarsech, or Irish harp, appears in Western Scotland on stonework of the 13th and 14th centuries, having been introduced by Irish settlers, whilst Dante (*c.* 1300) informs us that the Irish harp had been introduced into Italy in his day, with which country Ireland had long been in ecclesiastical contact.

If, however, we deny to the Irish minstrels the honour of the invention of the harp, with which some patriots would credit them, we must nevertheless acknowledge the skill which they brought to its practice, and the peculiar improvements which they made in its construction. The English, or Northern harp, was strung with twisted horsehair or with sinews, but the Irish musician had been accustomed on his crot to use metal strings of drawn wire, either of 'findruinne,' a sort of brass, or of silver. With metal strings he therefore strung his clarsech and obtained a brilliancy and resonance unknown on the gut-stringed harp; to resist the tension of the wire strings he strengthened the framework of the instrument and increased the depth and size of the soundboard. The oldest Irish clarsech extant (Fig. 4)—now in Trinity College, Dublin, though it is not so ancient as the days of Brian Boru, to whom it has been ascribed—shows us, however, the great difference between the Irish instrument of the early 13th century and the small light-framed harps depicted in English manuscripts of the same date. Little is it to be wondered at that the performances of the Irish minstrels on such instruments excited the admiration and wonder of all who heard them; 'their skill is beyond comparison superior to that of any nation I have seen,' writes Giraldus Cambrensis at the end of the 12th century; 'the modulation is not slow and solemn as in the instruments of Britain to which we are accustomed, but the sounds are rapid and precipitate yet at the same time sweet and pleasing. It is wonderful how in such headlong rapidity of the fingers the musical proportions are preserved, and by their art kept faultless throughout.'

So the clarsech became the national emblem of Ireland, and found a place in the 13th century on her coinage and insignia. The twenty-nine strings, plucked with the pointed nail, were gradually increased to thirty-eight or even more, and the sweep of the graceful harmonic curve was extended until, in the 17th and early 18th centuries, the clarsech stood pre-eminent among diatonic harps for beauty of design as well as richness of tone. The Bunworth harp (Fig. 5), which was made by John Kelly in the year 1734 for the Rev. Charles Bunworth and is now the property of the present writer, shows that even though the original which suggested the clarsech was English, the elaboration of the instrument was undoubtedly Irish and the result an instrument unique in the history of Musical Art.

PHILIPP SPITTA.

By Jeffrey Pulver.

'Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers,' wrote Macaulay; and what Boswell was to Johnson and English literature, that and something more was Philipp Spitta to Bach and music. 'Something more,' because Spitta's work is not only pure biography, and a mirror for the reflection of the age in which his subjects lived; it is always work of the greatest importance to musical history, and of the highest value to musical historians.

A slight sketch of so eminent a man and his work will therefore surely not come amiss now, just seventy years after his birth; a man who, had he but lived a life of average length, could have easily still been with us.

Johann August Philipp Spitta, the son of a famous and popular poet, was born on December 27, 1841, at Wechold, near Hoya (Hanover), and after passing through the course of education usual in Germany, completed his studies in philology at the University of Göttingen. With a love for pedagogy stronger than that for any other profession, Spitta commenced his activity as teacher at the 'Ritter- und Dom-Schule' in Reval, at the comparatively early age of twenty-three. This post he held from 1864 till 1866, when he migrated to Sondershausen. The Gymnasium of this town enjoyed the benefit of his instruction until 1874; a year at the Nikolai Gymnasium in Leipsic followed.

It is at this point that we discover the first link which was afterwards to connect the names of Bach and Spitta so firmly. The formation of the famous Bach-Verein was going forward, and Spitta, entering the movement with enthusiasm, was one of the prime promoters of the scheme. His fame, principally on account of the publication of the first volume of the Bach biography, was now beginning to spread throughout Germany; and academic Berlin was at last impressed. A call to that city was responded to with alacrity by Spitta, now in his thirty-fourth year, and in 1875 he commenced his duties as professor of musical history at the University of Berlin, to which was added the position of permanent secretary to the Royal Academy of Arts. Soon after, a third post, that of professor at the Hoch-Schule für Musik, was offered him and accepted; and in 1876 he joined the council of directors of that institution; in 1882 he was elected active director for life.

The life story of Philipp Spitta is thus easily told, for it amounts to nothing more than a list of dates, and an indication of what advancement his learning brought him as these succeeded each other. Of the enormous amount of work he was able and obliged to perform in connection with his three posts, none of them a sinecure by any means, only passing mention can be made; but some idea of it may be obtained by considering his works, an account of which follows.

An earnest and painstaking worker, Spitta preferred the company of men of learning, and cared little for circulating in the society to which his high positions entitled him. It is therefore a little surprising, although by no means undeserved, that the title of honour, Geheimer Regierungsrat (Privy Councillor) should fall to him (1891).

No one more than musicians will regret that so useful a life should have been so short a one; Spitta died on April 13, 1894, in Berlin, having scarcely begun his fifty-third year.

We have two means of keeping the memory of Philipp Spitta fresh. For the world in general there is the fine statue in Berlin by Prof. Hildebrandt; but for musicians is reserved the enjoyment of a far finer memorial, the works of the departed. First among these, as much on account of its magnitude as of its importance, stands the greatest monument Spitta could possibly have raised for himself, the two volumes which contain all that ceaseless endeavour and tireless energy could collect concerning the greatest giant of music.

'Johann Sebastian Bach,'—published in Leipsic by Breitkopf & Härtel, the first volume in 1873, the second seven years later,—is the work by which the world knows Spitta; and rightly so, for I know of no single work of biography that is so ordered, so consistent, so rich in information and so straightforward in style as this; nor do I know of any other work of this kind whose abundant store of knowledge is so easily accessible. As I mentioned at the outset, Spitta's work is not merely biography in the ordinary meaning of the word;—it is much more. In its pages we find not only the life-story of the subject and a history of his works, but also a wealth of original historical criticism; chapters that are invaluable adjuncts to the history of music; and information on the predecessors, contemporaries and successors of the subject, so that the reader receives, not a detached account of one man lifted out of his environment, but rather one of a man in his natural surroundings; an account which demonstrates clearly the various forces that made their influence felt by him who is treated of, and the dominion he, in his turn, held over his successors.

The 'Life of Bach' by Philipp Spitta is, in fact, a history of the development of music and musical form during the period of the Cantor's life.

In the preface to the first volume, dated from Sondershausen, March, 1873, Spitta gives an account of the work and his method of writing it; from this preface we gather that for the account of Bach's life he turned for information first to Forkel, occasionally to Gerber, and chiefly to various autograph letters and other documents of Bach's. Every possible paper that had any connection with Sebastian or his family, every letter, and even genealogies, were consulted, and since Spitta did not accept the information they gave unless he could verify it, we can form some idea of the magnitude of his task.

A few words on Forkel's work, which formed the nucleus of Spitta's, may perhaps be acceptable. As Spitta himself says, this was the first advance on anything that had been previously written on Bach. Published in 1802 by Hoffmeister & Kühnel in Leipsic, Forkel's little work 'Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke' was valuable on account of its author's intimacy with Bach's eldest son; and although the enthusiastic Forkel occasionally 'took something from the air' and indulged in a little fantasy, Spitta knew how much to use and what to reject. This unpretentious work of the cobbler's son who rose to the eminence of Doctor, *honoris causa*, enjoyed great popularity, and was translated into English in 1820 (Boosey), and into French in 1876.

In 1884-85, Novello & Co. (then Novello, Ewer & Co.) published the three volumes which were of such inestimable value to every English musician. I refer to the translation into English of Spitta's 'Bach' by Clara Bell and J. A. Fuller Maitland.

Had Spitta written nothing beyond the Bach biography he would still have deserved the fame that came to him, and have been but one more example of a great man whose reputation rests upon a single work. But this is not the case; he gave the world some of the most illuminating essays, articles and criticisms that were ever penned in the domain of musical literature; and it is to this less-known of his work that I wish to draw attention.

Between the years 1875 and 1882 the *Allgemeine Musikalische Zeitung*, edited by Friedrich Chrysander, was greatly enriched by some of Spitta's best work. In Nos. 1 and 2, for 1875, we find that wonderfully-written essay on 'Die Anfänge Madrigalischer Dichtkunst in Deutschland' (The origin of madrigalian poetry in Germany), also reprinted in the *Musikalisches Wochenblatt*. To popularise the Bach-Verein, in which he was at that time beginning to take so great an interest, Spitta contributed to No. 20 (1875) an article on 'Der Bach-Verein zu Leipzig,' which explained the constitution and the objects of the Society. Nos. 46 and 47 of the same year contained the essay 'Uber das Accompagnement in den Compositionen Sebastian Bach's' (taken from the *Musikalisches Wochenblatt*). This seems to have called forth some criticisms from J. Schäffer, to which Spitta replied in No. 49 of the same journal. The issues for 1876 contained only one specimen of Spitta's work; the speech which he, as secretary to the Academy of Arts, delivered in Berlin on the Emperor's birthday, on the 'Bildende Kunst und Musik in ihrem gegenseitigen geschichtlichen Verhältniss' (The instructive Arts and Music compared). This subject was renewed when Spitta delivered the lecture 'Poesie als Mittlerin zwischen Bildende Kunst und Musik' (Poetry as connecting link between the Arts and Music), on March 22, 1878. From 1880 to 1882, inclusive, the *Allgemeine* printed several reviews and criticisms of Spitta's, notably those in Nos. 26 and 27, 'Zur Herausgabe der Briefe Mozarts,' a review of Nottebohm's publication, 'Mozartiana' (1880), and the critical review of Ranieri de Calsabigi's 'Paride ed Elena.' Nos. 47 and 48 (1881) and No. 16 (1882) brought to the public eye Spitta's essays, entitled 'Bachiana' (on the various arrangements of and uses made by Bach of strange original compositions); and with this article his connection with the *Allgemeine* ceased.

In 1885 Spitta founded with Chrysander the *Vierteljahrschrift für Musikwissenschaft* (Musical Quarterly), the editorship of which was placed in the able hands of Dr. Guido Adler. To this periodical Spitta frequently contributed reviews and criticism, and some few important articles such as 'Sperontes Singende Muse' (1885), which is a mine of information in respect of the history of folk and home music. Another is the valuable historical, bibliographical and critical article on 'Rinaldo di Capua' (1887). Two other articles too important to leave unmentioned are, first, one on the Arie from Bach's 'Johannes'-Passion (1888),

and the other on 'Die musica enchiriadis und ihr Zeitalter' (1889), the latter being a splendid monograph on mediæval music. From 1889 onward nothing of importance appeared from Spitta's pen, except some few lesser reviews; and his death in 1894 brought the publication to a standstill.

Several of these essays, together with some that were new, appeared in book form. The first series, entitled 'Zur Musik,' is a collection of sixteen essays on subjects as far apart as 'Kunstwissenschaft und Kunst' and 'Beethoveniana.' The preface is dated Berlin, February 27, 1892. A second set appeared in 1894, under the title 'Musik geschichtliche Aufsätze' (Musico-historical essays), and the preface to this work, dated March 9, was probably the last thing Spitta wrote. In it he explains that the volume under consideration was published with the primary object of giving publicity to the first essay it contains—that on 'Heinrich Schütz, Leben und Werke.' As we will see later on, Spitta was engaged upon the editing of a complete critical edition of Schütz's works, and the reason for this desired publicity is easy to understand. The essay was afterwards reprinted in the *Allgemeine deutsche Biographien.*

I must now mention two of Spitta's articles which will be of special interest to English readers. They are the masterly biographies of Schumann and Spontini, which were written for 'Grove.' That on Spontini, running to thirty-three columns, is one of the finest lives of this very interesting individual we have, especially when we consider the condensed form in which it had to appear. The one on Schumann is longer, and occupies seventy-six columns of 'Grove.' This latter biography was also given in Nos. 37 and 38 of the 'Sammlung Musikalischer Vorträge' (Collection of musical addresses), published in 1879 by Breitkopf & Härtel, and edited by Paul Count Waldersee; but, according to 'Grove's' article on Spitta, it was originally expressly written for that Dictionary. The collection just mentioned also contains a splendid 'summary' of the 'Life of Bach,' by Spitta. I said 'summary'; it is that only when we compare it with the greater work—considered alone it is most comprehensive.

Another most interesting essay touching Bach is the one Spitta wrote for the 'Historische und Philologische Aufsätze,' dedicated to Ernst Curtius, on the occasion of his seventieth birthday. It is called 'Über die Beziehungen Sebastian Bachs zu Christian Friedrich Hunold und Mariane von Ziegler' (Bach's connections with C. F. Hunold and M. von Ziegler); these two worthies being writers contemporary with the great Cantor. A sketch on Bach's 'Passion-Musik' (1893), two speeches on 'Händel und Bach' (1885), and contributions to the *Grenzbote*, the *Deutsche Rundschau*, the *Allgemeine deutsche Biographien* and Eitner's *Monatshefte für Musikgeschichte*, complete, as far as I am able to trace, the list of Spitta's literary works.

There remains to be considered only Spitta as a musical editor. In this connection he served on the committee directing the publication of the series 'Denkmäler deutscher Tonkunst' (1892) (Monuments of German composition), on which he was associated with such men as Helmholtz, Chrysander, Brahms, and Joseph Joachim. Far more ambitious and important was his publication, in two folio volumes, of Buxtehude's organ works (1875-76). To each of these volumes he wrote an invaluable preface, teeming with historical, critical, and analytical notes of the greatest importance, followed by a 'Kritischer Commentar.' In 1885 he commenced the editing of the complete works of Heinrich Schütz (mentioned above), published by Breitkopf & Härtel. Here again he provided a critical and historical preface, besides an interesting treatise explaining the ancient musical notation.

The series up to date consists of seventeen volumes. Nos. i. to xiv. are Philipp Spitta's work, vols. xv. and xvi. were edited by his brother Friedrich, and vol. xvii., appearing in 1909, by A. Schering.

The musical works of Friedrich the Great, King of Prussia, next occupied him, and in 1889 Breitkopf & Härtel published the two beautifully-executed volumes which contain the royal musician's flute sonatas, concerti, &c. Of this work the British Museum possesses a copy of the *edition de luxe*, presented by the German Emperor.

There remains only the 'History of the Romantic Opera in Germany,' which Spitta left unfinished; it is a thousand pities that death should have robbed the musical world of so interesting a work, especially so since it was almost completed.

It will now be seen that Spitta's claims to recognition rest on a much firmer foundation than that provided by the great Bach biography, however superlatively excellent that alone may be, and it is much to be regretted that his other writings are not so well-known in this country as the one with which he attained to his greatest fame.

THE TEACHING OF MUSICAL COMPOSITION.*

No middle-aged man can look back on the last thirty years of English music without being struck by the immense progress of the nation in the quantity and quality of its composers and their works. Even the hardiest *laudator temporis acti* would find it difficult to maintain that in mid-Victorian times our national output was either substantial or convincing; and though we do not pretend, as do some false prophets, that in these few decades the grub has developed into the perfect butterfly, yet we can reasonably claim that serious English composers have now reached so high a level of technique, and reached it in such numbers, that nothing seems lacking in their work save those great ideas which are the gifts of the gods alone.

Difficult as it always is to gauge the tendencies of the time we ourselves are living in, yet few will be found to refuse the title of Renaissance to the period of which we are speaking. After a long winter of discontent the arrival of spring is heralded on all sides; and though the full harvest is not yet here, the early garnerings are irrefutable proof of the germination that has been taking place. The causes of this germination are, like the causes of all artistic movements, subtle and various; but, in so far as they are outward and visible, it is generally and justly admitted that they spring largely from the work and influence of two men—Mr. Corder at the Royal Academy and Sir Charles Stanford at the Royal College. Mr. Corder gave us some years ago the fruits of his experience in one of the most practical books ever written; and now Sir Charles, leaving alone the purely practical aspect, provides a complementary work of subjective wisdom. From what we have said it will be realised that we are not niggardly in our gratitude to these two great sowers of seed, and we will further add, in regard to Sir Charles's book, that we can imagine nothing on the same lines more suggestive or complete; but in view of the fact that many thoughtful watchers of the rising generation, sanguine and even confident of the ultimate issue, are yet gravely concerned at the immediate outlook, it will be pardoned if we abandon the conventional manner of reviewing the book before us in favour of a broader consideration of its method and significance.

The two schools of composition-teaching to which we refer may justly be judged, as to process, by the

* 'Musical composition.' By C. Villiers Stanford. ('The Musician's Library': Macmillan.)

character of the two books given us by the master-minds. In detail, of course, all good teaching must have a large common factor ; but it does not entail much exaggeration if we label one school as essentially analytic, the other as synthetic. Epitomizing the two methods for the sake of antithesis, we may say roughly that Mr. Corder teaches the pupil how to do it, while Sir Charles Stanford analyses for him how it is done. The one, to borrow a distinction from the logicians, approaches the subject as an art, in the logical sense of something to be practised, the other as a science, or something to be known. We believe, whole-heartedly, that both these views must, *a priori*, minimise the value of the personal equation in any student ; and we maintain, *a posteriori*, that it is just this want of individuality that robs the work of the pupils of both schools, brilliant as is their craftsmanship, of the note of personal distinction.

'It is an almost cruel task,' says Sir Charles, 'to write a movement, bar by bar, modulation by modulation, figure by figure, exactly the same in all respects, save theme, as a work by another composer ; but it is the only way to get at the root of the matter, *and it must be faced*.' We can only suggest 'entirely' instead of 'almost.' The passage is followed by a bar-to-bar analysis of a Beethoven sonata of the early second period, to help the student to manufacture a work on the same scaffolding. We submit that the process, widely accepted as it may be, is fundamentally wrong, and we believe, with all respect to Sir Charles, that the whole point of view which the passage quoted connotes can account for the second-hand impression conveyed by the work of so many of our most promising young composers. 'If you want your child to grow into a good man,' said John Wesley, 'first break his will' ; but modern society has revolted from the bloodless prig such an edict conjures up. Sir Charles's edict seems to us a musical parallel,—as if he were to say, 'If you want your son to be a composer, first teach him to write like the early Beethoven.' We can conceive of no device more calculated to nip originality in the bud.

Being less directly concerned with Mr. Corder, we may be content with saying that his method appears dangerous from an opposite standpoint. His school, with their amazing technical skill, see so clearly how everything is done that they seem eternally to be trying, not to sing their own song, but to roar a little louder than the latest lion. We recently heard at the same concert two works by two of our foremost young composers, one of each school. The work of Mr. Corder's representative, brilliantly clever though it was, was so exactly like Debussy that—on the analogy of the shopwalker who dressed too like a gentleman to be one—it was obviously an imitation. The work of the other school, on the contrary, full of deep feeling and genuine thought, was covered from beginning to end by the mantle of Brahms, and the highest compliment is to say it was nearly worthy of its model. But in all seriousness we would ask, not merely whether either work was worth composing or performing, but the more important question whether we were not witnessing the sacrifice of two great talents, one on the altar of cleverness, the other on that of tradition? To be one more name in the great succession is the unspoken prayer in the heart of every young composer ; but the goal is not to be reached either by consciously fettering our impulses in order to link up with the last great name, or by adopting all the latest shibboleths lest we be labelled out-of-date. And that these two alternatives are accepted by our young composers as their Scylla and Charybdis is, we believe, the present great peril to English music.

THE LONDON OPERA HOUSE.

By Hermann Klein.

As I write, the ultimate fate of this splendid enterprise hangs in the balance. On his return to London, after a flying visit to New York, Mr. Oscar Hammerstein decided to take the public into his confidence and tell them exactly how matters stood. The gist of a dozen 'interviews' may be summed up in one sentence : Unless the greater part of the boxes and front rows of stalls are subscribed for, the summer season promised for May, June and July will not take place, and the London Opera House will, so far as this form and class of entertainment are concerned, have to close its doors. In other words, a substantial subscription is just as essential to the permanent carrying on of this undertaking as it is to that of Covent Garden or any other expensive operatic institution. If London wants it, it will have to pay for it on the basis of solid and regular support, furnished in the first instance by wealthy patrons, who ask no questions but trust to the known reputation, conscientiousness, and ambition of the impresario. If London does not want it—and no mere caprice or chance hit that draws two good houses out of five will meet the necessities of the case—then it must 'go by the board,' and another deplorable addition will have been made to the long list of operatic managerial fiascos associated with the British Metropolis. Let us hope that this regrettable, nay discreditable, result will not materialize. There may be things susceptible of improvement, but the history of this opera house, so far as it has gone, has been full enough of promise to justify its continuance. It deserves better than to be cut off at this early stage of its career.

It is important to be able to add quickly to a new repertory. There must necessarily be certain operas that drop out almost as soon as they are dropped in ; they fail to hit the mark, and the discriminating manager has no further use for them. At the same time, when there are five performances a week to give, variety is a valuable feature. It does not pay to repeat a single work frequently, or ring the changes on two or three, however successful they may have proved, until subscribers and public alike begin to show signs of resenting the monotony. As it happens, Mr. Hammerstein's subscribers are not (to his infinite regret) numerous enough to awaken fear of trouble ; but the general body of opera-goers have to be considered, and in this Metropolis,—unlike Paris, Vienna, or Berlin,—that section of the population is not yet so large that a solitary successful production will suffice to fill the opera-house once or twice a week for six months.

'TALES OF HOFFMANN.'

In the circumstances, therefore, it was fortunate for Mr. Hammerstein that he should have been ready by the Christmas holidays with an attraction so likely to be popular (without palling rapidly upon his *clientèle*) as Offenbach's 'Tales of Hoffmann.' The choice of this opera, which had done him yeoman service in New York, and had previously 'caught on' in London, was obviously wiser than depending upon ancient favourites such as 'Norma,' 'William Tell,' 'Lucia,' or even 'Faust.' These had all been tried and found wanting in the first month of the season, leaving only 'Hérodiade,' 'Quo Vadis,' and (thanks to Miss Felice Lyne) 'Rigoletto' to help to fill the weekly bill. It is worth while to note the fate of these various productions and revivals, as marking the progress of events in Mr. Hammerstein's historical crusade. So far it has prospered almost entirely on French opera, and, unless I am greatly mistaken, the American impresario will continue to give us little else during this

experimental season of his. He may, of course, mount the new Scottish opera, whereof the Duke of Argyll has provided the libretto. I hope he will; for if successful it might prove the thin end of the wedge to that introduction of opera in the vernacular which everyone is wishing to see the main, if not the exclusive, pabulum of the London Opera House fare. Meanwhile we have no right to complain if Mr. Hammerstein perseveres with the works that yield most towards the payment of his costly expenses, and which his present company is best equipped to perform adequately.

When the 'Contes d'Hoffmann' was first given at the Paris Opéra-Comique in 1881 (it had been played thirty years before at the Odéon in the form of a comedy), the three principal feminine rôles were undertaken by a single artist—the gifted Adèle Isaac. Why this rule has not always been followed it is difficult to say, unless it be that versatile sopranos are scarce, and that it is easier to find three prime donne capable of doing justice to one character and one act apiece, than to discover one prima donna who can do equal justice to all three. A solitary baritone, truly, has always been employed (as Taskin was in the original cast) for the three parts of Coppélius, Dapertutto, and Dr. Miracle; and in these M. Maurice Renaud once more gave evidence of the fact that, had he never been a singer, he could always have been an actor of extraordinary skill and resource. In his case the triple delineation amounted to a superb *tour de force*. On the December 17, M. Renaud having terminated his engagement, his place in the opera was filled by M. Vilmos Beck, a baritone who has sung a good deal at the Paris Opéra, and quite recently in America in Puccini's 'Girl of the Golden West.' The newcomer has a powerful and agreeable voice, which he uses with some skill, though apt to employ too 'open' tones in strenuous passages. Evidently an experienced actor, he provided an effective replica of M. Renaud's fine performance and was at his best in the rôle of Dr. Miracle. In the hands of Mr. Frank Pollock, an American tenor who also made his début in this production, the part of Hoffmann has lost much of its proper interest and importance. His voice is throaty, his singing monotonous, and his acting devoid of animation or colour. Miss Felice Lyne was clever as the doll, Olympia, though her rare vocal gifts were practically wasted upon the music; Mlle. Fer, as Antonia, was heard to advantage in the ensembles of the last act, while the brief but showy character of Giulietta was sustained at the outset by Mlle. Lina Cavalieri, and after her departure by Mlle. Olchanski. All these artists certainly lend variety to Offenbach's opera, but I hope nevertheless again to hear some singer of supreme talent repeating the triumph of Mlle. Isaac in the three soprano rôles. The minor parts were adequately filled, and the opera handsomely mounted. Signor Merola conducted.

'Hérodiade.'

Two or three noteworthy changes were made in the cast of 'Hérodiade.' One of these was the substitution of Mlle. Isabeau Catalan for Mlle. Cavalieri in the rôle of Salomé, whose music certainly derived an enhanced degree of sonority and importance from the more opulent tones of the new singer. Mlle. Catalan is taking some time to become accustomed to the dampness of our present winter; it seems to affect seriously the clearness and resonance of her timbre. But she is a very intelligent singer and actress, and presented a Salomé who, if not very remarkable for sensuous grace, became a personage of much force and intensity of temperament. M. José Danse, who succeeded M. Renaud as Hérode, gave a solid, earnest interpretation of his music. Some slight modifications in the scenic detail of the Temple scene proved both sensible and welcome. Later on, Salomé had a still more satisfactory exponent in Mlle. Olchanski, who sang well in 'Quo Vadis?'

'Le Jongleur de Notre Dame.'

Massenet's 'Jongleur de Notre Dame,' produced at this house on January 10, seems to have pleased the audience better than some of the critics. The appreciation of an opera of this peculiar type is essentially a matter of taste. To folks who love not French opera in general or Massenet in particular it has, of course, few redeeming features, and the last of these disappears altogether when the rôle of the tenor hero is appropriated by a soprano and a woman is introduced into a monastery disguised in man's attire! Yet, after all, what have we here that is not accepted without question, when the Orpheus in Gluck's opera, the Leonora in 'Fidelio,' the Arsace in 'Semiramide,' the pages in 'Les Huguenots' and 'Tannhäuser,' or the Siebel in 'Faust' are concerned? What if the part of the Boy-Juggler was originally written for a tenor? By afterwards giving it to Mary Garden and altering it to suit her, the composer not only exercised a discretion to which he was entitled, but imparted to his opera, as I can personally testify, a measure of variety and interest that helped largely to enhance its popularity. The Chicago singer achieved what was required, because she approached her task in the right spirit of picturesque feeling and romance. Mlle. Victoria Fer, an artist of singular intelligence and dramatic aptitude, has now done the same thing here, and impressed all who witnessed it by the sincerity, the emotional fervour, the characteristic mediæval simplicity and charm of her impersonation. Her admirable singing and acting elicited an amount of spontaneous applause that was quite in proportion to the hearty reception bestowed upon the entire performance.

Regarding the merits of Massenet's score—fully discussed, by the way, when 'Le Jongleur' was mounted at Covent Garden in 1906—opinions will necessarily differ so long as English critics continue to hold divergent views about the exact quality and value of this composer's art. Those who can see in him naught but what is artificial, mechanical, and lacking in inspiration, must of necessity find the opera dull. For my own part I find it quite the reverse. I perceive in it a far greater truth of dramatic expression, far greater richness and appropriateness of orchestral detail, far more purity of melodic outline and beauty of harmonic structure than in the earlier operas from the same pen. Whether it will live as long as 'Manon' remains to be seen; but if its story made the same universal appeal and dealt with elemental passions instead of a curious flight of religious fancy, it would undoubtedly be hailed at this moment as the *chef-d'œuvre* of the Massenet school. The mounting of the work at the new house did immense credit to the able *régisseur*, M. Jacques Coini, though the electrical effects in the final scene of the miracle, when the statue of the Madonna comes to life, might be toned down with advantage. Besides Mlle. Fer, the cast included M. Georges Chadal as the Abbey Cook, and M. Francis Combe as the Prior, while M. Luigi Cherubini conducted.

The following candidates passed the last fellowship examination held by the Royal College of Organists: A. F. Barnes (Farnborough), F. J. Buckle (London), W. T. A. Claughton (Settle), T. H. Croxall (Leicester), P. Hoggarth (N. Shields), E. M. Moores (Cheetham), W. H. Mundell (Kilmacolm), R. W. Palmer (Kettering), W. H. Perry (Arlesey), A. Phillips (Sunderland), C. A. Salt (Birmingham).

Church and Organ Music.

A SUGGESTION FOR IMPROVING THE PLAN OF ORGANS.*

By A. T. Froggatt.

Possibly the subject of this paper would be better described as 'A suggestion for improving the plan of the Pedal organ.' But the effect of an organ is so profoundly modified by the contents (or non-contents) of the pedal department, that any improvement in the plan of the latter must necessarily result in the improvement of the whole instrument.

The object of the Pedal organ is, or should be, two-fold: first, to provide a suitable bass to as many manual stops as possible; secondly, to provide one or more suitable solo effects. The former is by far the most important of these objects, and in the large majority of the organs built in this country it is the only one that receives any consideration. In too many cases it receives very little.

Take the case of a good average specimen of the English organ—three manuals and thirty speaking stops. There will probably be a Great and Swell of ten stops each, a Choir organ of six stops, and a Pedal of four. These latter, in the most favourable examples, will consist of an open diapason, 16-ft.; a bourdon or violone, 16-ft.; an 8-ft. stop of wood or metal, and a 16-ft. reed. This is the best four-stop Pedal organ that can be devised, containing, as it does, a bass to four stops on the Great organ—namely, open diapason, stopped diapason, principal, and trumpet. Of course, if the violone be preferred to the bourdon, a bass is provided for the gamba rather than for the stopped diapason. The bass flute also, sometimes substituted for the octave bass of metal from motives of economy, affords an inadequate support for the Great principal. But what about a bass for the Swell and Choir organs? The latter, indeed, with the help of the bourdon or violone, will fare not too badly; but in a double sense the Swell is in a hopeless case. With the box closed, the bourdon may serve for a bass; with the box open, the diapason may be added, but only for a more or less full swell; but, whatever the number of stops drawn, it is obviously impossible on such an organ to provide a Pedal which shall be equally suitable for open or closed swell, not to speak of the gradations between the two. I think the late Mr. Thomas Casson was the first to make a serious attempt to grapple with the difficulties of the situation. His specifications are ingenious, but I do not think they can be accepted as entirely satisfactory. It is of course easy to exaggerate the importance of providing a suitable Pedal to be used in conjunction with the Swell pedal, because few pedal passages of any importance can be played with one foot, even if the organist possesses sufficient dexterity to reach the notes, without sacrificing the phrasing: although one is sometimes astonished to find the signs of crescendo and decrescendo sprinkled over the pages of music intended for the organ in passages where both feet are busily employed in playing. At the same time, there can be no doubt but that the difficulty of obtaining an appropriate bass for the Swell organ is a very real one.

My plan for the improvement of the Pedal organ is simply this: abolish the pedal stops, as such, altogether and extend the compass of as many manual stops as possible one octave lower than at present. The compass of the pedal-board and also of the manuals will of course remain unaltered. The coupling actions will also remain as before. By pressing a button placed under the manual, the pedal action, becoming attached to that manual and at the same instant detached from either of the other manuals to which it may have been previously united, will operate in the sub-octave upon whatever stops are drawn on the manual in question; and should that manual be coupled to another, the pedal action will operate upon the latter also.

I have said that the coupling actions will remain as before. By this I do not mean that the present clumsy arrangement of draw-stop couplers is to be retained. When the Pedal organ is required uncoupled, in the present sense of the term, this will be effected by the pressure of a second button adjacent to the first. As the employment of an uncoupled Pedal is the exception and not the rule, it will be better to make it dependent upon the employment of a separate piece of mechanism.

Now for the advantages of the plan: first, ease of manipulation. Except in the rare case of those organs in which a more or less suitable 'pedal bass' is provided for each manual, when the organist changes from one manual to another he has not only to push in one coupler and draw another, but has also to change the pedal stops. With the Pedal constructed as I suggest, a single movement of the thumb does all this.

Secondly, homogeneity of musical effect. Instead of—as is far too often the case at present, at all events in small and moderate-sized organs—having no choice beyond that of the dreadful boom being either on or off, a really artistic bass would be available comparable to the effect of violoncello and double-bass, or of bassoon and double-bassoon, in the orchestra. Thirdly, stop for stop, there would be a saving of space and also of expense. Whether the Pedal organ consisted of few or many stops, the saving of space would be considerable, seeing that each stop available on the Pedal would mean twelve pipes instead of thirty. Although the largest pipes would remain, still the saving of space occupied by the remaining eighteen would be something gained. And the expense of the new mechanism would be much less than that of the additional pipes, the difference in cost increasing, of course, according to the number of pedal stops.

On the other hand, pipe for pipe, the new arrangement would be immensely superior to the old. At present, 120 pipes on the Pedal mean four stops; but if my suggestion were adopted, 120 pipes on the Pedal would mean ten stops; and although in this case the cost of the organ would of course be greater, the resources of the Pedal would be more than doubled, while its efficiency would be increased to an extent that cannot be expressed in mere figures. A Pedal organ of ten such stops as I propose would provide for the downward extension of four stops on the Great, four on the Swell, and two on the Choir organ.

Fourthly, many valuable pipes which at present really do very little work would be extensively utilised. We rightly lay great stress on the importance of every stop running through; but I sometimes wonder if many of us realise how comparatively seldom a good organist causes the nine longest pipes of any manual stop to sound. The twelve lowest keys he practically never touches with his fingers, unless when playing without pedals; and even then he scarcely ever goes below G. And when a manual is coupled to the Pedal organ, inasmuch as by far the greater part of the music written for the latter is contained within the octave A—A, it is surprising how comparatively seldom the lowest nine notes, and therefore the lowest nine pipes of any manual stop, are sounded. Of course, I am thinking of organists who are, or endeavour to be,

* A paper read at the Annual General Meeting of the Kent Section of the Incorporated Society of Musicians.

artists, and not of those whose right foot is usually perched upon the 'unjust eminence' of the swell pedal while the upper keys of their pedal clavier possess surfaces as smooth and level as on the day on which they were fitted to the instrument.

Are there any disadvantages attending the system which I advocate? I believe the only disadvantage to be a loss of power when pedalling in octaves. This could be obviated by coupling a second manual to the Pedal. And there is no reason why one or more independent pedal stops of thirty pipes should not be included in the specification of a large organ, as before. Mr. Casson, indeed, in his scheme for a three-manual organ of twenty actual stops, submitted to a meeting of the Musical Association just six years ago, included an 8-ft. flute of thirty pipes on the Pedal. However, for my own part, these entirely independent Pedal stops, except perhaps in the case of very large organs, seem to be superfluous.

It is perhaps unnecessary to point out that the objection to 'borrowing' cannot apply to my proposal, because there can never arise any danger of a given pipe being required to act as a manual and as a pedal-pipe at the same time. That is to say, such a thing could not happen except in the unprecedented case of the tenor descending a whole octave below the bass.

The idea of borrowing an 8-ft. stop from the manual and causing it to sound in 16-ft. pitch on the Pedal is, as probably most of you are aware, not original. It was adopted at Halle as long ago as the year 1500. And to a limited extent modern builders have acted on this principle. But I can see no reason why this system of making the Pedal the completion of the manual should not be carried out on every stop.

We are asked to state that the annual service of the National Welsh Festival will be held in St. Paul's Cathedral on Thursday, February 29, at seven o'clock, and that singers desirous of joining the choir on that occasion are invited to attend on any Thursday evening at St. Benet's Welsh Church, Queen Victoria Street, at 8 p.m. The organizing secretary is Mr. J. E. Davis, 39, Upper Park Fields, Putney, from whom the Festival Service Book (in both notations) may be had, price 3½*d.* post-free.

That enthusiasm for the organ and all that pertains to it, which is such a feature in the North of England, was well illustrated recently when, under the auspices of the Oldham and District Organists' Association, Mr. C. H. Moody gave an organ recital in the Parish Church, Oldham, and later, at the annual dinner, an address on 'The art of the organist.' Mr. Moody rightly takes a high view of the duties of an organist, and his admirable address, which appeared in the local papers, should prove most helpful to those who were present, or to any who may read it. Our Cathedral organists may, if they will, exert wide influence, and the opportunities given by such Societies as that mentioned above, can do much to raise the ideals and status of their members.

A small two-manual and pedal organ has been erected in the chapel of the Ursuline Convent, Upton, Forest Gate, by the Positive Organ Company, Limited. It is interesting in view of the fact that it had to be fitted into a very difficult site, viz., a small gallery in which the available depth was only 2 feet 4½ inches, and the height 8 feet 7 inches. It has been arranged with the open diapason overhanging the front of the gallery and with the console at one side of the instrument in a small bay. It is blown by electric installation.

SPECIAL SERVICES.

The Carol Services at Westminster Abbey proved as convincing as in former years, and were each and all attended by crowded and reverent congregations. The effect to those seated in the nave and more distant parts was beautiful in the extreme, and the wide diversity of style and treatment as shown by the various composers received ample attention from the choir. Sir Frederick Bridge was at the organ, and had evidently taken the greatest pains to secure an interpretation which should be worthy of the best traditions for which the Abbey has long been famous.

The Carol Service annually given by the choir of St. Augustine's Church, South Croydon, is a feature worthy of more than local interest. The church, with its red-capped tower, lies just to the right of the main Brighton Road, between Croydon and Purley, and must be a familiar object to those frequently travelling to and from Brighton. The Vicar, the Rev. J. H. White, is a strong advocate of good music as an aid to worship, and he is fortunate in possessing so able and hard-working an organist and choir-master as Mr. H. L. Sandy, who, owing to his excellent qualities as a trainer of boys' voices, and to the hearty and intelligent support rendered to him by the adult members of the choir (many of whom possess more than ordinary experience in vocal work), is enabled to maintain a very high level of excellence in the musical services.

At the service on Christmas Eve, the choir, according to their usual custom, sang the first number in the vestry, the music being only just audible to the congregation. All the carols, excepting those with an independent accompaniment, were sung without the organ, and the choir throughout displayed a refinement of tone and expression, and an ease in the retention of pitch, which can be secured only by high intelligence and good training.

The following is a list of carols sung:

'The Manger Throne' ('Like silver lamps') *Steggall.*
Processional hymn, 'O come, all ye faithful' ... ...
Carol for Christmas Eve, 'The Lord at first had Adam made' ... ... *Traditional.*
Besançon Carol, 'Shepherds, shake off your drowsy sleep' ('Chantez! Bargies, Noué! Noué!)
Carol written by Martin Luther to his little son, 1540 ... ... *A. J. Phillips* (member of choir).
'In Bethlehem, that noble place' ... ... *Ouseley.*
'Come to the Manger' ... ... *Waddington.*
'In Bethlehem's ancient city' ... *John E. West.*
Carol for Christmas Day, 'Joyful hearts to Thee we raise' ... *C. Pellew* (member of choir).
'Sleep, Holy Babe' (men's voices) ... ... *Dykes.*
'Ring! Christmas bells, this wintry morn' *Longhurst.*

On December 31, by special invitation of the governor and chaplain of H.M. Prison, Walton, Liverpool, the choir of Walton Parish Church, under the direction of Mr. Albert Orton, rendered a full choral service, including an anthem and selection of carols, in the chapel attached to the Prison.

At Christ Church, Harrogate, Brahms's 'Requiem' was performed by the Christ Church Musical Society on December 12. The soloists were Miss Ella Mallinson and Mr. J. O'Connor. The organist was Mr. John Pullein, of St. Peter's, Harrogate; the pianist, Mr. A. E. Davison; and the conductor, Mr. J. F. Chubb.

Gounod's 'The Redemption' was performed by Chichester Cathedral Oratorio Society on December 14, under the direction of Mr. F. J. W. Crowe, with Mr. E. Stephenson as organist.

A selection from the first part of the 'Messiah,' concluding with the Hallelujah Chorus, was given after evensong on December 17 at Holy Trinity Church, Stroud Green. The choir was augmented by the ladies of the Stroud Green Choral Association. The solos were sung by Madame Lily Jönsson, Mr. Hawkins, Mr. Wilfrid Lawrence, and Mr. Dean. Mr. Charles Warner was at the organ and Mr. H. J. Timothy conducted.

A presentation was made on January 1 to Mr. Henry Greening, who has been a member of the choir of Highnam Church, Gloucester, for sixty years. The occasion was the annual choir supper given by Sir Hubert Parry at Highnam Court.

ORGAN RECITALS.

Mr. G. Bernard Gilbert, Public Hall, Canning Town—Prelude and Fugue in E flat (St. Ann's), *J. S. Bach.*
Mr. Walter Hoyle, St. Michael's, Coventry—Caprice, *Guilmant.*
Mr. G. E. B. Dobson, Nottingham Central Mission—Fantasia and Toccata in D minor, *C. V. Stanford.*
Mr. F. Gostelow, Luton Parish Church—Toccata in F, *J. S. Bach.*
Dr. W. Prendergast, Winchester Cathedral—Andante in E minor, *S. S. Wesley.*
Dr. Orlando Mansfield, Belgrave Church, Torquay—Offertoire on two Christmas Themes, *Guilmant.*
Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Fantasia in C minor, *W. S. Hoyte.*
Mr. F. E. Wilson, St. Michael and All Angels,' Little Ilford—Suite Gothique, *Boëllmann.*
Mr. W. Deane, St. Mary's Church, Johannesburg—Romanza, *Max Reger.*
Mr. G. C. Richardson, St. Vedast, Foster Lane, E.C.—Grand Solemn March, *Smart.*
Dr. A. W. Pollitt, St. Mary's, Liverpool, Sonata in F major—Zur Friedensfeier, *Rheinberger.*
Mr. W. W. Starmer, St. Mark's, Tunbridge Wells—Sonata No. 1, *Mendelssohn.*
Mr. H. Douglas, Congregational Church, Matlock—Suite for Organ, *Elgar.*
Mr. John Pullein, St. Peter's, Harrogate—Pastorale, *César Franck.*
Mr. G. H. Rees, Scottish National Church, Crown Court—Second Organ Concerto, *Handel.*
Mr. H. J. Tufnell, Parish Church, Plumstead—Introduction, and Air with Variations, *W. G. Wood.*
Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Summer Sketches, *E. H. Lemare.*
Mr. Nelson Edwards, Colne Parish Church—Caprice in B flat, *Botting.*
Mr. Arthur Egg, Wesleyan Church, Maindee, Newport (Mon.)—Prelude and Fugue in G major, *J. S. Bach.*
Mr. John W. Combe, St. Andrew's U.F. Church, Greenock—Sonata No. 1, in D minor, *Guilmant.*
Mr. W. Paget Gale, Knox Church, Dunedin—Fantasie in E flat, *Saint-Saëns.*
Mr. Albert P. Howe, St. Barnabas, Bexhill—Rhapsodie in D, No. 2, *Saint-Saëns.*
Mr. Arthur G. Mathew, Salisbury Cathedral—6th Organ concerto, *Handel.*
Mr. W. Deane, St. Mary's, Johannesburg—Offertoire on two Christmas Themes, *Guilmant.*
Mr. Paul Rochard, Hinckley Parish Church—Cantilène in F major, *Rheinberger.*
Mr. Allan Brown, Crystal Palace—Symphony in D, *Guilmant.*

ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. James S. Corin, organist and choirmaster, Streatham United Parish Church.
Mr. H. Bromley Derry, organist and choirmaster, St. Luke's, Redcliffe Square, South Kensington.
Mr. Percy W. Jones, organist and choirmaster, Parish Church, Gorleston.
Mr. Carl Olwer, organist and choirmaster, All Saints,' Boothen, Stoke-on-Trent.
Mr. Edgar Smith, organist and choirmaster, New Free Church, Hampstead Garden Suburb, N.W.
Mr. John A. Sowerbutts, organist and choirmaster, St. Stephen's, Paddington.
Mr. W. T. Winkworth, organist and choirmaster, Parish Church, Farnham Royal, Slough.

Mr. Victor A. Stafford, solo alto, St. Mary Abchurch, E.C.

The following scholarships will be open to competition at the Royal Academy of Music towards the end of April: The Parepa-Rosa Scholarship (female vocalists, ages 18-22; not open to students); the Thalberg Scholarship (male pianists, ages 14-21); the Sterndale Bennett Scholarship (any branch of music, ages 14-21).

Reviews.

Richard Wagner. Sämtliche Schriften und Dichtungen. Fünfte Auflage. Bände 11 und 12.

[Breitkopf & Härtel.]

With these two volumes the new and authoritative edition of Wagner's prose and verse is complete. They contain matter supplementary to that of the ten volumes of the older editions. Some of this matter has been accessible in various quarters—in the posthumous volume (1885) of 'Entwürfe, Gedanken, Fragmente,' in the 'Nachgelassene Schriften und Dichtungen' (1895), in the 'Bayreuther Blätter,' in Kapp's 'Der junge Wagner,' and in various other monographs and journals; but it is convenient to have it all gathered together in this handy form. The eleventh volume contains for the most part the texts of the operas and dramas that are known only by name to the majority of readers,—'Die Hochzeit' (1832), 'Die Feen' (1832-33), 'Das Liebesverbot' (1834; now published for the first time), 'Die Bergwerke zu Falun' (1841-42), 'Die hohe Braut' (1836), 'Männerlist grösser als Frauenlist, oder Die glückliche Bärenfamilie' (1837; here published for the first time), 'Die Sarazenin' (1841-43), 'Friedrich I.' (1846-48; here published for the first time), 'Jesus von Nazareth' (1848), 'Die Sieger' (1856), 'Parzival' (1857-65),—and more familiar things such as 'Das Liebesmahl der Apostel' and the sketches for 'Tristan,' the 'Meistersinger,' and the 'Tannhäuser' Venusberg scene. The twelfth volume of the new edition mainly consists, apart from a few detached poems, of prose works that will be fresh to the ordinary Wagner student; they commence with a couple of articles ('Die deutsche Oper' und 'Pasticcio') written when he was twenty-two, and end with some thoughts 'Ueber das Weibliche im Menschlichen,' that are dated February 11, 1883,—two days before his death. Some of the verses are mere doggerel jokes for his own and his friends' private consumption, and were hardly worth reprinting; but for the rest the volume is of the greatest interest.

The earlier essays show once again how slow the real Wagner was to find himself. At the beginning of his twenties he had apparently no notion of whither his genius would ultimately lead him. He waxes enthusiastic over certain aspects of Italian opera, and is very severe on German deficiencies. Song, he declares in the article on 'Die deutsche Oper,' is of the utmost importance; it is 'the organ by means of which a man can communicate himself musically.' It is second nature to the Italians, though they have abused it during the two previous decades, as the Germans have abused their learning. He talks of Bellini much as a modern opponent of Strauss might talk of Mozart: 'Never shall I forget the impression recently made on me by a Bellini opera, after I had become heartily tired of the eternally allegorising orchestral bustle, and a simple and noble melody at last appeared again.' The Germans have no national opera for the same reason that they have no national theatre: 'We are too intellectual and much too learned to be able to create warm human figures.' Weber has never understood how to handle song, and Spohr is not much better. Weber's talent, again, is too lyrical for opera, and Spohr's too elegiac. Weber's best opera is 'Der Freischütz,' because here he keeps within the sphere most suited to him—'mystical-grisly romanticism' and charming folk-melody being both within the province of the lyric. 'But look now at his "Euryanthe"! What paltry refinement in the declamation, what punctilious employment of this instrument and that to assist the expression of some word or other! Instead of giving voice to a complete feeling by means of a single bold and pithy stroke, he breaks up the impression of the whole by petty details and detailed pettinesses *(durch kleinliche Einzelheiten und einzelne Kleinlichkeiten).* How difficult it is for him to give life to his ensembles; how heavy is the second finale! Here an instrument, there a voice, tries to say something very clever, without knowing in the end what it says. And as everyone, when it is all over, has to confess that he hasn't understood a bit of it, people find at least some consolation in the fact that it is amazingly *learned*, and therefore worthy of respect. O this fatal learning, this source of all the German ills!'

'We must therefore throw over a lot of affected science, and be men; and we must not be hypocritical, but see the good there is in both Italian and French opera. We shall not have a worthy German opera until Germans learn to express the spirit of the time in the forms of the time.'

He recurs to the same theme in the 'Pasticcio von Canto Spianato.' Voices cannot be made to imitate instruments. Formerly the voice was accompanied discreetly; now it is buried beneath nonsensical instrumental 'cracklings' (*Geprassel*), being made, without any regard to the situation, to 'gurgle in empty figures, which are as bad for the throat as a hard nut for a blunt tooth.' He laments that 'we hardly ever hear nowadays a really beautiful and technically perfect trill, very seldom perfect mordents, or a rounded coloratura,' and so on. Composers write for the voice without understanding it, which would not be permitted in the case of any other instrument. The instruments must be 'a guard of honour' to the voice. Mozart gave the singer his rights even in the fullest orchestration; now we lower the voice to the level of an instrument. It is piquant to remember that in after years the critics lectured Wagner for just the same failings as he here attributes to the contemporaries of his youth. There is a vein of sound sense, however, running through his boyish ideas; and we get a foretaste of the future Wagner in such a remark as this: 'In an opera only one thing is needed—poetry. Words and tones are only the expression of this. Our operas are for the most part only a string of musical numbers without any psychological connection.'

In these days his taste was clearly far from being fully formed. He holds Bellini up as a model to his compatriots. He can hardly find too many good things to say of Meyerbeer, who has combined in himself the excellencies of the three musical nations, 'throwing himself into the French enthusiasm, equipped with German solidity and Italian beauty.' He rescued the French opera when it was becoming weak and conventional, and gave it a classical style. 'He wrote music as Handel, Gluck and Mozart had written it before him. These were Germans, and Meyerbeer is a German. . . . He has preserved his German inheritance,—naïveté of feeling and purity of invention.' His German nature is shown again in the religious seriousness of his works. To how much of this would Wagner have subscribed some ten years later?

Among the most interesting contents of the volume are a number of letters written to a German paper during his first residence in Paris. They are to this day quite excellent journalism; the young Wagner had a keen eye for everything that went on around him, and a swifter and lighter style than that of his later prose. Every now and then we get a glimpse of his own misery,—in the tone of mingled envy and detestation, for example, in which he speaks of the large incomes that Scribe and others make. He admires Liszt as a pianist, but has not yet learned the whole value of the man. He seems, indeed, to have been more drawn to Vieuxtemps, who came and played the violin to him one day when he was sick. He writes at some length, and almost wholly with sound judgment, on Berlioz. He lays stress upon the solitude to which that composer had been driven by the public's failure to appreciate him, and guesses that it has not been altogether good for his genius. Had he had trusty friends to tell him of the occasional defects of his 'Romeo and Juliet,' for instance, that work might have been improved. He remarks very shrewdly that it would have been none the worse for a revision by Cherubini. He fears that the public view of Berlioz as an exceptional phenomenon will take possession of the man himself, and that he will 'remain for ever incomplete, and perhaps only shine as a transient and astounding exception.' Wagner praises the 'July' Symphony highly, and speaks admiringly of Berlioz as a conductor. We get, too, an interesting side-glimpse of old Cherubini, who had ceased to be a force in musical Paris, and had passed partly out of remembrance, owing largely to the uncontrollable asperities of his temper.

Among the prose works of the later days are a long and carefully-worked-out scheme for the improvement of the Royal Kapelle at Dresden, an article on 'Artist and Critic' (*à propos* an attack on him by one Carl Banck), various essays on theatrical reform and on the revolution, the essay on Wilhelm Baumgartner's *Lieder* that is already familiar to readers of his correspondence with Uhlig, a number of metaphysical speculations that are not always as lucid as they might be, some important articles on the subject of Bayreuth, and a few 'programmatic explanations' of his works. The two volumes are, in fact, indispensable to the student of Wagner. They have been carefully and capably edited by Richard Sternfeld, and are handsomely produced, though one notices an unusual number of typographical errors. [E. N.

The adult male alto. By Dr. G. Edward Stubbs.

[The H. W. Gray Co.]

This book deals with a subject which, as the writer very truly says, 'has been unaccountably neglected not only by teachers of singing but also by writers on vocal science.' It certainly seems strange that, while the adult male alto is felt to be a necessity in all those highly-trained choirs where, as in the Established Church in this country and the Episcopal Church of America, women's voices are excluded, so little attention has been given to the question as to the proper treatment and training of this class of voice. The fact, however, is not to be denied, and the work before us will therefore be welcomed by all those who need practical guidance in this direction.

The author has not allowed his mind to be biassed by any particular theory of voice-production. He takes facts as he finds them, and gives the reader the benefit of such information and advice as are the result of his own observation and experience. Some of his facts are not only very little known, but will be found exceedingly difficult to reconcile with certain modern theories which, having the sanction of high authority, are commonly supposed to rest upon an unshakable scientific foundation. For this reason the volume may prove instructive to many besides those for whom it is specially intended.

The remarks in the second chapter on the widely-varying condition and characteristics of the alto voice of men, of which it is pointed out there are two distinct varieties, deserve careful attention; and the same may be said of the hints to choirmasters given in chapters iii. and iv. relative to the best method of selecting and training the material at their disposal. As regards the training of what Dr. Stubbs terms the falsetto-alto, which is the variety commonly met with, the main trouble is with the 'break,' and in this connection he refers to what he believes to have been the practice of the old Italian singing masters in dealing with the tenor voice. 'Their method,' he says, 'was to develop the falsetto downwards, blending it into the chest voice, and completely eradicating the break.' He adds: 'Many teachers do not believe this can be done . . but with young voices it is not only possible to eliminate a break, but even to prevent the break from putting in an appearance at all.'

In chapter v. the author combats the prevalent notion,—which, as he rightly says, has no evidence to support it,—that the exercise of the so-called falsetto voice is injurious to the chest register. Incidentally also, in giving some useful information regarding the boy-alto, he refers to the common assumption that boys who sing alto must necessarily employ the chest register—a belief which, as he points out, is equally devoid of foundation.

The last chapter seems scarcely in keeping with the rest of the work. It is occupied entirely with a new theory of voice-production (not the author's, though he is apparently inclined to approve of it), the most remarkable feature of which appears to be the singular contention that the vocal cords have little or nothing to do with voice-production! In a work otherwise so thoroughly practical and matter-of-fact it is somewhat surprising to be confronted at the close with such a theory as this.

Short Postludes for the Organ.

[Novello & Co., Ltd.]

By their variety of style as well as their brevity, these pieces will furnish excellent out-going voluntaries. They will prove quite effective upon organs of modest dimensions, and we believe they will meet a wide demand. The difficulty of investing such short pieces with sufficient interest has been in most cases successfully overcome. The series consists of six numbers, as follows:—'Grand Chœur' (Thomas Adams), 'Alla Marcia' (W. G. Alcock), 'Siegeslied' (Hugh Blair), 'Postlude' (William Faulkes),

'Concluding Voluntary' (Myles B. Foster), and 'Postlude' (John E. West). If the series be continued, it might be well to include some pieces of more sombre character for special seasons, the present volume consisting of bright and cheerful examples.

Modern organ composers. Edited by A. Eaglefield Hull. [Augener, Ltd.]

In collecting these pieces, Dr. Hull is contributing a large share towards the modern organist's répertoire. The style is varied, and the composers are evidently taking into account the great possibilities of our up-to-date organs. In the volumes before us the names of many well-known organ writers appear, headed by Sigfrid Karg-Elert, who is responsible for two most interesting pieces. We are also very favourably impressed with the pieces by Dr. Hull, Dr. Bairstow and Mr. A. M. Goodhart. The last-named contributed a most dainty and charming piece, which may be played upon a single soft stop. Dr. Bairstow's 'Prelude' and 'Toccata-Prelude,' and Dr. Hull's 'Variations poétiques sur un thème original' (though why not in English?) should also be specially mentioned, as should a quaint 'Voluntary in the Hyper-Phrygian Mode' (? Hypo-Phrygian) by Ernest Bullock.

PART-SONGS.

The boy. Alexander. There was an old man. Humorous part-songs for male voices. By A. Herbert Brewer.

The lass of Richmond Hill. Original setting for male voices. By A. Herbert Brewer.

[Novello & Co., Ltd.]

Part-song writing provides a convenient outlet for musical humour and one upon which choral Societies, especially those composed of male voices, make a large demand. Dr. Brewer's latest efforts in this direction should therefore find ready acceptance, especially as they contain music as well as humour. 'The lass of Richmond Hill' is a melodious and refined setting of the famous verses by William Upton, and presents no difficulties of execution. All the above part-songs are suitable for tenor-lead, 'The boy' and 'The lass' being also adapted for altos.

BOOKS RECEIVED.

The proceedings of the Musical Association, 1910-1911. Pp. xxi. + 154. Contains the following papers: 'Old English organ music,' by John E. West; 'The reminiscences of a quinquagenarian,' by G. Bernard Shaw; 'Some thoughts on polyphonic rhythm,' by C. Kennedy Scott; 'The modern orchestra and its combination with the singing voice,' by C. B. Rootham; 'Music to stage plays,' by Norman O'Neill; 'The sense of programme,' by Herbert Antcliffe; 'Brahms in his pianoforte music,' by E. Howard-Jones; 'Key-relationship in early Medieval music,' by the Rev. W. H. Frere.

Post-Victorian Music. By C. L. Graves. Pp. 369. Price 6*s.* net. (London: Macmillan & Co., Ltd.)

The Writers' and Artists' Year-Book, 1912. Pp. 137 + xiv. Price 1*s.* net. (London: Adam & Charles Black.)

Who's Who, 1912. Pp. xxvi. + 2363 + 52. Price 10*s.* net. (London: Adam & Charles Black.)

Who's Who Year-Book, 1912-1913. Pp. vii. + 168. Price 1*s.* net. (London: Adam & Charles Black.)

The Englishwoman's Year-Book, 1912. Edited by G. E. Mitton. Pp. xxv. + 390 + 24. Price 2*s.* 6*d.* net.

Britishers in Britain. A record of the official visit of teachers from Manitoba to the Old Country, Summer, 1910. Edited by Fred. J. Ney. Pp. 298. (London: 'The Times' Book Club.)

The badness of Wagner's bad luck. A first exposure of anti-Wagnerian journalism. By David Irvine. Pp. 128. (London: Watts & Co.)

Notes on Harmony and Harmony analysis. By the Rev. Jules Botrel. Pp. 49. Price 2*s.* (Dublin: Cramer, Wood & Co.)

A new treatise on instrumentation. By F. A. Gevært; translated into English by E. F. F. Suddard. Pp. 339. Price 21*s.* (Paris and Brussels: Henry Lamoine et Cie.)

The art of listening to and appreciating good music, or the education of a music-lover. By Edward Dickinson. Pp. xi. + 293. Price 6*s.* (London: William Reeves.)

The journal of the Folk-song Society, No. 16. Pp. xiv. + 136 + ix. (London: 19, Berners Street.)

Correspondence.

PHILIP DE MONTE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—I should be obliged if you would allow me to appeal to your readers for information respecting Philip de Monte.

I am anxious to ascertain whether there are any of this composer's works in the Kingdom other than the eight volumes at the British Museum; also whether there are any existing records of de Monte during his stay in England.

From a foreign source we know that he was a member of the household of King Philip in 1555. It is also probable that his friend Orlando di Lassus was in England at the same time, although there is no evidence obtainable—up to the present—to justify this statement.

Believe me,

Yours faithfully,

52, Warwick Park, Tunbridge Wells, January 19, 1912. W. W. Starmer.

LEGATO ON THE ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—You are doubtless aware of the persistent and assiduous practice necessary for acquiring the legato style of organ fingering, the essential characteristic of the 'king of instruments.'

Can you tell me if an action mechanically producing a legato rendering of ordinary pianoforte fingering would really be acceptable to the majority of practising organists, or whether the disadvantage entailed in the increased complexity of the key-action outweighs any benefits the scheme possesses?

The advantages of the system in its adaptation to hymn and psalm tunes are, I think, obvious, for besides obviating the labour of overcoming the difficulties of finger substitution, it greatly increases the possibilities of registration: after pressing a chord the hands are free to be employed among the draw-stops, the keys remaining down until others are pressed.

The usefulness of the system is most apparent in its application to music consisting in a progression of chords, such music forming the basis of a church organist's work.

Before proceeding to perfect the idea, I should like to be assured that it would meet with acceptance, and on that account I solicit your valuable opinion.

Yours faithfully,

Birkenhead. Simplex.

'PROLONGMENT' MECHANISM WITH THE PEDAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—It has often occurred to me that the 'prolongment' mechanism met with in the lower keys of some types of American organs and harmoniums might with advantage be applied to the pedal-board of a pipe-organ.

It would seem that the arrangement would facilitate a freer use of the swell pedal in hymn-tunes, psalms, anthems, and passages where the intervals are too long to admit of legato playing while pedalling consecutively with the left foot.

The 'prolongment' mechanism would ensure a perfect legato effect (no matter what intervals) while pedalling with left foot and using the swell-pedal with the right foot at the same time.

Being an enthusiastic amateur, I would be interested to know whether the suggestion has been made before, and whether the professional organ-player would consider the arrangement within the bounds of legitimate pedalling—provided, of course, the player did not abuse the facility.

Yours faithfully,

190, Ebury Street, S.W. E. Page Bull.

AN ANCIENT CUSTOM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The recent enthronement of Dr. Ridgeway as Bishop of Salisbury recalls an ancient custom peculiar to that city.

Having robed in the Mitre House in the High Street, near the north gate of the Close, the Bishop, preceded by the members of the Chapter, &c., proceeds to the Cathedral. On reaching the side of the square facing the Choristers' School, it is customary for the headmaster to petition the Bishop to receive an address from the choristers, and on this occasion, permission having been given. A. M. Lockwood, the 'Bishop's boy,' delivered the following congratulatory oration (written by an old chorister, Mr. A. E. Collins, of the Colonial Office) to his Lordship, in Latin :

'Right Reverend Father in Christ, on your entrance to this Close as Bishop of Salisbury, we, the scholars of an ancient School, gladly and zealously perform the duty handed down from antiquity of offering our congratulations. We have deeply deplored the loss of him of blessed memory who lately and for so many years occupied the Bishop's throne, most learned, most benevolent of men; now our being allowed to greet you on your succession to a most responsible office brings us both consolation for our grief and at this present time joy and high hope. That you, distinguished brother of distinguished brothers, of a name made famous both through the far places of Empire by an Eastern Governorship and in our own neighbourhood by the Bishopric of Chichester, yourself with long experience of a Bishop's cares in the chief of cities—we are most greatly rejoiced should be called by Salisbury's name. We wish you many honours, long life, health and happiness, and we ask your indulgence, your favour, and your blessing.'

To which the Bishop replied, also in Latin :

'I return thanks to you for receiving me so courteously and kindly. I am a sharer in your grief for the personage so dear, and I do not mourn less deeply than you that this Diocese is suffering from such a sense of loss. The issues of time to come which you wish, these I both hope and feel confident will come to pass. Many things which I would like to say to you and your colleagues I must postpone until the time when—not many days hence—I shall visit your School. That your residence here may turn out for you to be good, happy, prosperous and fortunate, and that you may add to it both honour and prosperity, I earnestly beg and beseech the Eternal God.'

The procession then continued, the choir singing the hymn 'Disposer Supreme.'

I am indebted to the *Salisbury Journal* for the translation of the address and the Bishop's reply.

Yours faithfully,

45, Alma Square, N.W. Edmund Rogers.
November 17, 1911.

Obituary.

We regret to have to announce the following deaths :—

Mr. J. Airlie Dix, on December 8, at the age of thirty-nine years. He was famous as a composer of songs of a popular but not inartistic character, many of which obtained a great vogue. He was educated at Christ's Hospital, and held organist's appointments at Kentish Town Parish Church and St. Mark's, Old Street, E.C.

Mr. D. D. J. Barnett, on December 28, at the age of seventy years. For forty-four years he had been Professor of Music at Cheltenham Ladies' College. His father was John Barnett, the prolific composer of songs and operas, and he was also related to Mr. John Francis Barnett.

Hermann Winkelmann, on January 19, near Vienna. He was a famous Wagner singer, and created the rôle of 'Parsifal' at Bayreuth in 1882.

FRESH LIGHT ON OLD ENGLISH AIRS.

By W. H. Grattan Flood.

'EARLY ONE MORNING.'

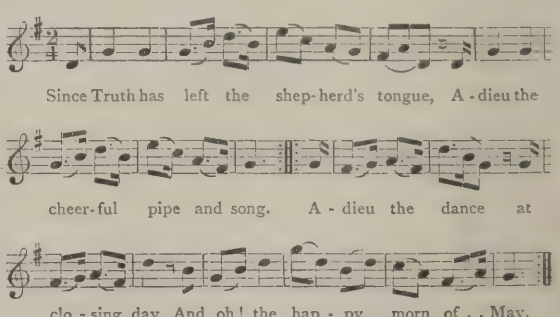
Only a few weeks before his lamented death, the late Mr. F. G. Edwards wrote to me apropos the tune of 'Early one morning,' the origin of which had baffled his researches. Curiously enough, not long afterwards I discovered what appeared to me to be a variant of the melody in a Dance Book of the year 1788. More recently I came across a much closer version, and therefore in view of the interest attaching to English folk-songs, I feel sure that any fresh light will be welcome.

In the *Musical Times* for April, 1904, Mr. F. G. Edwards wrote as follows on the origin of 'Early one morning' : 'The words, entitled "The maid's lamentation," appeared in "The Songster's Magazine," *circa* 1804, and in a collection entitled "Sleepy Davy's Garland." As in the case of so many of these old ditties the words have been modernised ; but the subject of the song is always the same—a damsel's complaint for the loss of her lover, in "The Songster's Magazine" the occupation of the inconstant swain being given as "a gentle shepherd." The music is traditional. William Chappell thought that he was the first to print it in his "National English Airs" (1838), and afterwards in his "Popular Music of the Olden Time." But Chappell was, at least, forestalled by Thomas Moore, who included the tune in Part VI. of his "Selection of Popular National Airs," dished up by Bishop and issued at the end of 1827 or the beginning of 1828. "Old English" is the designation given to the melody by Moore, who wrote words for it which begin "Hope comes again." In regard to the tune, Chappell says that it bears relationship to a hornpipe that was formerly played at the theatres.'

Mr. Kidson, in 'The Minstrelsy of England' (1901), substantially agrees with the above, and credits Moore with being the first to publish the melody. And Mr. Vincent Jackson, in his 'English Melodies' (1910), follows suit.

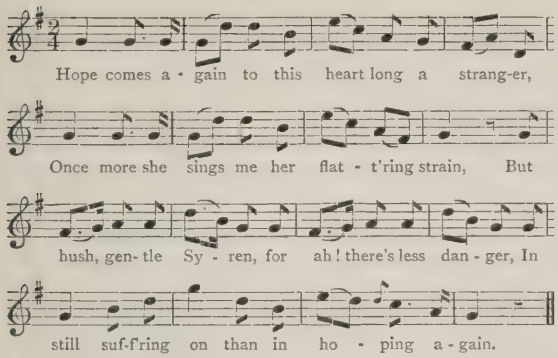
Acting on a clue that Moore had a copy of Crosby's 'English Musical Repository' by him when selecting his 'Popular National Airs,' I went carefully through that book—first issued in 1807—and was rewarded by finding the identical melody at page 251, under the title of 'Marian's complaint,' commencing : 'Since truth has left the shepherd's tongue.' Strangely enough this same song, words by Peter Pindar, appears, wedded to a melody by Sir John Stevenson, in the 'British Orpheus' (1811-12). Evidently the editor of the 'English Musical Repository' considered that the words of 'Early one morning' were not sufficiently elegant, and so he substituted Peter Pindar's verses. In order to show that the melody of 'Marian's complaint,' as given in the 'English Musical Repository,' is identical with that of 'Early one morning.' I append the music and words of the first verse exactly as printed in that work :

Marian's Complaint. 1811.


Since Truth has left the shep-herd's tongue, A-dieu the
cheer-ful pipe and song. A-dieu the dance at
clo-sing day, And oh! the hap-py morn of . . May.

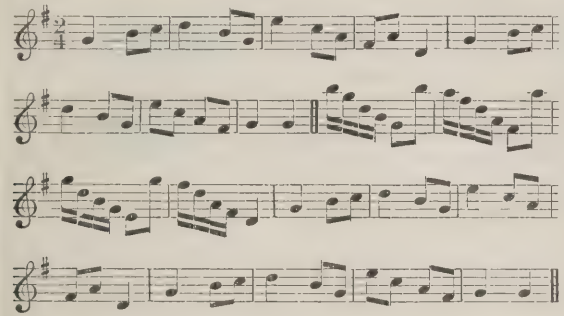
It will be seen at once that the melody is the same as the version used by Moore in 1827. I think it well to give Moore's setting, merely transposing it into the key of G for the sake of comparison with 'Marian's complaint.' There is just a very slight change in the second part in two bars, but the identity of the tune is beyond any question :

HOPE COMES AGAIN. 1827-28.


Hope comes a - gain to this heart long a strang-er,
Once more she sings me her flat - t'ring strain, But
hush, gen- tle Sy - ren, for ah! there's less dan - ger, In
still suf-f'ring on than in ho - ping a - gain.

Mr. William Chappell, in 1838, says that the tune resembles 'a hornpipe that was formerly played at the theatres.' He gives no clue to the particular hornpipe, but it strikes me that the one he recollected was the dance known as 'The fortune-teller,' and published as the last tune in Thompson's 'Twenty-four Country Dances' for 1788. The first part of the dance tune is almost exactly the same as 'Early one morning,' but there is a difference in the second part. Students of folk-melody may be anxious to compare the two melodies, and consequently I append the setting of 1788:

THE FORTUNE-TELLER. 1788.



To sum up, though there is a resemblance to the melody of 'Early one morning' in 'The fortune-teller' of 1788; the earliest form of the tune is as 'Marian's complaint' in the 'English Musical Repository' of 1807, which is twenty years previous to Moore's version, and which is doubtless the source which Moore utilized—a traditional version of which Chappell noted down.

[P.S.—Since writing these notes I have had a letter from Mr. R. A. Streatfeild, of the British Museum, to whom I wrote regarding the 1807 edition of Crosby's 'English Musical Repository.' My own copy is dated 1811, but I had previously been informed that it was merely a reprint of the 1807 edition, and hence assumed that 'Marian's complaint' was in the original issue. Mr. Streatfeild now kindly informs me that the British Museum has only a copy of the 1811 issue, and therefore I wish to state the fact to remove misconception. But even assuming that the first appearance of the tune was not till the 1811 edition, this version antedates Moore's setting by sixteen years. Perhaps some reader of the *Musical Times* may be able to verify the statement as to the earlier appearance of the tune, but the outside cover of my copy of the 1811 edition states it is 'a new edition, *with considerable additions and improvements.*']

A lecture will be delivered by Dr. G. Norman Meachen on 'Malady and Melody' on February 6, at the Vestry Hall of St. Paul's, Canonbury.

The competition for the Brinsmead Pianoforte Scholarship offered by the Modern School of Music has been won by Lily Hyams (aged 12), of London, E.

INCORPORATED SOCIETY OF MUSICIANS.

ANNUAL CONFERENCE.

It is not difficult to describe the twenty-seventh annual conference of the Incorporated Society of Musicians, which took place at Llandudno on January 1, 2, 3, 4, and 5, as one of the most successful ever carried out by this institution. The new Articles of Association, by which the members are required to be of five-and-twenty years of age and actively engaged in the practice of music as a profession, have placed the Society on the footing of an organization of weight. The note struck at the opening meeting, and sustained during the second day, indicated a laudable determination to remedy existing evils in the musical profession, and to bring about a wider degree of recognition of the right of the musicians to demand a reasonable fee for services. The whole tone of the Conference expressed a desire to assume an active attitude towards matters that are at present agitating the professional musician, and to take action on lines becoming to it as the one organization in the United Kingdom restricted to professional membership.

The proceedings opened at the Town Hall, kindly lent for the meetings by the Urban District Council, whose chairman, Mr. William Thomas, welcomed the Conference to the famous resort. Mr. J. C. Ames (London) presided, and the attendance, which numbered about two hundred and fifty, included Dr. A. H. Mann (Cambridge), Mr. W. A. Cruickshank (Burnley), Mr. W. Martin Hobkirk (Edinburgh), Dr. G. H. Smith (Hull), Mr. J. W. Pearson (Margate), Mr. W. H. Vipond Barry (Dublin), Mr. W. D. Hall (chairman of the administrative committee), Dr. W. H. Cummings (London), Mr. F. Harold Hankins (London), Mr. Allen Gill (London), Dr. E. Markham Lee (London), Mr. R. Orlando Markham (London), Mr. G. W. Bebbington (Manchester), Mr. W. A. Wrigley (Manchester), Mr. George Halford (Birmingham), Mr. Arthur Page (general treasurer), Mr. C. Morton Bailey (Llangollen), Mr. R. H. Turner (Southsea), Mr. Lewis Hann (Cheltenham), Mr. R. B. Moore (Exeter), Dr. Alfred King (Brighton), Mr. John Barrett (Bristol), Mr. James Dawber (Wigan), Mr. S. Midgley (Bradford), and Mr. A. T. Akeroyd (Ilkley).

The chairman gave a brief address which took the form of a summary of the position of the musical profession.

PROFESSIONAL STATUS.

At the present time, he said, matters connected with the musical profession were in an unsatisfactory state. This was greatly due to the methods employed in the granting of so-called professional qualifications. The education and training of a professional teacher of music should require the same time and care as that for any other calling, but unfortunately at the present time the real education of the teacher was frequently subservient to the interests of an institution granting a diploma, and it was only by the united action of the musical profession, through such a Society as theirs, that matters could be remedied. The main objects of the Society were to organize the musical profession, to provide opportunities for musicians to meet in friendly communion, and for the discussion of subjects relating to their profession, to improve and develop the culture of music among the people, and to claim for musicians legal and special recognition. The Society had done great work in the past to accomplish these objects, but owing to lack of unity among recognised institutions there was a danger of serious questions—which ought to be the special work of the musical profession—being dealt with by authorities in whose constitution the musical profession had little if any representation. One of the most important of these questions was that of registration. Other branches of education had been recognised, but the claims of the musical profession to a separate registration had been ignored. Unless an active campaign was organized for the purpose of bringing the claims of musicians before the proper authorities the registration of musicians might be placed in the hands of a body entirely foreign to its interests.

Birmingham was selected for the next Conference beginning on December 30. In the evening a reception was given to the members of the Conference at the Pier Pavilion by the Urban District Council.

A PLEA FOR RECOGNITION.

The whole of Wednesday was devoted to the discussion of various matters relating to the musical profession, which were outlined in an opening address by Mr. J. C. Ames (London). Mr. Ames first enumerated the various Societies existing in Germany, and showed that similar organizations were to be found in this country in various forms. With regard to the Incorporated Society, he said that in a measure it resembled the Allgemeiner Deutscher Musiker-Verein and had some characteristics in common with most of the German organizations, yet there were two points on which it differed. The first was that the Incorporated Society was the only Society of Professional Musicians which held examinations, and which was working steadily towards one most important point—the recognition of the musical profession in the same way as law and medicine were recognised. The social standing of the musician, he maintained, had been greatly improved in the last hundred years in England. Real reform could only come from the artists themselves, inasmuch as they could prove themselves to be, as regarded general education and knowledge, on a parity with their fellow-citizens. Some of the heads of the profession were frankly antagonistic to the Society because it conducted examinations, but he held that a body of musicians and teachers representing a vast proportion of the best teaching in the country, and one not bound up with any school or teaching institution and not using its examinations for the purpose of profit to its members, was the only body that had a moral right to examine. It was an unfortunate fact that examinations could be conducted by anybody peculiarly unsuited to the work. A plumber, or a chimney sweep, or even a burglar could if he wished constitute himself an examiner, pocket fees, grant certificates, distribute medals, or hoods. It was the removal of these abuses the Society could bring about by unity in the cause—of what the individual member could do for the Society instead of considering what the Society could do for him. Mr. Ames went on to enumerate cases of low fees, and cited an instance where a professional musician had been asked to supply an orchestra for thirty shillings, while some of the lessons worked out at a profit of two shillings and threepence for four hours' work. The case of the fees charged in the London County Council Schools was also mentioned and numerous newspaper advertisements were read, offering music lessons at sixpence. All this he put forward in support of the claim for the necessity of recognition of the musical profession. He asked them to consider what means could be adopted to remedy these abuses. He thought that through its sections the Society could do much. On the subject of Municipal Music, he asked what should be the attitude of the music profession towards these undertakings? With regard to the Provincial Festivals, he asked what part professional musicians took in the committee and management work: were they not generally neglected as a body, and should not the most important members of such committees be chosen from among local musicians and should not local forces be given preference? He mentioned the Musical League as an example of good effort in making it one of their principles to work as far as possible with local resources, and suggested that the Incorporated Society might hold out a hand to it and offer to co-operate. A resolution moved by Mr. A. T. Akeroyd and seconded by Dr. Pollit, was adopted—'That the General Council be asked to consider the advisability of sending to the Councils of Boroughs and Urban Districts a request that they should help forward the propagation of music by allowing municipal concert halls to be used at nominal fees for choral and orchestral concerts.'

WELSH FOLK-SONGS.

In the evening a paper on 'Welsh olk-songs' was read by Mrs. Mary Davies. She said her object was to enlist the sympathies of musicians in the work lately begun in Wales of rescuing from oblivion the remaining survivals of Welsh folk-song. She pointed out that the Eisteddfod had at one time given its attention to collections of folk-songs, and the collection made by Miss Williams in 1837 had been published. At the present time active work in the search for folk-songs was being carried on in all parts of the Principality. A nation which had never lost or ceased to use its native language, in spite of many and varied vicissitudes, should cherish everything that might throw light upon its past. The search for folk-songs was only a bye-path in this direction, but pursuing it the student might find treasure of value as well as of beauty. Much time and valuable material had been lost through indifference to the importance of traditional survivals, but it was not altogether too late, as had been proved during the past three years, when a good deal had been done to make up for the lack of interest taken in the work hitherto. The Lecturer's remarks were illustrated by a number of singularly beautiful airs, in which there was strong national character. They were sung by Miss Megan Evans, Mr. Powell Edwards, and Mr. Montague Borwell.

EAR-TRAINING AND MUSICAL APPRECIATION.

On Thursday evening a lecture on the above topic was given by Dr. H. W. Richards. Mr. T. Tertius Noble presided. Dr. Richards said that every child should have the opportunity of developing to the fullest extent the musical faculty with which nature had endowed him. He regarded ear-training as the foundation of all other musical study, and stated his belief that the technique of execution dominated out of due proportion. The ear-training he advocated was not only the observation of tonal elements but rhythmic shapes, cadences, discords, sequences, and the memorising of the important themes of music studied. Such work led to appreciation. He believed this course would add to the employment of teachers, especially those who hitherto had confined themselves to technical matters.

A full discussion followed, and at its close Dr. Richards was cordially thanked for his paper.

THE ORIGIN OF THE OPERA.

The last paper of the Conference was provided by Dr. M. Esposito, of Dublin, and was read on Thursday evening, with Mr. T. Tertius Noble in the chair.

Dr. Esposito, in dealing with his subject, said:

'Italy, the land of all sins, saw this thing start and her sons were the sinners. In the Middle Ages we find the custom of giving in Churches performances in action of sacred stories called "Mysteries." Little by little the popular element was introduced, and the mixture of religious and profane made these performances obnoxious and indeed sometimes indecorous.

'From that style of composition the oratorio was born. San Filippo Neri, with the intention of dissuading the people from assisting at the Carnival fêtes, instituted sacred functions which afterwards were called 'oratorios,' from the Oratory of St. Mary in Vallicella at Rome, where these performances first took place. Stories from the Bible were taken as subjects, and the music was made for chorus in four parts and short solos. The first of these functions took place in 1541, and was so successful that an Oratorio Society was formed in Rome, and its ramifications spread quickly through Italy and France.

'In 1388 a masked allegory with chorus and dances, accompanied by instruments, was performed in Milan on the occasion of the marriage of Galeazzo Sforza with Isabella of Aragon. Similar performances were given in Rome, Florence and Venice, and various dramas, cantatas, &c., of celebrated poets were given from time to time up to the year 1574.

'The Italian Renaissance was the outcome of the revival of Greek literature, science, and art; of what it accomplished we can see the results in our modern civilization. Every branch of human understanding was taken up with enthusiasm, and educated people frequently met and eagerly discussed all the wonderful things that were being created at the time in all branches of knowledge and art. A group of enthusiasts, Giovanni de' Bardi, Count de Vernio, Giacomo Corsi, Pietro Strozzi, Vincenzo Galileo (the father of the great Galileo), Rinuccini, the poet, Caccini and Peri, the musicians, formed a kind of association which was called the "Camerata," for the purpose of reviving the ancient musical declamation of Greece and applying it to the modern drama. These new methods had also been tried by another musician, Emilio del Cavaliere, born in Rome about 1550; he had been appointed in Florence by the Grand Duke as Inspector-General of the Arts and Artists. He was in close connection with the members of the Camerata and especially with Caccini, his townsman, and certainly knew all about this new style of music. He produced in 1590 a work called "The Satyr"; it was the first essay in that style, and in

(Continued on page 113.)

He that spared not His own Son.

ANTHEM FOR EASTER.

Romans viii. 32, 34, 38, 39 ; 1 John iv. 11.

Composed by W. G. Alcock.

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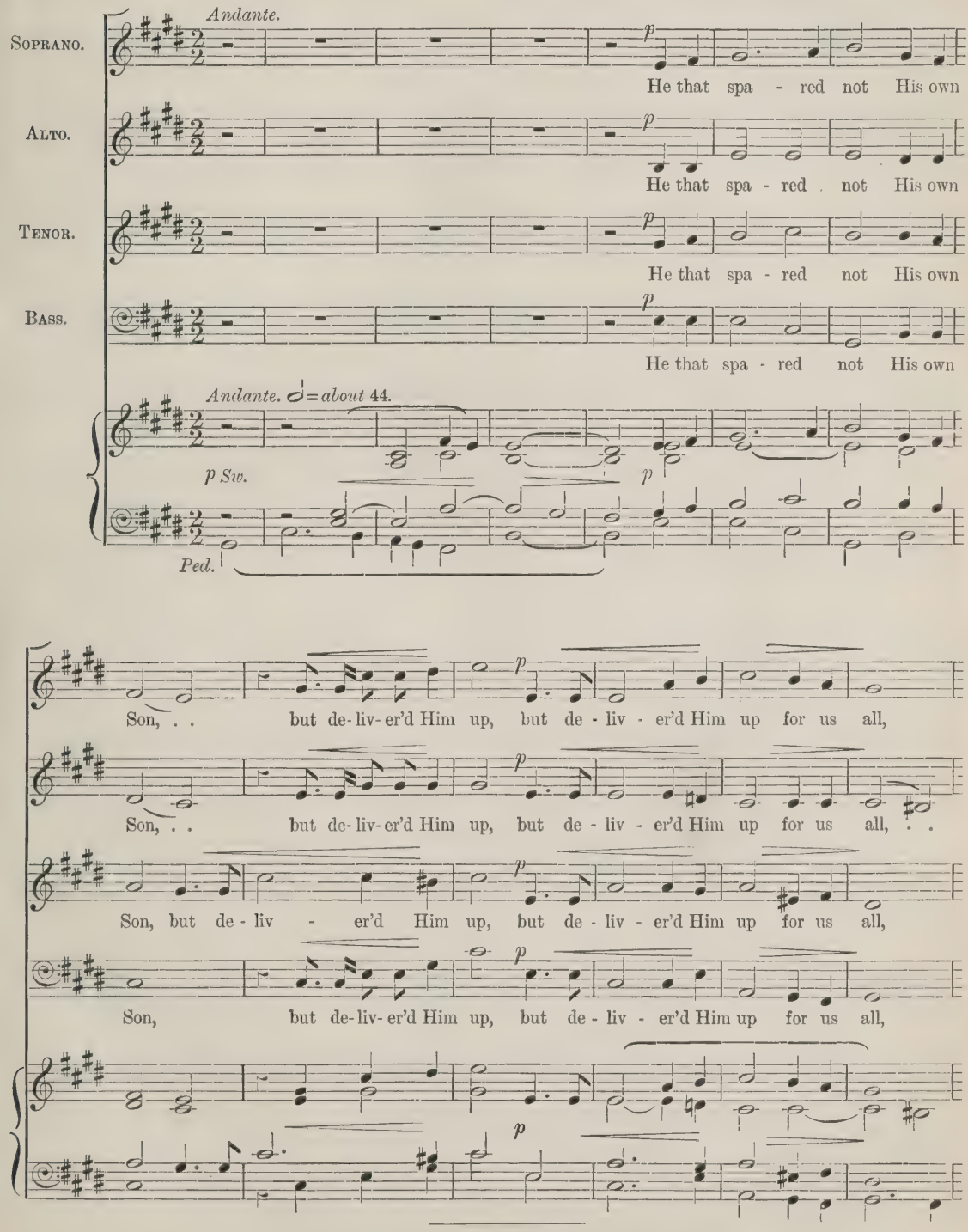
Andante.
Soprano.
Alto.
Tenor.
Bass.
He that spa - red not His own
Andante. ♩= about 44.
p Sw.
Ped.
Son, . . but de-liv-er'd Him up, but de - liv - er'd Him up for us all,
Son, but de - liv - er'd Him up, but de - liv - er'd Him up for us all,
Son, but de-liv-er'd Him up, but de - liv - er'd Him up for us all,

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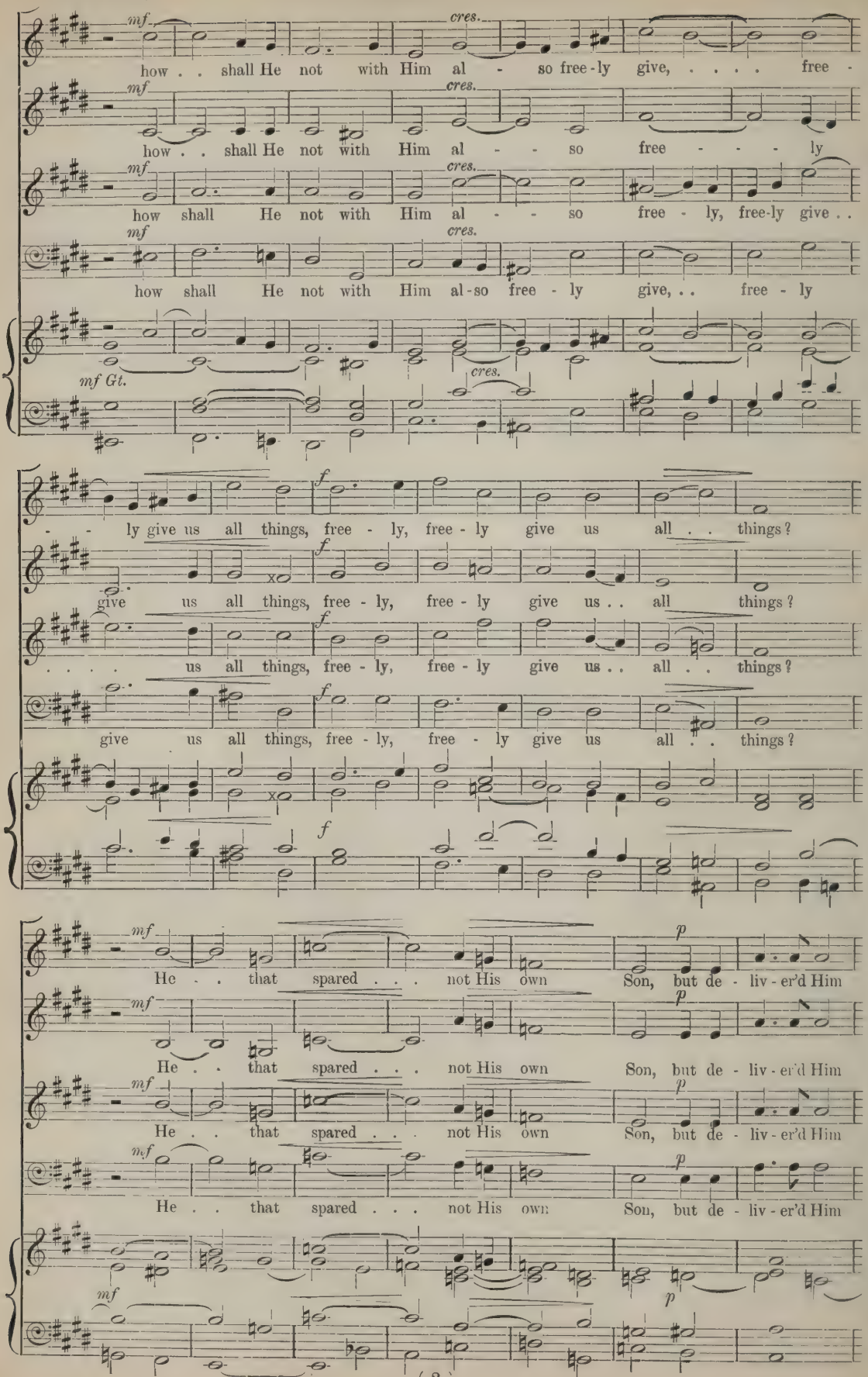
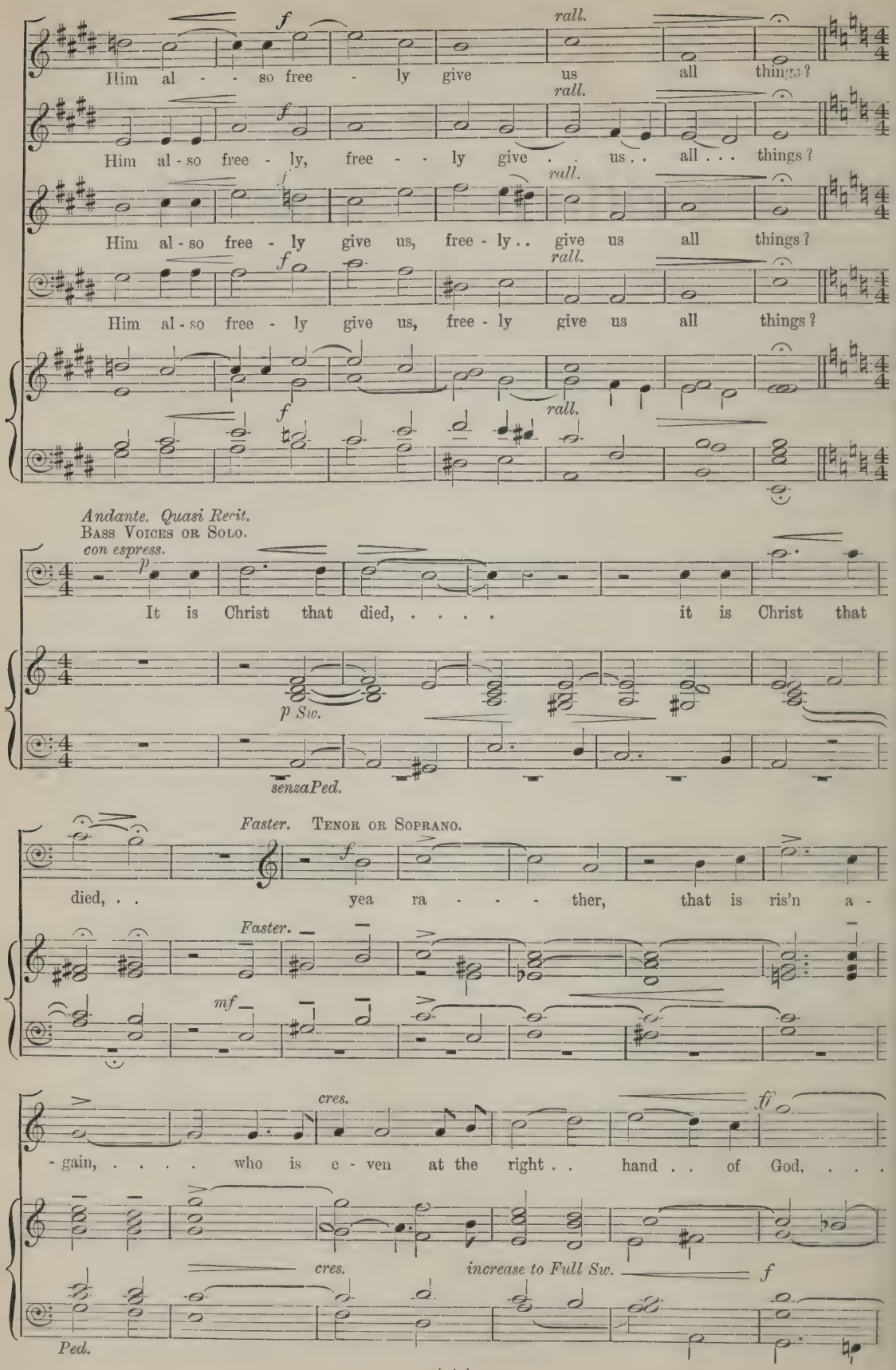

mf
cres.
how . . shall He not with Him al - so free-ly give, ... free -
how . . shall He not with Him al - - so free - - - ly
how shall He not with Him al - - so free - ly, free-ly give . .
how shall He not with Him al-so free - ly give, . . free - ly
mf Gt.
- - ly give us all things, free - ly, free - ly give us all . . things?
f
give us all things, free - ly, free - ly give us . . all things?
. . . . us all things, free - ly, free - ly give us . . all . . things?
give us all things, free - ly, free - ly give us all . . things?
He . . that spared . . . not His own Son, but de - liv - er'd Him
p

cres.
up for us all, how . . shall He not with Him al - so
cres.
up for us all, how . . . shall He not with Him al - so
cres.
up for us all, how . . . shall He not with
cres.
up for us all, how . . . shall He
mf
p f
free - ly, free - - ly give . . . . us, free - ly . . give us
p f
free - ly, free - - ly give . . . . us, free - ly give us
p f
Him free - - ly give . . . . us, free - ly . . give us
p f
not with Him al - so free - ly give us, free - ly give us
p f
p
all things? He that spa - red not His own Son, . . how shall He not with
p
all . . . things? He that spa - red not His own Son, . . how shall He not with
p
all . . . things? He that spa - red not His own Son, . . how shall He not with
p
all things? He that spa - red not His own Son, how shall He not with
p Sw.


f
rall.
Him al - - so free - ly give us all things?
Him al - so free - ly, free - - ly give . . us . . all . . . things?
Him al - so free - ly give us, free - ly . . give us all things?
Him al - so free - ly give us, free - ly give us all things?
Andante. Quasi Recit.
Bass Voices or Solo.
con espress.
p
It is Christ that died, ... it is Christ that
p Sw.
senzaPed.
Faster. Tenor or Soprano.
died, . . yea ra - - - ther, that is ris'n a -
Faster.
mf
cres.
ff
- gain, ... who is e - ven at the right . . hand . . of God, . . .
cres.
increase to Full Sw.
f
Ped.

No. 949. NOVELLO'S OCTAVO ANTHEMS. Price 3d.

THIS IS THE DAY WHICH THE LORD HATH MADE

ANTHEM FOR EASTER

Psalm cxviii. 24, 1.
1 Corinthians, v. 7.

COMPOSED BY

BASIL HARWOOD.

(Op. 21.)

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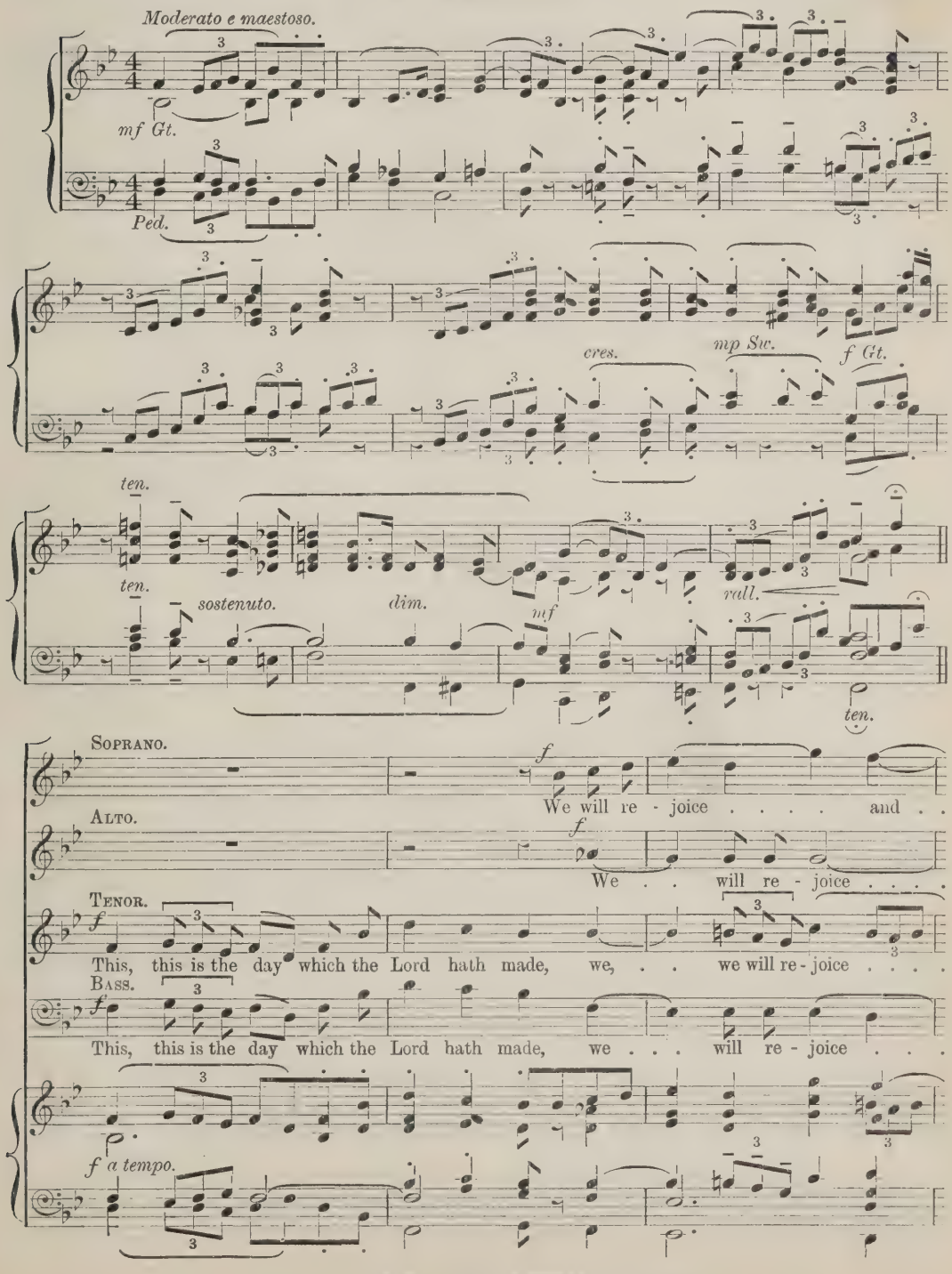

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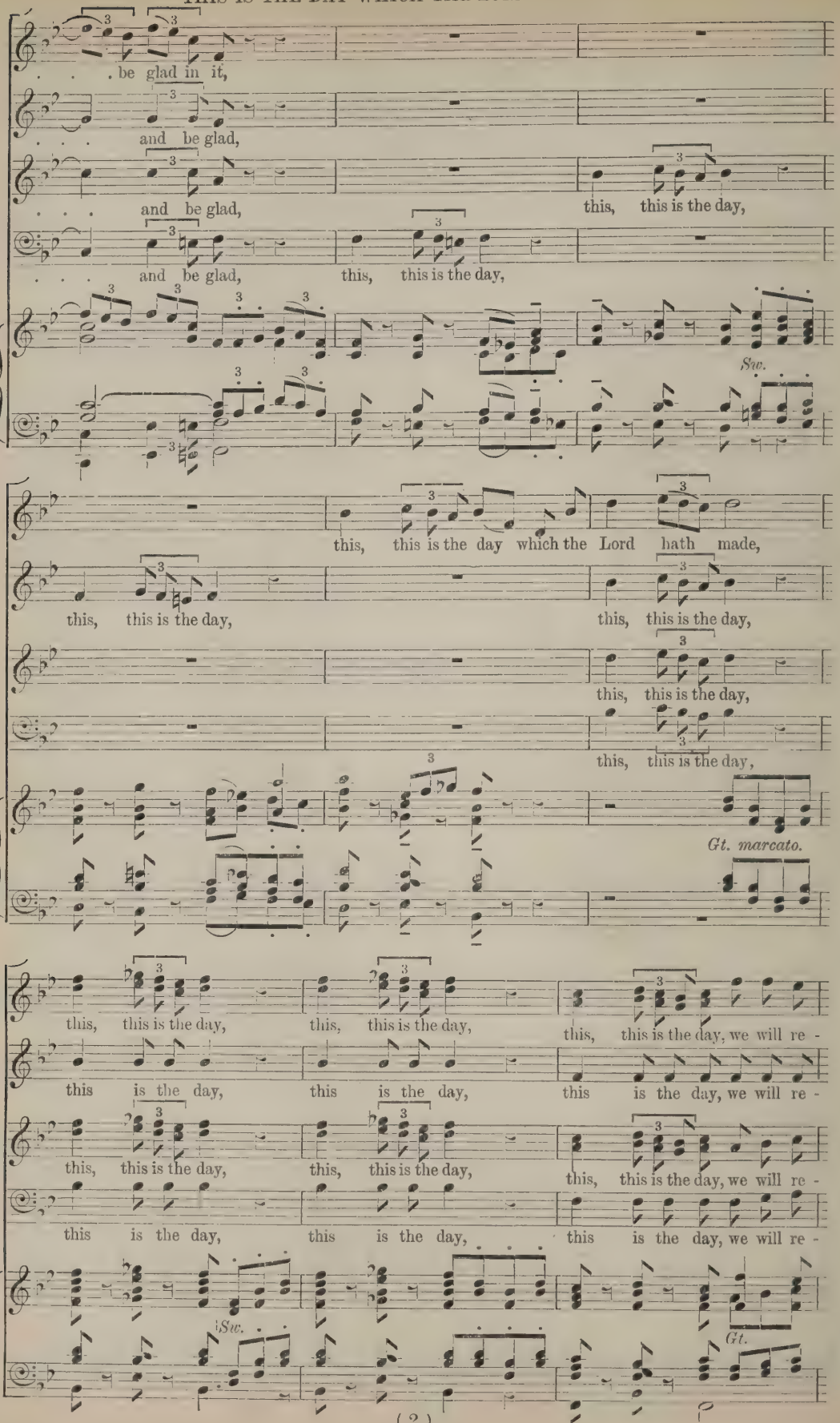
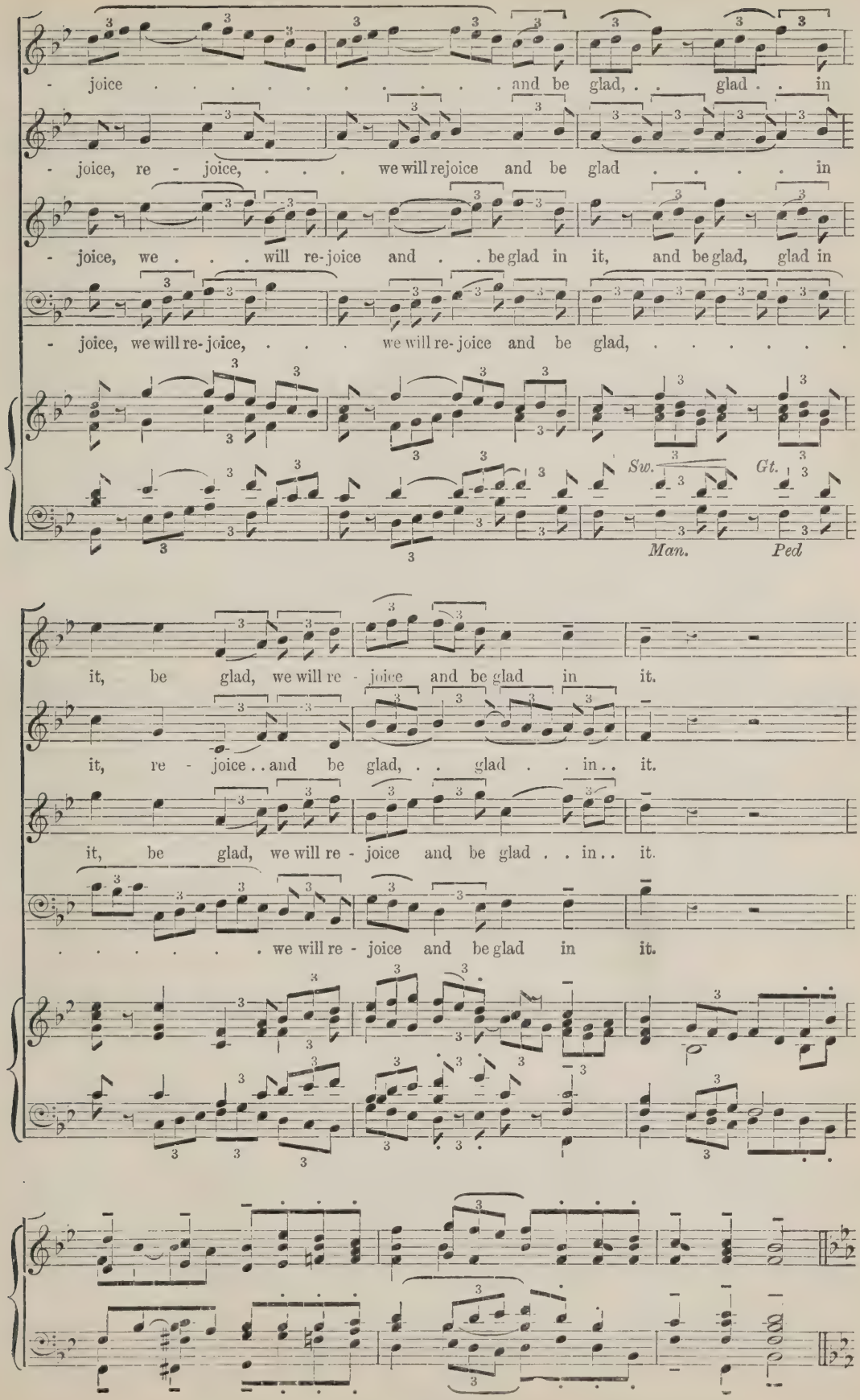
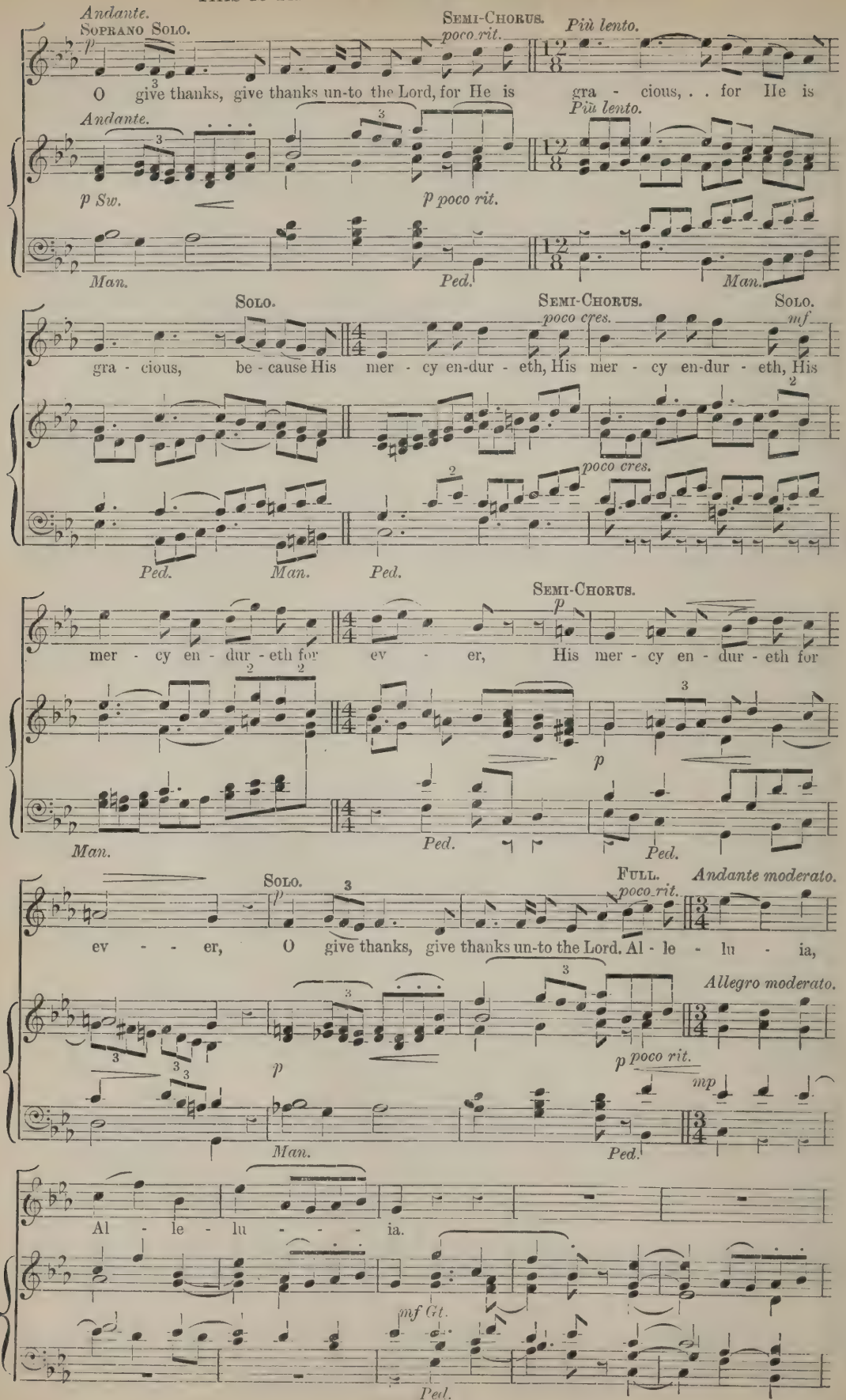
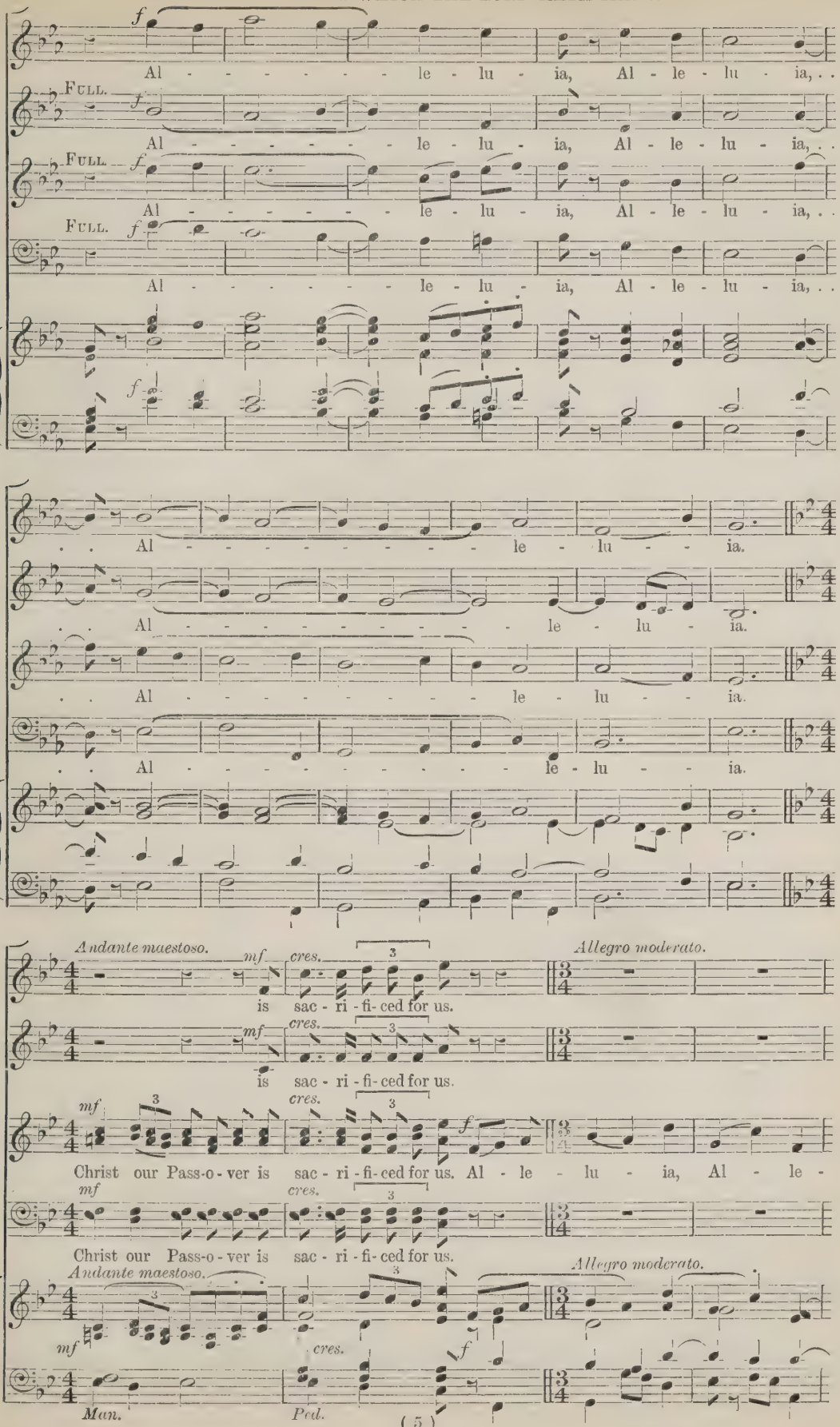
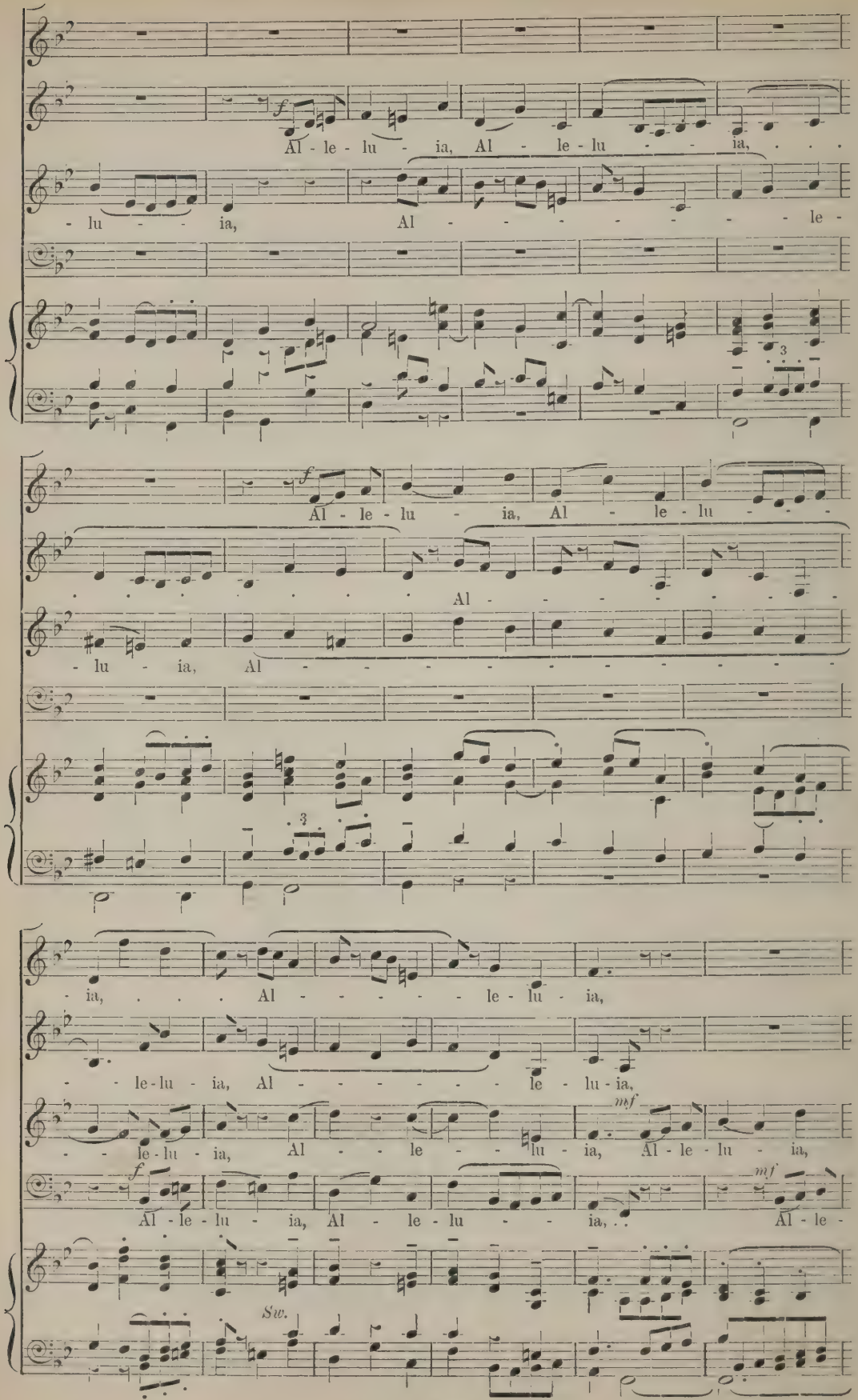

. . . be glad in it,
. . . and be glad,
. . . and be glad, this, this is the day,
. . . and be glad, this, this is the day,
Sw.
this, this is the day which the Lord hath made,
this, this is the day, this, this is the day,
this, this is the day,
this, this is the day,
Gt. marcato.
this, this is the day, this, this is the day, this, this is the day, we will re -
this is the day, this is the day, this is the day, we will re -
this, this is the day, this, this is the day, this, this is the day, we will re -
this is the day, this is the day, this is the day, we will re -
Sw.
Gt.

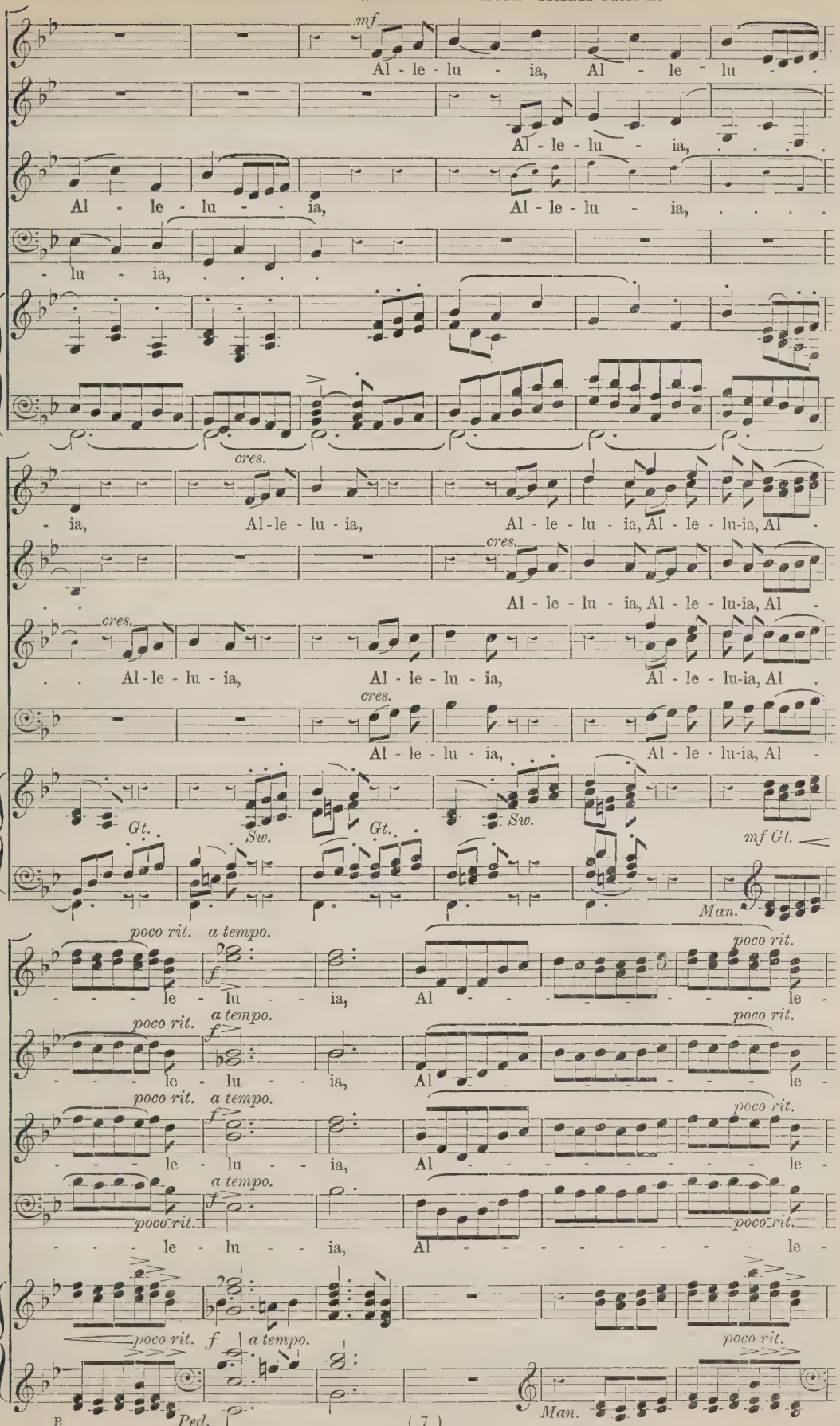
THIS IS THE DAY WHICH THE LORD HATH MADE.

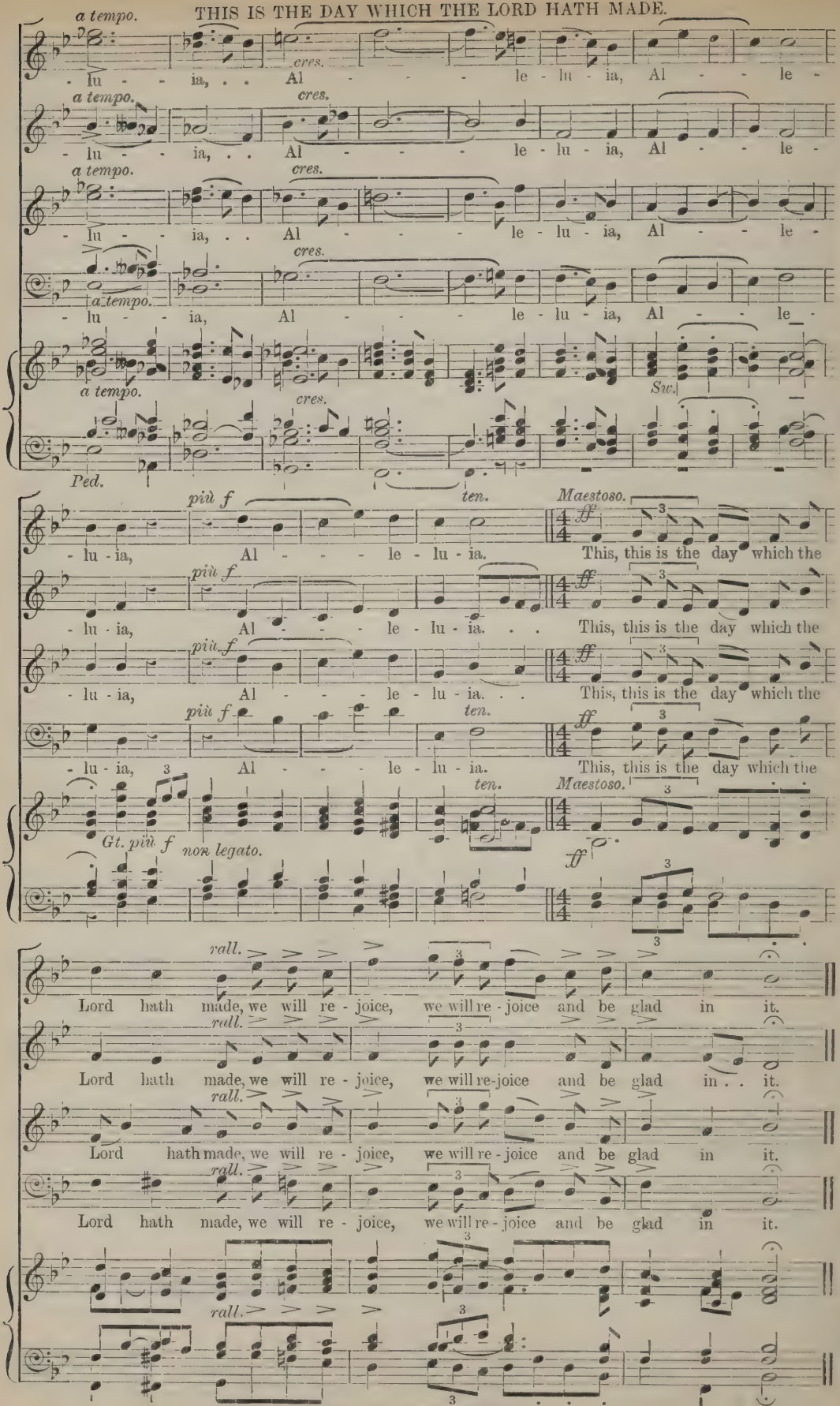

joice . . . . . and be glad, . . glad . . in
joice, re - joice, . . . we will rejoice and be glad . . . . in
joice, we . . . will re-joice and . . be glad in it, and be glad, glad in
joice, we will re-joice, . . . we will re-joice and be glad, ...
Sw.
Gt.
Man.
Ped
it, be glad, we will re - joice and be glad in it.
it, re - joice . . and be glad, . . glad . . in . . it.
it, be glad, we will re - joice and be glad . . in . . it.
. . . . . we will re - joice and be glad in it.


Andante.
Soprano Solo.
Semi-Chorus.
poco rit.
Più lento.
O give thanks, give thanks un-to the Lord, for He is gra - cious, . . for He is
Andante.
Più lento.
p Sw.
p poco rit.
Man.
Ped.
Man.
Solo.
Semi-Chorus.
Solo.
poco cres.
mf
gra - cious, be - cause His mer - cy en-dur - eth, His mer - cy en-dur - eth, His
poco cres.
Ped.
Man.
Ped.
Semi-Chorus.
p
mer - cy en - dur - eth for ev - er, His mer - cy en - dur - eth for
p
Man.
Ped.
Ped.
Solo.
Full.
Andante moderato.
poco rit.
ev - - - er, O give thanks, give thanks un-to the Lord. Al - le - lu - ia,
Allegro moderato.
p
p poco rit.
mp
Man.
Ped.
Al - le - lu - - - - ia.
mf Gt.
Ped.


f
Al - - - - - - - le - lu - ia, Al - le - lu - ia, . .
Full.
Al - - - - - - - le - lu - ia, Al - le - lu - ia, . .
Al - - - - - - - le - lu - ia, Al - le - lu - ia, . .
. . Al - - - - - - - - - le - lu - - ia.
. . Al - - - - - - - - - le - lu - ia.
. . Al - - - - - - - - - le - lu - ia.
Andante maestoso.
mf
cres.
Allegro moderato.
is sac - ri - fi - ced for us.
Christ our Pass-o - ver is sac - ri - fi - ced for us. Al - le - lu - ia, Al - le -
Man.
Ped.

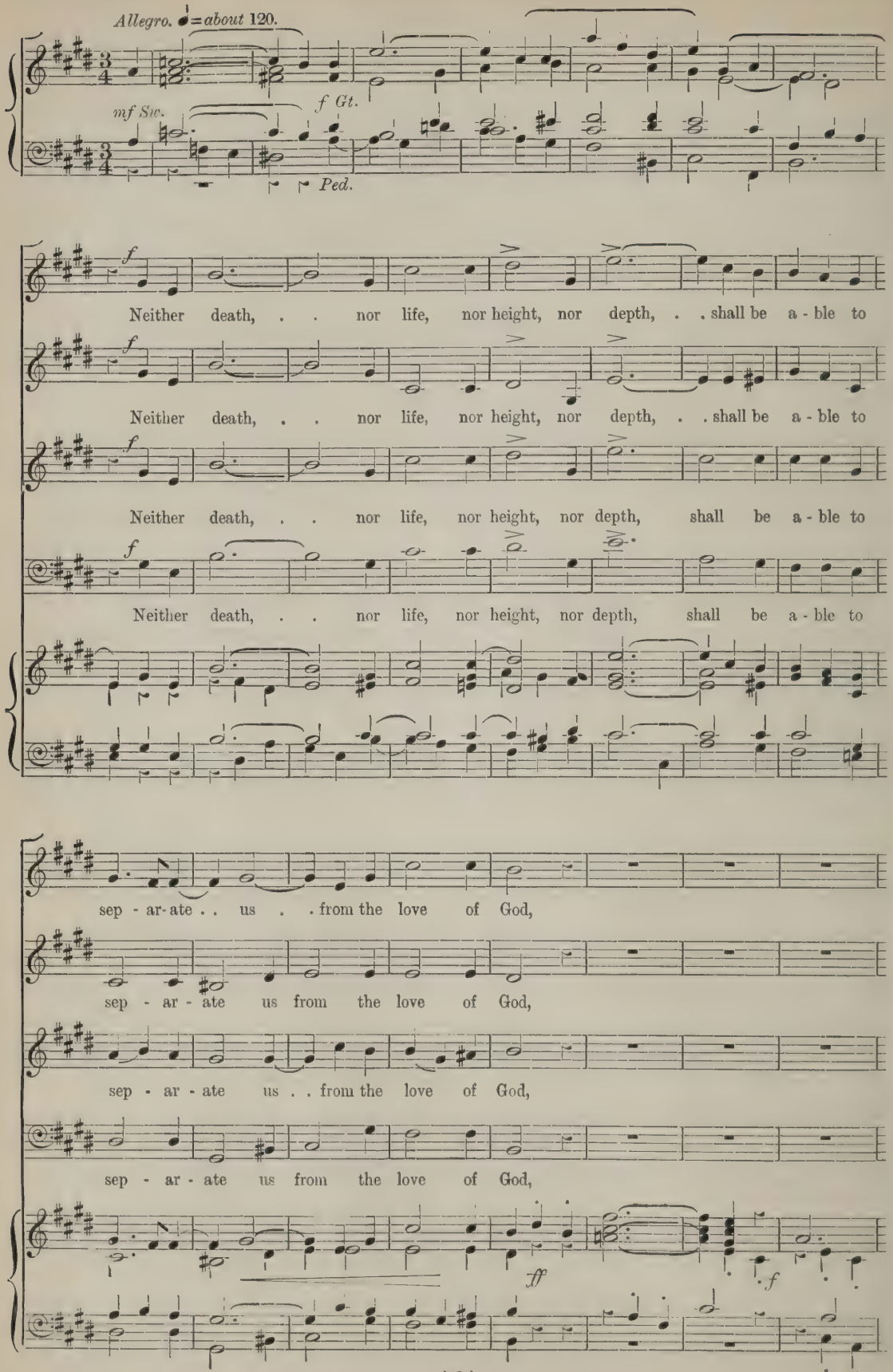

f
Al - le - lu - ia, Al - le - lu - ia,
- lu - ia, Al - le -
3
f
Al - le - lu - ia, Al - le - lu -
Al -
- lu - ia, Al -
3
- ia, Al - le - lu - ia,
- le - lu - ia, Al - le - lu - ia,
- le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
mf
f
Al - le - lu - ia, Al - le - lu - ia, Al - le -
mf
Sw.


mf
Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia,
- lu - ia,
cres.
- ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -
cres.
Al - le - lu - ia, Al - le - lu - ia, Al -
cres.
. . Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -
cres.
Al - le - lu - ia, Al - le - lu - ia, Al -
Gt. Sw. Gt. Sw. mf Gt.
Man.
poco rit. a tempo. poco rit.
- - - - le - lu - - ia, Al - - - - - - - le -
poco rit. a tempo. poco rit.
- - - - le - lu - - ia, Al - - - - - - - le -
poco rit. a tempo. poco rit.
- - - - le - lu - - ia, Al - - - - - - - le -
a tempo. poco rit.
- - - - le - lu - - ia, Al - - - - - - - le -
poco rit. f a tempo. poco rit.
Ped. Man.


a tempo.
cres.
- lu - - ia, . . Al - - - - le - lu - ia, Al - - le -
a tempo.
cres.
- lu - - ia, . . Al - - - - le - lu - ia, Al - - le -
a tempo.
cres.
- lu - - ia, . . Al - - - - le - lu - ia, Al - - le -
cres.
a tempo.
- lu - - ia, Al - - - - le - lu - ia, Al - - le -
a tempo.
cres.
Sw.
Ped.
più f
ten.
Maestoso.
- lu - ia, Al - - - - le - lu - ia. This, this is the day which the
più f
- lu - ia, Al - - - - le - lu - ia. . . This, this is the day which the
più f
- lu - ia, Al - - - - le - lu - ia. This, this is the day which the
più f
ten.
Maestoso.
Gt. più f non legato.
rall.
Lord hath made, we will re - joice, we will re - joice and be glad in it.
rall.
Lord hath made, we will re - joice, we will re-joice and be glad in . . it.
rall.
Lord hath made, we will re - joice, we will re - joice and be glad in it.
rall.
Lord hath made, we will re - joice, we will re - joice and be glad in it.
rall.

Also published in Novello's Tonic Sol-fa Series, No. 1757, price 1½*d.*

rall.
. . the right hand . . . of God. . . . . .
ff
rall.
Andante.
Full.
p
cres.
Be - lov - ed, if God so lov'd us, we . .
Be - lov - ed, if God so lov'd us, . . . we
Be - lov - ed, if God so lov'd us, we ought al -
Be - lov - ed, if God so lov'd us, we ought, we
Andante. ♩=about 50.
dim.
rall.
pp
f
. . . ought al - - so to love one an - o - - - - ther.
ought al - so to love one an - o - - - - ther.
- so, we ought al - so to love one an - o - - - - ther.
ought . . al - - so to love one an - o - - - - ther.


Allegro. ♩=about 120.
mf Sw.
f Gt.
Ped.
f
Neither death, . . nor life, nor height, nor depth, . . shall be a - ble to
Neither death, . . nor life, nor height, nor depth, . . shall be a - ble to
Neither death, . . nor life, nor height, nor depth, shall be a - ble to
Neither death, . . nor life, nor height, nor depth, shall be a - ble to
sep - ar - ate . . us . . from the love of God,
sep - ar - ate us from the love of God,
sep - ar - ate us . . from the love of God,
sep - ar - ate us from the love of God,
ff
f

p legato.
the love . . . . of God, . . . the
p legato.
the love . . . of God, . . . the
p legato.
the love . . . of God, the
p legato.
the love . . . of God, the
p
love . . . of God, which is in Christ Je - sus, Christ
love . . . of God, which is in Christ Je - sus, Christ
love . . . of God, which is in Christ Je - sus, Christ
love . . . of God, which is in Christ Je - sus, Christ
f
Je - - sus our Lord. Nei-ther death, . . . nor life, nor height, nor
f
Je - - sus our Lord. Nei-ther death, nor life, nor height, nor
f
Je - - sus our Lord. Nei-ther death, nor life, nor
f
Je - - sus our Lord. Nei-ther death, nor life, nor height, nor
f

cres.
depth, ... nor depth, ... nor height, ... shall be a -
ff
depth, nor death, nor life, life, nor depth, nor height, shall be a -
height, nor depth, nor death, nor life, nor death, ... shall be a -
depth, nor death, ... nor height, ... nor depth, shall be a -
rall.
- ble to sep - ar - ate . . us from . . . the love . . . . of
Slower.
God. . . . Al - le - lu - - - - ia, Al - le - lu - - - - - - ia.
Full.

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the same year another, called "Blindman's buff," but his most important work was the oratorio, "The representation of the soul and the body," performed in Rome soon after his death, in 1600. Each of these was represented by individuals acting on the stage, and the music was composed of solos with figured bass as accompaniment in the same way and style as Caccini. In the meantime the members of the Camerata had tried to write in this new style, but the most serious effort was the production of what is understood to be the first opera, "Dafne," libretto by the poet Rinuccini and music by Caccini and Peri. (Jacopo Peri was born in Florence in 1561 and, being of noble birth, was very intimate with Count de Vernio, in whose house the Camerata met.) The music of "Dafne" was written in the new style, following strictly all the rules laid down during the long years of discussion. The performance took place in the house of Jocopo Corsi—as Count de Vernio had at that time left Florence for Rome—the guests being only a chosen few; and Peri himself sang, accompanied on the harpsichord by Corsi. That was in 1597. The result surpassed all their expectations, and the poet Rinuccini, who had been the guiding spirit, fired with enthusiasm, decided to try a larger work and wrote a "Tragedy for Music" called "Euridice," the music of which was composed also by Peri and Caccini, and it was first performed on October 6, 1600, on the occasion of the fêtes given upon the marriage of King Henry the Fourth, of France, with Maria de Medici.

'Though the success of this opera and its new tendencies were the talk of all cultivated Italy, no other attempt was made for seven years either by Peri and Caccini or any other musician. It looked as if the reform had overstepped the point; the rules were so definite that all the music of the composers of the new style was alike, so much so that no difference could be seen between one or another. The truth is that none were geniuses, and they followed a preconceived idea, not daring to break the rules they had formulated when they essayed to revive the Greek drama. A new man brought about the desired change, Claudio Monteverde, born in Cremona about 1568, and at the time of the performance of Caccini and Peri's "Euridice" employed as viola-player at the Court of the Duke of Mantua.

'In 1607 his first opera, "Orfeo," to the libretto by Striggio, was performed before the Court.

'On August 19, 1613, he was appointed Maestro di Cappella at San Marco in Venice, where he lived the rest of his life. It was not until 1630, more than twenty years after "Orfeo" and "Ariadne," that he composed his third opera, "The rape of Proserpine," which was performed in Venice in the Palace of Girolamo Mocenigo upon the marriage of that nobleman's daughter. The success was enormous; the Venetians had never before heard such songs, choruses, dances and instrumentation.

'Up to this time all these operatic performances were given either in the palaces of the reigning princes or in noblemen's private houses; the people were completely kept out of the performances. Two artists, Ferrari (poet and musician) and Manelli (musician) had the idea of writing an opera on Monteverde's lines and performing it in a public theatre. They set to work, Ferrari writing the libretto and Manelli the music. "Andromeda" was the subject, and it was produced at the theatre of San Cassiano in Venice, in 1637, before a public audience; this was the first opera performed in public, and the result proved the turning point in the fortunes of the opera. The people were so charmed with the new spectacle that special new theatres were built for opera performances. Monteverde saw directly that this was the only path of progress for the opera and of renown for the composer, and, though no longer a young man, he worked at a new opera, "Adone," which was produced at the theatre of San Giovanni e San Paolo in 1639, which kept the stage during the autumn and the Carnival season of the ensuing year. Immediately after a new theatre was built, San Moise, and opened with his "Ariadne," followed by "Orfeo." Next year, 1641, he produced two new operas, "The marriage of Æneas with Lavinia" and "The return of Ulysses," and he finished his career the year after, 1642, with his last opera, "The crowning of Poppea," his swan-song, as in the beginning of 1643 he was no more.

'We have seen that more than three hundred years ago a new form of musical art was created under the mistaken impression of reviving Greek drama, and that its principal idea was to use music as a factor in giving more force, colour, and passion to the drama, and instead of speaking the words to have them sung; we have seen after three centuries these same principles re-established by modern composers, starting from Wagner. One may then ask: "How was it that opera during these centuries had strayed so far from the path pointed out by Monteverde and re-discovered by Wagner?" The story is a long one, and would require volumes to tell.'

The last day of the Conference was devoted to the annual general meeting of the members, at which a satisfactory report on the working of the Orphan Fund under the new management was made by Dr. W. H. Cummings. The annual banquet, held in the evening, brought the proceedings to a close.

STRATFORD-ON-AVON SCHOOL OF FOLK-DANCE AND SONG.

The attendance of sixty-five students signalized and ensured the success of this experimental winter school, directed by Mr. Cecil J. Sharp. As at the summer school, visitors came from all parts of the United Kingdom. The Retford district was again represented by Mr. T. Hercy Denman and his party. The study and practice of morris and country dances was carried on enthusiastically and indefatigably at the Council School throughout the session, with an interval that was devoted to traditional New-Year celebrations. A lecture was given by Mr. Sharp in the Picture Gallery of the Memorial Theatre on 'The meaning of the Folk-music revival' and its relation to Stratford-on-Avon. He showed to what an extent Shakespearian sentiment is imbued with the spirit of English countryside revelries, and how frequent are Shakespeare's references to traditional dances. A lecture was also given by Lady Gomme on 'Children's singing games,' of which illustrations were contributed by children of the locality.

An interesting feature of the session was the able running commentary made day by day in the columns of the *Morning Post* by a special correspondent. Among his illuminating comments were the following:

> The country dances were evidently designed for the display of picturesque evolution rather than complicated steps, and it is a notable characteristic of folk-dancing that, as beauty of design becomes more marked in the evolutions, the steps become simpler, while on the other hand where artistic groupings and changes are absent, the steps are developed to an extraordinarily high degree. On seeing the pretty and fanciful figures illustrated in the rounds and squares, no one can help recognising their suitability for drawing-room use, or wondering why they were allowed to disappear.
>
> Among the other events of the day's proceedings the practice of the sword dances was very interesting. This is a highly developed form of the morris, with exceedingly elaborate movements producing astonishing effects, as in the figure of eight, where the dancers, holding the ends of each other's swords, twist in and out among them in bewildering fashion, though every step and movement is precisely timed, and at the end produce a 'lock,' the blades being woven together in the form of a rosette. The singing games, too, were very absorbing because, apart from the charm of their simple tunes and pretty evolutions, they are full of acting, and embody a symbolism that goes to the very root of folk-lore.

A meeting of the newly-formed English Folk-dance Society was held under the chairmanship of Mr. A. D. Flower. All information as to the aims and constitution of this Society can be obtained from Miss Karpeles, 87, Westbourne Terrace, London, W.

Le Ménestrel of January 20 states that Herr Humperdinck's condition is still far from satisfactory. He has not regained consciousness, although he has had some fairly good sleep. The symptoms of paralysis still remain.

CONFERENCE ON MUSICAL EDUCATION.

A conference under the combined auspices and management of the Girls' School Music Union, the Music Teachers' Association, the Home Music Study Union, and the Union of Directors of Music in Secondary Schools for Boys, was held with much success in the handsome and commodious hall of the St. Paul's School for Girls, Hammersmith, from January 8 to 12. A reception was given on the evening of the first day, and on January 9 a lecture was given by Dr. Arthur Somervell on 'The place of music in education.' He advocated the claims of music to a larger place than it at present obtains in the educational curriculum. In the time of Elizabeth we were the most musical nation in Europe, but from that position we had descended with a rush, owing to the Puritans, to a state of musical imbecility. The Revolution completely suppressed all forms of self-expression through Art, with the exception of literature. They ought now to aim not merely at giving a musical education, but to make all education musical. All 'slums' were equally the outcome of a lack of early training in what the Greeks called *mousike*—the inner sensitiveness to the great rhythms and harmonies of life. What he hoped and longed to see, and hoped that their children would see, was an England responsive again to the beauty of natural existence—a period when slum-dwellings, whether for the rich or the poor, would be swept away, because all the community would realise that they were intolerable anachronisms.

Miss Kathleen O'Dowd, on the same morning, gave with attractive clearness and diction, an explanation of the Jaques-Dalcroze system of rhythmic gymnastics, and directed a small class through a very interesting demonstration of its elementary developments.

On the other mornings Mr. Stewart Macpherson gave two lectures on musical appreciation, with musical illustrations. He said it was mainly to the teachers that they had to look for implanting and deepening pure and healthy impressions in the child's mind. The prevalent idea of associating the word 'music' with playing the pianoforte was responsible for the neglect of the art in the majority of boys' schools, and for the meagre results obtained in girls' schools.

Mr. Field Hyde dealt in two lectures with ear-training and sight-singing. He said that the opinion sometimes expressed that ear-training was futile, was disproved by every teacher who had pursued it on right lines. Many useful and practical hints were given as to how the ear observation could be developed; and in the matter of sight-singing, plans of study on the movable do method were described.

A lecture on English Folk-song by Dr. Vaughan Williams was heard with much interest.

Another lecture that was very informing was given by Dr. J. E. Borland, whose subject was 'Old stringed and wind instruments.' It was illustrated by lantern-slides.

On the evening of January 12 there was a social gathering at which an excellent programme of chamber-music was given under the skilled and experienced direction of Miss Nellie Chaplin.

A report of the papers read appears in the February issue of the *School Music Review*.

VOICE AND SPEECH TRAINING.

The Association of Teachers of Elocution, Voice and Speech Training, held a conference upon the above subject at Bedford College, York Place, on January 15, 16 and 17, and at Portman Rooms on January 18 and 19. The reasons why the conference was thought necessary were explained by Miss Elsie Fogerty, Principal of the Association, in a weighty inaugural address. She said: 'I think it would be fair to describe the intellectual age from which we have just emerged as the age of the "written word"; a more unkind definition might be the age of "universal scribbling." It is equally true that we seem to be entering upon an age which is to be dominated by the spoken word. There lies with us the responsibility of providing that it shall not be fittingly described as the age of "universal chatter." Turn where we will, the subject of speech-training meets us. . . . We need co-operation among those qualified to teach the teachers. We need organized connection between the national life and the national standard of speech. We need a definite effort on the part of the teaching profession to place this subject where it should be educationally. It cannot remain merely in the hands of specialist teachers; but they must be qualified to render more complete assistance to those engaged in general teaching.'

Dr. Hulbert then gave an address on Intellectual Vocal and Physical Training. The second day was given up to discussion of 'The teaching of the mother tongue' with special reference to the establishment of a national theatre. Papers were read on the third day by Francis Warner on 'Training children with defect or absence of speech,' and by Dr. H. Crichton Miller on 'Stammering.' 'The relationship of speech and song' was discussed by Dr. W. Aikin, who dwelt upon the difficulty—previously remarked upon by Mr. Fuller Maitland, chairman of this session—of realising the spoken English word in song. He set out to show that the relationship between speech and song was so intimate that up to a certain point it might be said that they were identical.

On January 19 a reception was held by the Association. On January 20 teachers in Secondary Schools, Public Day Schools, &c., who were prevented by the re-opening of their schools from attending the conference, were specially invited to a meeting at which the following subjects were discussed: Speech training in Secondary Schools; Voice fatigue in teachers; School recitation; the Poetry class.

A NATIONAL SCHOOL OF MUSIC FOR WALES.

The suggestion for the establishment of a National School of Music for Wales, outlined and considered in our issue for January, was discussed on January 13 at a meeting held at the Cardiff City Hall, under the presidency of Alderman Lewis Morgan. Mr. Harry Evans said that a national institution of the kind would enable Wales to keep pace with other nations in modern musical progress. It would not, he said, interfere with the work of the University colleges; it would employ the skilled teaching of a specially-selected staff of experts and specialists; it would set up a standard examining body, and put an end to spurious concerns. Mr. D. T. Evans proposed and Mr. Thomas Evans seconded a resolution 'That this meeting is of opinion that the time has arrived when steps should be taken to establish a National School of Music in Wales, and that as a preliminary a Council should be formed to establish and control an examining committee, with power to issue certificates of merit.' Mr. W. T. Price deprecated the establishment of examining boards for the purpose of securing the necessary funds, and advocated the extension of the sphere of influence of the University colleges. Mr. Evan Owen moved and Mr. Herbert seconded an amendment 'That at an inquiry be instituted as to what steps should be taken to establish a National School of Music, and that as a preliminary step a committee be appointed to make the inquiry.' This was adopted. The original motion was abandoned, and an executive committee of forty was appointed.

London Concerts.

CHORAL CONCERTS.

'The Messiah' was performed on December 23 by the Alexandra Palace Choral Society under the direction of Mr. Allen Gill, and on January 1 by the Royal Choral Society under that of Sir Frederick Bridge. Madame Clara Butt was the contralto soloist on the latter occasion.

Madame Liza Lehmann's four new Shakespearian part-songs were sung by Mr. Smallwood Metcalfe's choir at Queen's Hall on December 18, and won an immediate success. 'When icicles hang by the wall' was encored. The choir, which was also heard in a number of madrigals, displayed continued progress. The soloists of the occasion were M. René Bohet (violinist), Madame Alice Montague, and Mr. Harry Dearth (vocalists).

The programme chosen by the Oriana Madrigal Society for their concert at Bechstein Hall on December 18 was seasonable, as it included Part V. of Bach's 'Christmas Oratorio,' a collection of Christmas carols of all nations, and some appropriate motets. Mr. C. Kennedy Scott conducted, and the singing was as usual distinguished by its refinement.

LONDON SYMPHONY ORCHESTRA.

The Timplipito carried off chief honours at the Russian concert of January 15. It is an instrument of percussion that can imitate the sound of its own name with tolerable success. The specimen used was brought from Russia, to take part in M. Ippolitov-Ivanov's Caucasian sketch, 'Dans l'Aoul,' which with his 'Cortège du Sardar' was performed under the direction of M. Safonoff. Its share was so insistent and pervading that the encore was necessary to obtain an idea of the music of the piece, which proved on examination to be pleasantly attractive. The 'Cortège' was stirring and elusively reminiscent. The remainder of the programme consisted of Tchaikovsky's 'Francesca da Rimini,' which was exceptionally well played, a delicate set of Variations for strings by Arensky, Rubinstein's fourth Pianoforte concerto, and Rimsky-Korsakoff's 'Easter Overture.' Mr. Wesley Weyman, the pianist, was prevented by indisposition from doing himself justice.

QUEEN'S HALL SYMPHONY CONCERTS.

Borodin's second Symphony, first heard in this country a few years ago, was revived by Sir Henry Wood at the Symphony concert on January 20. It is interesting rather than appealing music. Its nationalism takes a somewhat angular form, and the more forbidding elements of the subject-matter are given more attention in the development than those which convey a quiet contrast. One would have willingly heard more of the latter. The orchestral playing was less satisfactory in the Symphony than in Strauss's 'Till Eulenspiegel,' of which a reading of exceptional brilliance and executive perfection was given. M. Mischa Elman gave a glowing interpretation of Tchaikovsky's Violin concerto.

By an admirable performance of Schumann's second Symphony at Portman Rooms on December 18, the North London Orchestral Society confirmed its claim to be one of our best amateur organizations. Mr. Lennox Clayton, who had prepared a careful interpretation of the score, conducted with great ability. Miss Marjorie Hayward played Max Bruch's E minor Violin concerto.

Mr. Stewart Macpherson gave the introductory lecture at Miss Kimpton's first holiday orchestral concert for young people at Steinway Hall on January 8. Beethoven's second Symphony was excellently performed under Miss Kimpton's direction, Master Sigmund Feuermann played Paganini's Violin concerto in D, and Miss Gladys Garnault supplied songs. The second and last of this holiday series was given on January 15, when Mr. Percy Scholes was the speaker. Mendelssohn's 'Scotch' Symphony was the chief work chosen for explanation and performance. Feuermann played Beethoven's Violin concerto, and Miss Gwladys Roberts sang.

LA SOCIÉTÉ DES CONCERTS FRANÇAIS.

Under these auspices the Société des Concerts d'Autrefois were heard at Bechstein Hall, on January 17, in the performance of some of that old French music which they know and play so well. Campra's 'Ballet de l'Europe galante' and Féry-Rebel's 'Les caractères de la danse' exist, both for strings, wind and clavecin, it seems, only in the form of an MS. belonging to these players. Next to publishing them, the best thing they can do is to play them at every opportunity (unless there are better works still unheard), for they are delightful music, and earned a most decided success on this occasion. The rest of the programme, supplied by Mlle. Hélène Luquiens (vocalist), Mlle. Marguerite Delcourt (clavecin), M. Georges Taine (viole d'amore), M. Fleury (flute), was similarly attractive and too elaborate to give in detail.

La Société des Concerts d'Autrefois again appeared on the following evening at Æolian Hall, on the occasion of a Broadwood Concert. They played Sacchini's Ballet music from 'Le Cid,' a Suite by Stamitz, and a Suite by Christian Bach. M. Desmonts and Mlle. Delcourt played a viola da gamba and harpsichord Sonata by Handel, and M. Mondain and M. Nanny played pieces by Boismortier for oboe and double-bass. The exquisite execution for which this Society has gained a reputation was maintained without fail. Mr. Bertram Binyon provided artistic interpretations of songs.

The admirable London String Quartet gave a concert at Bechstein Hall on December 19, and provided London with a first hearing (which did not provoke a keen desire for a second) of M. Emanuel Moór's Pianoforte trio in C major (Op. 81). Herr Johan Wysman was the pianist in this and in Baron d'Erlanger's Quintet in C major; and the string players were assisted by Mr. James Lockyer as second viola in Mozart's G minor Quintet.

The London Trio, with Mr. Ivor James in the place of Mr. Whitehouse, who was still indisposed, gave a concert at Æolian Hall on January 8, and played Brahms's Trio in C minor, Op. 101, with admirable breadth and expressive significance. Signor Simonetti and Madame Amina Goodwin played Beethoven's 'Kreutzer' Sonata, and Madame Goodwin and Miss Wynefred Manby (vocalist) provided solos.

The String quartet written by British composers with the 'Londonderry air' as a basis, produced by the Hambourg String Quartet a few years ago, was performed by the Walenn Quartet at Æolian Hall on January 16, the movement by Mr. J. D. Davis being omitted. The remainder, by Messrs. Frank Bridge, Hamilton Harty, Eric Coates and York Bowen contains music that is clever in patches, but too diversified and casual in style to retain the interest after the novelty of the experiment has worn off. The programme also included Schumann's Quartet in A and (with Mr. Herbert Parsons) César Franck's Pianoforte quintet.

The 'Thursday twelve-o'clocks' were resumed at Æolian Hall on January 18, when Miss Mathilde Verne was joined by members of the London String Quartet in Mendelssohn's C minor Pianoforte trio, and songs were given by Mr. Theodore Byard.

Madame Harriet Solly, Miss Bertha Tressler, Miss Olive Bell and Miss Margaret Izard, collectively known as the Solly String Quartet, exercised as is their custom an ambitious and independent choice of music for their concert at Bechstein Hall on January 19. Vincent d'Indy's String quartet in E minor, Op. 45, and his earlier Pianoforte quartet in A were difficult to perform and interesting as a lesson in the development of the good and bad in modern music. Miss Antoinette Veluard was the pianist, and Miss Marguerite le Mans sang.

A new Sonata for violin and pianoforte by Mr. Arnold Bax was performed by Mr. Rowsby Woof and Mr. York Bowen on January 19, when the former gave a concert at Bechstein Hall. It had the composer's characteristic aloofness and sensitive, mystic imagination, and perhaps for that reason failed to strike a decided note; it is music of the kind that keeps much in reserve for a second hearing. The programme included a Scherzo by Mr. Woof, and Mr. Bowen's 'Miniature Suite' for pianoforte. Miss Victoria Fox sang, and Mr. B. J. Dale also took part.

RECITALS.

Mr. David Hochstein, M. Vladimir Resnikoff, and Miss Nora Duesberg, pupils of M. Sevick, gave violin recitals at Bechstein Hall on December 18, 19 and 20.

Mr. Richard Buhlig, the able and scholarly pianist, gave recitals at Steinway Hall on January 11, 16 and 22, at the third of which he introduced a Sonata in E, Op. 2, by E. W. Korngold, and played Schönberg's 'Drei Klavierstücke.'

Mr. Joseph Malkin showed himself an able violoncellist, with a style that was best when it was lyrical, at Bechstein Hall on January 13.

On the same afternoon little Stella Carol added further to her laurels with the sweetness, purity and natural refinement of her singing at the Crystal Palace.

On January 15 Miss Sara Silvers gave a vocal recital at Steinway Hall, with a comprehensive programme in which she showed a great advance in interpretative power. Miss Helen Henschel, who takes after her father as a vocalist inasmuch as she accompanies herself and interprets well, gave a recital at Bechstein Hall on January 16.

M. Sergei Tarnowsky, a newcomer, gave the first of five pianoforte recitals at Bechstein Hall on January 18, and displayed an attractive, virile style.

Suburban Concerts.

The Streatham Hill Choral Society's twenty-fifth concert was given on December 12, the programme consisting of Lloyd's 'Hero and Leander' and Dvorák's 'Spectre's Bride.' The well-balanced choir of 150 voices maintained its accustomed high standard, and took full advantage of the many opportunities for artistic and cultured singing. The soloists were Miss L. Evans-Williams, Mr. Frank Mullings, and Mr. Charles Tree, the very dramatic tenor solo work being admirably sung by Mr. Mullings. The accompaniments were well played by a full professional orchestra. Mr. Edwin J. Quance conducted.

The Bromley Choral Society, ably conducted by Mr. F. Fertel, gave, on December 13, an admirable performance of Coleridge-Taylor's trilogy, 'Scenes from the song of Hiawatha,' which attracted and greatly pleased a large audience. The chorus work was distinguished by its spirit and expressiveness. Solo parts were taken by Miss B. M. Crawford, Mr. Bertram Pearce, and Mr. Graham Smart.

An excellent performance of 'Elijah' was given at Woodside Hall on December 16 by the Finchley Musical Society, under the direction of Mr. H. J. Baggs. The principal solos were taken by Mrs. William Nollis, Mrs. A. W. Williams, Mr. George Foxon, and Mr. Charles Martin.

The Richmond Philharmonic Society gave the first concert of its twenty-second season at the Castle Assembly Rooms on December 19. The principal choral work was Barnett's 'Paradise and the Peri.' The second part comprised Beethoven's Symphony in C minor, Tchaikovsky's 'Elegy' for strings, and Wagner's overture 'Die Meistersinger.' The soloists were Miss M. Fielding, Miss V. Fielding, and Mr. George Foxon. Dr. C. E. Jolley conducted.

The Ealing Choral and Orchestral Society gave their first concert of the season on December 19, when Mascagni's 'Cavalleria Rusticana' and Elgar's 'The Black Knight' were the chief works. Dvorák's Slavonic Dances (Nos. 1 and 4) were also included. The soloists were Miss Carrie Lanceley, Miss Marion Battishill, Mr. John Bardsley, and Mr. Graham Smart. The choir and orchestra, numbering 160, were under the direction of Mr. Albert Thompson. The programme was carried out with great success. Brahms's 'Requiem' is being studied by this Society for the next concert, which takes place in March.

On January 12, the Harrow Choral Society gave Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha,' under the skilful guidance of the able conductor, Mr. F. W. Belchamber, the performance reaching a distinctly high standard. With an orchestra equal to the occasion, Mr. Belchamber obtained splendid results from his forces, the singing being noticeable for its precision and accuracy of pitch. The next work of this Society for the present season is Sullivan's 'Golden Legend.'

A fine performance of Coleridge-Taylor's 'Hiawatha' was given on January 13 by the Central Croydon Choral Society, the baton being taken for the occasion by the composer. The chief successes of the evening were the beautiful interpretation of the baritone part by Mr. Julien Henry, and the excellence of the orchestra led by Miss Frances G. Ison. The choir also did good work, showing intelligent grasp of the spirit of the music, and singing with feeling and expression. Miss Beatrice Overton and Mr. Hubert Eisdell, the remaining soloists, were received with enthusiasm by the audience, which occupied every available seat.

The Fulham and District Choral Society gave their twelfth concert at the Fulham Town Hall, when the concert version of German's 'Merrie England' was performed before a large and appreciative audience. The work was conducted by Mr. George Wilby, and the soloists were Miss Dorothy Cook Smith, Miss May Peters, Mr. Frank Webster, Mr. John Prout, and Mr. Oliver Greenwood. The efficient orchestra was led by Mr. Edgar Wilby, and Mr. C. A. Finlay acted as accompanist at the pianoforte.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The last function associated with music in Birmingham in the year 1911 was the Festival Choral Society's annual Yule-Tide performance of Handel's 'The Messiah,' given on Boxing night, at the Town Hall, before a crowded assembly, principally composed of people residing in the outlying districts of the Midlands. It is on such an occasion that one hears 'The Messiah' given on festival lines; indeed, the whole interpretation will compare favourably with the best traditions, which is saying much, if one considers that this was the fifty-sixth annual performance by our premier choral Society. Dr. Sinclair again showed himself to be a master in the handling of choral forces, conducting a really magnificent performance, every number being received with extraordinary appreciation. The voices of the choristers were of delightful timbre and evenly balanced. In the way of attack, precision, and vocal technique the utmost was realised. The principals—all of whom distinguished themselves—were Madame Le Mar, Miss Mildred Jones, Mr. William Green, and Mr. Robert Radford. The organist was Mr. C. W. Perkins. London will shortly have an opportunity of hearing the Birmingham Festival Choral Society, for on February 29 they will give a performance of Bach's monumental B minor Mass, at Queen's Hall, under Dr. Sinclair's conductorship. Among the latest local musical associations is that of the Birmingham Diocesan Organists, promoted for the purpose of friendly intercourse, for interchange of information and opinion on musical matters, the reading of papers on subjects interesting to organists by members of the association, or by experts outside the association. Its president is the Lord Bishop of Birmingham, and its vice-presidents are the Rector of the Cathedral and the Rector of Birmingham. The hon. secretary and treasurer is Mr. Franklyn Mountford.

An interesting lecture on 'Old English Music,' with musical illustrations, was given by Mr. Joseph H. Adams before the members of the Vesey Club at the Masonic Hall, Sutton Coldfield, on January 9. Referring to a manuscript said to be the work of John of Fornsett in the 13th century, in which was included the celebrated composition entitled 'Sumer is y cumin in,' Mr. Adams said this was believed to be the oldest example of part-writing in existence. He also pointed out that the oldest forms of music known included the carol and the round. Both these were illustrated by the performance of 'The boar's head carol' and 'Good-night.' The artists who gave the musical illustrations were Miss Grace Page, Miss Doris Adams, Mr. Stanley Lane, and Mr. Sydney Bowker.

The Birmingham Choral and Orchestral Association gave their two hundred and sixtieth concert in the Town Hall on January 20. Owing to the inclemency of the weather the attendance was very poor. The chief items on the programme were Joseph H. Adams's 'King Conor,' a ballad founded on an old Irish legend, set to music for baritone solo, chorus and orchestra, and Sir Edward Elgar's always welcome choral suite 'From the Bavarian Highlands.' Both works have frequently been given here, and Mr. Joseph H. Adams, who conducted, realised some pleasing effects, the honours falling to the choir. Mr. Charles Knowles, the well-known bass, was the only solo artist; he sang exceedingly well and was in excellent voice.

BOURNEMOUTH.

The Symphony Concerts held at the Winter Gardens during the past month have drawn good audiences, and the performances have reached their usual high standard of excellence. Mr. Dan Godfrey, adopting his customary impartial attitude, has presented us with works that are representative of various periods and schools, including symphonies by Xaver Scharwenka (C minor), Schumann (No. 1, in B flat), Schubert (the 'Unfinished'), César Franck (his solitary example in D minor), and Glazounow (No. 5, in B flat). Mention should also be made of the performance of the following interesting compositions: Beethoven's 'Coriolanus' Overture, Balfour Gardiner's 'Overture to a Comedy' (conducted by the composer),

P. A. Bowie's Overture, entitled 'Over the hills' (also conducted by the composer), Bruneau's 'L'attaque du moulin' suite, Svendsen's 'Norwegian Carnival,' Tchaikovsky's 'Romeo and Juliet' Overture, Mozart's 'Figaro' Overture, and Gustav von Holst's 'Somerset Rhapsody' (conducted by the composer). The concertos—to which are appended the names of the soloists—included Dvorák's Violoncello concerto (Miss May Mukle), Max Bruch's Concertstück for violin and orchestra (Miss Marian Jay), Grieg's Pianoforte concerto (Miss Maud Agnes Winter), Vieuxtemps's Violin concerto in A minor (Mr. Hans Wessely), and Beethoven's Pianoforte concerto in C minor (Mr. Ioan Lloyd-Powell). In every case the performer was the recipient of favourable commendation.

There has not been quite such a large crop of recitals as usual, but visits have been paid by Mr. Plunket Greene, Miss Leila Doubleday, Mrs. Tobias Matthay and Mrs. Farnell-Watson (the latter artist is a Bournemouth pianist), Madame Lucile Hill and Miss Janotha; and the first week of the New Year was noteworthy for the first appearance here of Anna Pavlova, the great Russian dancer, whose performances more than realised all prior expectations.

The series of University Extension Lectures, in which Mr. T. W. Surette dealt with various examples of the great symphonies, has run its appointed course, the concluding lecture having for its subject Tchaikovsky's 'Pathetic' symphony. Few of those who attended the complete series can have failed to increase their knowledge and widen their outlook concerning symphonic music, and it is to be hoped that these valuable lectures, together with the no less valuable illustrations supplied by the Municipal Orchestra, will add fresh zest to Bournemouth's appreciation of that fine musical organization which is, after all, the town's principal asset.

BRISTOL.

The Ladies' night of the Bristol Madrigal Society, held on January 11 at the Victoria Rooms, was of a successful character and, under the direction of Mr. D. W. Rootham, compositions old and new were excellently interpreted. The constitution of the choir, always commendable, was better than had been the case in some years, largely owing to the help of a number of choir-boys as trebles. Seven pieces which the Society had not previously sung in public were included in the programme. These were, Sir Hubert Parry's 'Since thou, O fondest' and 'The sea hath many,' Dr. Walford Davies's 'Weep no more,' Bateson's 'Camilla fair tripp'd o'er the plain' (revised by Pearsall), 'In pride of May' (Weelkes), 'When flow'ry meadows' (Palestrina), and 'Dainty fine bird' (Orlando Gibbons). As usual on a Ladies' night there were compositions by Pearsall, who was an early member of the Society. His spirited 'All ye that love fair freedom' and beautiful 'Light of my soul' were given, and among other contributions which specially gratified were Walmisley's 'Sweete floweres, ye were too faire!' Wilbye's 'Ladye, when I behold,' Villiers Stanford's 'Corydon, arise,' and Mendelssohn's 'Verdant spring, where art thou gone'

On January 20 there was a concert at the Victoria Rooms, given by the West Bristol Choral Society, under the direction of Mr. Charles Read. The soloists were Madame Charles Read and Mr. Libbis N. Burch. Mr. Johann W. Duys was the principal violinist. Max Bruch's 'Fair Ellen' and Coleridge-Taylor's 'Bon-Bon Suite' were nicely interpreted, and for the orchestra there were Schubert's 'Unfinished Symphony' and the overture to 'Semiramide.'

DEVON AND CORNWALL.

THE THREE TOWNS.

The holiday season has seriously diminished musical operations, but choral Societies are resuming work and before long results may be expected in various directions. The Guildhall Choir, conducted by the borough organist, Mr. H. Moreton, closed the last week of the old year by giving two performances of 'The Messiah' on December 30. The choir approached perfection in points of balance and tone-quality, and in performance certainly equalled anything they had previously done. The Misses Christine Bywater and Joan Ashley, and Messrs. Cynlais Gibbs and Joseph Farringdon, were an excellent quartet. The band was unsatisfactory both in quality and attack, though some solo effects were good. The Glee Club of Plymouth College, directed by Herr C. T. Kühne, participated largely in the annual concert on December 18, singing carols and pieces by Barnby, C. T. Kühne, Stevens, Reay and Macirone. A String quartet by Mozart was artistically played by four old boys, who were joined by others as instrumentalists in some orchestral pieces, and solos and songs completed the programme. The Catholic Philharmonic Society (band and choir of seventy performers) is only in its second year of existence, but it proved itself an artistic and capable body on December 19, in an enjoyable performance of Mozart's 'Twelfth Mass,' conducted by Mr. Albert Doyle. The choir was specially refined in tone and accurate. The late Emmanuel Choral Society has been developed into a wider combination under the name of the Mannamead Vocal Association, conducted by Mr. Reginald Waddy. With larger scope the voices have developed all their former good features, and when they sang a programme of Elizabethan madrigals, &c., on December 19, they gave unqualified pleasure by the excellence of their performance.

At the second symphony concert of the season, given by Mr. J. W. Newton at Stonehouse on December 19, the Symphony was 'From the New World.' Miss Janie Crews made a good impression by a masterly performance of the first Concerto of Liszt for pianoforte and orchestra. At a violin and pianoforte recital at Plymouth on January 18, Messrs. Percy Lowman and Harry Lake played a three-movement Sonata by Sjörgen, which had not previously been heard in Plymouth. It proved interesting, but the performers failed to make sufficient contrast in the tempi and characters of the several movements. Mr. Lake played pieces by Debussy, MacDowell, Chaminade and Liszt, and Mr. Lowman contributed the first movement of the Tchaikovsky Concerto for violin and some of the Kreisler resuscitations.

On December 19, a new organ was opened at St. Luke's Church, Devonport, by Mr. W. Lamble.

An operetta, 'Rumpelstiltskin,' was performed at Crownhill on December 19, under the stage-management of Mrs. Coryndon Matthews, the children having been trained by Mrs. Hall Parlby and Miss Vigne, with the assistance of Miss Blight and Mr. Ball (pianoforte and violin).

Through the enterprise of Messrs. Moon & Sons, Madame Clara Butt and party visited Plymouth on January 17.

At the annual meeting of the Three Towns Choral Union on January 16, Mr. R. Manley Martin was re-appointed conductor, with liberty so select his own organist, subject to the approval of the incumbents of the churches used for the festival services, which were decided to be held in July, 1912. The Rural Dean, the Rev. N. N. Lewarne, was elected president, and the financial statement was satisfactory.

DEVONSHIRE TOWNS.

Messrs. Walter L. Twining and H. E. Crocker have been appointed honorary conductors of the Torquay Musical Association, in the place of Mr. Henry T. Webb, resigned. The Isca Glee Quartet contributed to a concert at Dawlish on New-Year's Day; and an excellent concert was given at Buckfastleigh on January 3 by Miss Ruby Davy, Mrs. W. Hamlyn, Mrs. Rea, Miss de la Côte, and Messrs. C. G. Pike, Reynolds, and Edgcombe. The choir of Ashwater Church was augmented on January 4 for a good performance of the cantata 'The Nativity of Christ' (Simper).

A party of artists on tour, including M. Sapellnikoff (pianist) and Miss Gertrude Lonsdale (contralto) gave a concert at Exeter on December 15, and on January 19 Madame Clara Butt and party visited the city.

CORNISH TOWNS.

Quite a number of events took place on New-Year's Day. Germoe Male-voice Choir gave a concert at Carleen, conducted by Mr. J. Pryor; Calstock Wesleyan Choir sang the cantata 'The Light of ages,' the sixty voices being conducted by Mr. W. Bickle; in Looe Wesleyan Church a choir of fifty voices sang the cantata 'Faith,' Mr. J. Mutton

conducting; and the Praze Apollo Glee Choir, conducted by Mr. W. White, contributed to a concert at Praze.

Also on New-Year's Day an organ recital was given in Longstone (St. Mabyn) Church by Mr. Percival Perry (Stonehouse); and on January 3 a concert was given by the Goversneth (Nanpean) String Band. Messrs. Percy Lowman and Harold Lake gave violin and pianoforte recitals in Falmouth on January 9, and St. Austell on January 10, conducted by Mr. H. Oliver. Torpoint String Band gave a performance of popular pieces on January 15, and the St. Austell Orchestral Band gave a similar event on January 16. St. Austell Male Quartet contributed to a concert at Bugle on January 17, when the Primitive Methodist Choir gave miscellaneous items.

DUBLIN.

On December 18 the Dublin Orchestral Society gave the fifth and last concert for the 1912 season at the Gaiety Theatre. There was a good audience. The programme included Mozart's Symphony in E flat, Goldmark's 'Sakuntala,' a 'Berceuse' by the conductor (Dr. Esposito), and a Wagner selection.

The Royal Dublin Society Chamber Music Recitals were resumed after the Christmas holidays, on January 7, when the Wessely Quartet and Dr. Esposito provided the programme:—Mendelssohn's Op. 44, No. 2, in E minor; Brahms's violin and pianoforte Sonata, Op. 78; and Dvorák's Quintet, Op. 81. On January 14, Dr. Brodsky, Herr Carl Fuchs and Dr. Esposito played the following programme:—Mendelssohn's Trio in D minor, Brahms's Sonata in A, Op. 100, and Beethoven's Trio in B flat, Op. 97.

On January 21 the Marie Motto Quartett played Schumann, Op. 41, No. 3; Haydn, Op. 74, No. 3; and Dvorák in E flat.

On January 19 the Quinlan Opera Company concluded a successful season of four weeks at the Theatre Royal with a performance of Verdi's 'Requiem' and a miscellaneous programme. The choir of the Dublin Oratorio Society (conductor, Mr. Vincent O'Brien) assisted the choir of the company in the 'Requiem,' which was conducted by Mr. Tullio Voghera. The soloists were Miss Agnes Nicholls, Miss Edna Thornton, Mr. John Coates, and Mr. Hinckley—Miss Nicholls's singing was the outstanding feature of the performance. 'The Valkyrie,' done for the first time in Dublin, proved a strong attraction and brought large audiences on the three occasions on which it was performed. Mr. Robert Parker was an extremely fine Wotan, and Miss Edna Thornton made a great success as Fricka.

The Sunday Concerts were resumed on January 21, when Dr. Esposito conducted Haydn's Symphony in D. Mr. Gerald Murphy (tenor) and Mr. Clyde Twelvetrees ('cello) were the soloists.

EDINBURGH.

At the seventh of Messrs. Paterson's orchestral concerts, given in the McEwan Hall on December 26, Madame Kirkby Lunn was the vocalist, and delighted the audience with her superb singing of Mozart's 'Non più di Fiori,' from 'La Clemanza di Tito.' The orchestral numbers included the 'Tannhäuser' overture and Schumann's Symphony No. 4, in D minor.

The special feature of interest at the eighth concert, on January 8, was the first appearance in Edinburgh of M. Paul Kochanski, a young Russian violinist, who created a very favourable impression by his performance of the solo part in Tchaikovsky's Concerto in D major. He possesses a splendid technical equipment, produces a tone of exceptional beauty and power, and with a few more years of experience should take a high place in the rank of living violinists. The orchestral works comprised Haydn's Symphony in C, Strauss's tone-poem 'Don Juan,' and Dvorák's 'In der Natur.'

At the Queen's Hall, on December 18, Mr. James Sneddon gave an interesting lecture on 'Rare old Scottish songs.' The lecturer dealt with love songs, domestic songs, and romantic and incidental songs. Examples of the individual types were admirably sung by Mr. Sneddon and Miss Maie Thom.

Before a crowded audience, Mr. Moonie's Choir gave their annual performance of the 'Messiah' in the McEwan Hall on December 23. The soloists were Miss Norman M. Snowball, Miss Nina Horsburgh, Mr. W. H. Oldham, and Mr. Robert Burnett. Mr. Winram's string orchestra, with Mr. J. Curle at the organ, provided the accompaniments.

The Royal Choral Union (conductor, Mr. T. H. Collinson) gave their forty-ninth annual performance of the 'Messiah' in the Music Hall on January 1, with the following soloists: Madame Mary Conly, Miss Alice Lakin, Mr. Alfred Heather, and Mr. Charles Knowles. Mr. James Winram led the orchestra, and Mr. Gavin Godfrey presided at the organ. An excellent performance of the 'Messiah' was also given by the Leith Choral Society (conductor, Mr. W. S. Abbott) in the Assembly Rooms, Leith, on December 27.

GLASGOW.

Under Mr. J. M. Diack the Bach Choir sang an abridged form of the 'Christmas Oratorio' in St. Mary's Cathedral on December 18. The notable features of the performance were the Choir's intelligent phrasing in the choral numbers, the reverent rendering of the Narrator's part, and the remarkably artistic playing of the organ accompaniment by Mr. G. T. Pattman, the organist of St. Mary's Cathedral. At the sixth classical concert on December 19 the Choral Union gave 'Elijah,' under the direction of Mr. Henri Verbrugghen. As a choral performance the work lost somewhat in dignity by reason of some unusual, and one might say unwarrantable, changes of tempo, but both choir and orchestra responded well to the conductor's demands. The solo vocalists were Madame Mary Conly, Misses Jenny Young and Doris Woodall, and Messrs. Maurice D'Oisly and Frederic Austin. Of these Miss Woodall's performance of the contralto music merits special praise. Mr. A. M. Henderson acted as organist.

Mr. Verbrugghen's excellent playing of the solo part in Bach's Concerto for violin and strings in A minor, and Madame Kirkby Lunn's dramatic rendering of Saint-Saëns's ballad, 'La fiancée du timbalier,' were the notable features of the seventh classical concert on December 26. Christmas Eve falling on a Sunday may possibly account for the unusual musical activity in the churches. In any case there were few churches in which more or less elaborate 'services of praise' were not given, the music performed ranging from Christmas carols to fairly complete 'Messiah' selections. According to time-honoured custom, the Choral Union gave the 'Messiah' on New Year's Day, and repeated the performance to a 'popular' audience on January 11. What has been said regarding Mr. Verbrugghen's reading of 'Elijah' applies, but in a less degree, to the 'Messiah.'

The ninth classical concert on January 2 brought to a first hearing here a highly-attractive orchestral arrangement of Russian folk-songs by Liadoff. In this and in the 'Eroica' Symphony the Scottish Orchestra played magnificently. Madame Donalda made an excellent appearance as solo vocalist. A special interest attaches to the tenth classical concert on January 9, as witnessing the first appearance in this country of Mr. Paul Kochanski, a young Russian violinist of remarkable gifts, whose playing of Tchaikovsky's Violin concerto in D evoked great enthusiasm. Mr. Kochanski's second appearance at the Saturday Popular Concert on January 13 brought together one of the largest audiences this season. Another stranger, in the person of Mr. Alfred Hoehn, appeared at the eleventh concert on January 16. Mr. Hoehn, who won the Rubinstein Prize in Rome in 1910, possesses a technical equipment of the highest order, and this was exemplified especially in the solo part of Rubinstein's Pianoforte concerto No. 4, in D minor. The programme also included Mendelssohn's 'Italian' Symphony, and a novelty, viz., the Introduction and Wedding-march from Rimsky-Korsakov's opera, 'The golden cock.'

On January 12 Pollokshields Philharmonic Society gave a highly praiseworthy performance of Elgar's 'Caractacus.' The choruses were sung with vigour and freshness, and the whole interpretation of the work reflects the greatest credit on the conductor, Mr. John Cullen, who, with sincere and general regret, now severs his twenty years' connection with the Society. The solo music was in the safe hands of

Miss Ada Forrest and Messrs. Maurice D'Oisly, Herbert Brown, and Robert Charlesworth, and the accompaniments were played by the Scottish Orchestra.

Among other events of the month were a successful recital by Madame Curzon-Watt, a gifted local pianist, and the Western Amateur Orchestral Society's concert under Mr. John Mactaggart.

LIVERPOOL AND DISTRICT.

A lengthy selection from Berlioz's 'L'Enfance du Christ' was performed by the Philharmonic Society at their Christmas concert on December 19, when it appeared that time has removed a good deal of the freshness of the work, of which the composer wrote that all the press chanted Hosannas in every key when it was first heard, sixty years ago. The performance in question carried no conviction, nor did it impart any special sense of the naive mysticism of the work. It was a performance in which the honours fell to the instrumentalists rather than to the vocal soloists or the choir. The chief impression was made by the exquisite playing of the quaint Serenade for harp and two flutes by Messrs. Collier, Needham and Redfern. After the interval Mr. Frederic Cliffe's 'Ode to the North-east Wind' came as a welcome tonic. A spirited performance was given of this picturesque choral work. Dr. Walford Davies's 'Solemn Melody' for orchestra and organ (Mr. Branscombe) also made a favourable impression. The soloists included Miss Emily Breare, Mr. Gervase Elwes, Mr. Ivor Foster, and Mr. Harry Dearth. Sir Frederic Cowen conducted.

The programme of the seventh Philharmonic Concert on January 9 was mainly devoted to Sir Edward Elgar's music, represented by his first Symphony in A flat, Op. 55, and the Violin concerto, Op. 61, in which Mr. Kreisler played the solo at this third performance of the work in Liverpool and the first at these concerts. It is not necessary, or indeed possible, to say anything new with regard to either the Concerto or the Symphony, except to record the consciousness of added pleasure which each successive performance gives. In the Symphony especially there is a grandness of manner, a sustained energy of invention, and a melodic inspiration only to be found in music which reaches to the greatest heights. Conducted by Mr. Landon Ronald, the symphony did not fail in any particular of its beauty and solace. The same may be said of Mr. Kreisler's performance of the Concerto, to him a familiar task. His vision of the inner meaning of the music has the perception of the true artist interpreted by the skill of the virtuoso. The remaining items of an interesting programme were somewhat overshadowed by the Elgar music, with one notable exception, Sir Hubert Parry's masterly choral ode, 'Blest pair of Sirens,' of which a worthy performance was given. An unrehearsed incident of the Concerto was the rapid exchange of instruments made between the soloist and Mr. Rawdon Briggs, leader of the orchestra, owing to a string breaking on the solo violin.

Handel's 'Messiah' was sung by the Liverpool Choral Society (formerly known as the Methodist Choral Union) on December 26, under the direction of Mr. Percival Ingram, with Miss Gertrude Blomfield, Miss Miriam Scarborough, Mr. John Booth, and Mr. Hamilton Harris as vocal principals. Mr. Ingram may be commended—with, perhaps, some reservations,—for his adherence to conventional readings of the choruses. The female voices are not only numerically stronger than the tenors and basses, but excel in freshness and vigour of tone. Apart from this disparity, the singing of the familiar music was intelligent and generally creditable.

Another 'Messiah' performance deserving note was given by the Port Sunlight Philharmonic Society in the spacious auditorium at Port Sunlight on December 21, conducted by Mr. F. H. Seddon, the musical director for Messrs. Lever's great works. A band and choir of 350 was made up by the help of contingents from leading local choral societies, and the singing was marked by a degree of precision and also expression very commendable in singers not regularly rehearsing together. The soloists were Miss Violet M. Brown (a very young soprano), Miss Eva Sparkes, and Messrs. T. Barlow and Arthur Weber. A novelty at a 'Messiah' performance was the speech in humorous vein made by Sir W. H. Lever during the interval.

At the annual concert of the Claughton and Oxton Choral Society in the Claughton Music Hall, Birkenhead, Elgar's 'Coronation Ode' was excellently sung under Dr. Reynolds's direction, with Miss Sara Silcock and Mr. S. Mann as solo vocalists. A small orchestra, with Miss Darbyshire (pianoforte), and Mr. R. E. Parker (organ), provided efficient accompaniments. The singing of Dr. Reynolds's 'prize' anthem, 'For all the Saints,' composed for the recent Festival of the Liverpool Church Choir Association, was also an interesting and successful item of the programme.

The sixth musical evening of the Rodewald Concert Club was held on January 15, when two prominent young local musicians, Mr. Douglas Miller (pianoforte) and Mr. Vivian Burrows (violin), collaborated in a performance of the 'Kreutzer' Sonata. Mr. Miller, who is a pupil of Godowsky, introduced three interesting novelties in his pianoforte solos, viz., 'Dimanche de Paques' (Rhené-Baton), 'Aus meinem Tagebuch,' No. 4 (Max Reger), and Prelude, Op. 23, No. 5 (Rachmaninoff). Tenor songs, accompanied by Dr. James Lyon, were agreeably sung by Mr. Lloyd Moore. There was an unusually large attendance of members and friends.

A feature of the Christmas season was the unmistakable success of the performances in the New Repertory Theatre of Judge Parry's musical play for children, 'Katawampus' with incidental music by Norman Hayes, who makes effective use of old English melodies.

The Moody-Manners Opera Company paid a week's visit to the Birkenhead Theatre Royal, commencing January 15, during which this excellent combination presented a series of familiar operas in English. The occasion was notable as being the first time such a large and well-equipped opera company has appeared in Birkenhead.

Subscribers to and guarantors of the scheme for the forthcoming operatic Festival of six nights and one matinée, commencing March 11, in the Shakespeare Theatre, Liverpool have been informed that Mr. Ernst Denhof has arranged with Mr. Michael Balling to conduct the performances of the Wagner operas and Gluck's 'Orpheus.' Richard Strauss's 'Elektra' will be conducted by Hofkapellmeister F. Cortolezis, of the Munich Royal Court Opera House.

MANCHESTER AND DISTRICT.

Whilst the second half of the Hallé series bids fair to equal, and possibly surpass, the earlier portion in sustained interest, there is no gainsaying the fact that opera will give the spring musical season its greatest distinction. Messrs. Denhof and Quinlan report favourably upon the financial results of their respective ventures during 1911. Thus emboldened, the former promises 'Elektra,' 'Die Meistersinger,' 'Tristan und Isolde,' 'Flying Dutchman,' and Gluck's 'Orpheus'; and the Quinlan season next autumn will include 'Louise,' 'Boris Godounov' by Moussorgsky, and Offenbach's 'La belle Hélène,' in addition to more established favourites. This revival of operatic enterprise, coupled with the present movement for theatre-building, is a tolerably safe indication that the day is not distant when opera will be established permanently in our midst. Just as there was potentially a serious theatre-going public when Miss Horniman started her Repertory Company here—a public which in its turn became propagandist—so I believe will our opera-going public come into existence. The young Manchester Musical Society might do much worse than establish an Opera-goers' Club, somewhat on the lines of the Playgoers' Club (in Manchester mustering 700 members), which has done so much to focus the aims and ideals of lovers of the serious drama.

All will regret the enforced absence of Madame Agnes Nicholls from the coming series of Wagnerian dramas, but this will allow us to become acquainted with the stagecraft of Miss Perceval Allen. Madame Marie Brema, too, will be warmly welcomed in 'Elektra'; the two conductors alone are sufficient guarantee in themselves for the excellence of the performances.

Last month I omitted mention of the performance by the Manchester Nonconformist Choir Union, under Mr. Granville Humphreys, of portions of Bach's 'Christmas Oratorio,'

sung by a small choir of approximately fifty voices to pianoforte accompaniment. After the Christmas recess, music did not get into really full swing again until the middle of January.

Probably no programme yet given by Mr. Simon Speelman at the Saturday 'Proms' has presented so many points of freshness as the opening one of the year on January 6. It included Strauss's early Violin concerto and an Adagio by Sinding, played by Mr. Arthur Catterall; the Aubades of Lalo; a rarely-heard Tchaikovsky song given by Miss Marion Beeley—a Manchester contralto who recently sang Erda's music in the Ring dramas under Schalk at Covent Garden—and the concert closed with Boieldieu's overture 'La dame Blanche,' which does not appear to have been played in Manchester since the first year of the Hallé concerts, now fifty-four years ago!

At the concert on January 11, Madame Clara Butt, Mr. Kennerley Rumford and Miss Tina Lerner supplied the programme. More finished pianoforte-playing than Miss Lerner's has not been heard in Manchester for a long time. At a Brodsky Quartet concert about the same period she played with fine nobility in the great Tchaikovsky A minor Trio; altogether her art in its numerous aspects is worthy to stand beside that of the best lady-pianists in the last twenty years. Mr. Joseph Malkin, of Berlin, also played 'cello solos.

Mr. Landon Ronald's programme at the twelfth Hallé concert had abundant interest for the taste of practically every phase of music-lovers, except Wagnerians. Willy Hess introduced Max Bruch's latest Violin Concertstück, and Gustav von Holst's 'Somerset Rhapsody' gave unaffected delight to the great majority of the audience. Mr. Landon Ronald scored his great triumphs in Tchaikovsky's third Suite (Op. 55) and Strauss's 'Don Juan.' For real eloquence and virility of conception his reading of the latter work has not been surpassed in Manchester.

The first performance of Bantock's 'Atalanta in Calydon' occurred too late to be dealt with in this issue; three rehearsals weekly have been the orders for the choir so far this year, the composer taking charge in the final week.

The Gentlemen's Concert, on January 15, enabled the Manchester public to realise, probably for the first time, the real significance and greatness of the work being done amongst the girls of Ancoats by Miss Say Ashworth. Ten years ago she started with absolutely raw material; perseverance and a constant pursuit of the highest ideals have enabled her to raise a choir which on this occasion was well worthy of association with Sir Henry Wood, and of the honour of giving 'for the first time in Manchester' a performance of Debussy's 'Blessed Damozel.' There is food for much thought in this juxtaposition of Lancashire mill-girls, Dante G. Rossetti's 'Blessed Damozel' and Debussy's elusive music. What was the power that enabled these comparatively untutored girls to give us the very quintessence of such subtle music? Why should they succeed where more cultured folk entirely miss their way? Sir Henry Wood assured the present writer that it was the most beautiful performance in its absolute truth and rightness that he had yet conducted. Miss Ada Forrest took the principal solo part with much distinction, that of the Narrator being sung by Miss Myra Dixon (like the choir, also a product of the competitive festival movement) with great beauty of tone. Some choral works by Berlioz, Brahms and Elgar were also heard.

A varied and interesting programme was given at the Musical Society's meeting on January 12. A quartet consisting of Mr. Felix Berlyn and the three brothers Cingarelli gave an interesting new work by Scontrino, a professor of theory at the Academy of Music in Florence. Later they were joined by Mr. Mudie in Dvorák's Quintet. Vocal relief was found in songs performed by Mr. Hamilton Harris, and a couple of new part-songs by Mr. Mudie sung by a small choir.

Mr. Herbert Whittaker appears to be quietly and effectually changing the character of the soloists' work at the concerts of the Manchester Vocal Society, in much the same manner as he did in the choral work. At the concert on January 17 there was scarcely one item of insignificant artistic worth. The main choral items were drawn from Bach, Parry, Elgar, and Bantock.

The Tuesday 'lunch hour' organ recitals at the Cathedral still draw big crowds of business men, who can be 'On 'Change' two minutes after leaving the recital. Sir Walter Parratt came on January 16, his programme consisting mainly of organ arrangements of music composed for either orchestra or other instruments, but at least three items were bona-fide organ music.

NEWCASTLE AND DISTRICT.

'King Olaf' was performed by the Tynemouth Amateur Vocal Society on December 13, with Miss Ada Forrest, Mr. Joseph Reed and Mr. G. Parker as soloists. Mr. M. Fairs conducted, and there was a full orchestra. The Philharmonic Orchestra showed a distinct advance at their concert on December 14, and made a good impression with an ambitious programme. Glazounow's sixth Symphony, tuneful, vigorous, clever, interesting, but not great music, and William Wallace's beautiful and spiritual symphonic poem, 'The Passing of Beatrice,' were the novelties. Mozart's 'Haffner' Serenade, Beethoven's 'Leonora' No. 3, Smetana's 'Bartered Bride' Overtures, and Sibelius's 'Finlandia' completed the programme. Mr. E. L. Bainton conducted with skill.

On Friday, January 19, the Société des Concerts d'Autrefois visited the Classical Concert Society and gave a programme of old-time music. Campra, Couperin, Boismortier, Rameau, Rousseau, Handel, Marcello, Sacchine, and J. C. Bach were laid under contribution, and very delightful proved some of the old French ballet music of the earlier writers. A number of songs were sung with splendid vivacity and typically French abandon by Mlle. Luquiens.

The Carl Rosa Opera Company paid a fortnight's visit to the Tyne Theatre, beginning on January 15, and performed mostly time-honoured works, with Goldmark's 'The Queen of Sheba' as a quasi-novelty.

NORWICH AND DISTRICT.

The first concert of the season of the Norwich Philharmonic Society, under the conductorship of Dr. Bates, was held at St. Andrew's Hall, on Thursday, December 21, when Mozart's Symphony No. 35, in D minor, and Sir Edward Elgar's 'King Olaf' were given. The principals engaged were Miss Ada Forrest, Mr. Harold Wilde, and Mr. Campbell McInnes. The choir consisted of the Norwich Choral Society. The concert was very largely attended, and excellent interpretations were given.

The Saturday Popular Concerts, under the direction of Dr. Bunnett, had a successful autumn season, and the first concert of the New Year was held at St. Andrew's Hall on January 6, when Miss Kate Rooney and Mr. Knyvett Wilson were the vocalists. Mrs. W. Waters gave some excellent recitations. The attendance was very satisfactory.

NOTTINGHAM AND DISTRICT.

A highly interesting ecture was given at the University College on December 21, on the 'Musical poems of Browning,' by Mr. T. Henderson. Illustrations were provided, and formed a principal feature. Miss Cantelo played pianoforte solos, including a Sonata in A major by Galluppi, and, assisted by Miss Baxter and Miss Vowles, a Trio in E minor by Avison. The college choir were responsible for the choral numbers, including Byrd's 'Non Nobis,' Palestrina's 'I will give thanks,' and Mendelssohn's 'The nations now are the Lord's.' Miss Doris Jones recited 'A Toccata of Galuppi's' (Browning).

On Boxing-day the usual performance of 'The Messiah' was given by the Nottingham Sacred Harmonic Society. The solos were undertaken by Miss Gladys Honey, Miss Maude Wright, Mr. Gwynne Davies and Mr. Watkin Mills. Mr. F. Wyatt rendered valuable service at the organ, and Mr. Mark Hemingway was solo-trumpet.

Despite the weather many gathered to hear Miss Bisiaux's concert on January 16, when she selected works by Kreisler,

Bach and Cyril Scott. She was ably supported by Mr. Marsh Hopewell, whose pianoforte solos included works by Chopin, Liszt and MacDowell.

The last of the Lecture Concerts at the University College took place on January 18, when the subject was Dvorák. Mr. Allen Gill gave a short sketch of his life and works; and emphasised his remarks by a very interesting programme. Miss Carrie Tubb sang four folk-songs, and the 'Gipsy songs' in a most charming style. With Mr. Bernard Johnson at the pianoforte, Mr. Mountney (violin), and Mr. Edwin Thorpe ('cello), a fine performance of the Adagio and Finale from the Pianoforte trio was given; and the whole of the Pianoforte quintet was also given, with Miss Una Truman (2nd violin) and Mrs. Marshall (viola). The artistic result was encouraging in the highest degree, and it was a pleasure to hear that these players intend to be heard together in chamber music in future seasons. As the city has no opportunity to hear such music since Miss Cantelo gave up her concerts, this news was very welcome.

YORKSHIRE.

In this part of the world it is the custom to indulge at Christmas in a surfeit of 'Messiah,' and then to turn to a season of pantomime by way of a corrective. The result is that all serious music is at a discount, and there is very little that deserves a chronicle. The most interesting event that has occurred so far has been a concert of the Leeds Quartet on January 10, at which a work was given by a composer who it is said had not previously appeared on any English programme. This was a String quartet by Riccardo Pick-Mangiagalli, an Italian musician born in 1882, who studied at Milan, and has settled down in that Mecca of composers, Vienna. This Quartet in G minor is his eighteenth work, and it shows a thorough musicianship, being admirably suited to the instruments for which it is designed, and finished in workmanship. The ideas, too, are spontaneous and pleasant, and the attitude of the composer is on the whole towards the pictorial aspect of art, more especially as regards the first movement, styled 'Nocturne,' which is nearly as long as the other two movements put together. It has great charm of mood and an atmosphere as vague and poetical as that of a moonlight night. The next movement, an 'Arietta,' is unambitious, genial, and refined, while the 'Epilogue,' which ends the work, is full of fiery energy. It is varied by references to the preceding movements, which are so altered in character that, though recognisable, they are in harmony with their brighter surroundings. The Quartet made a distinct impression, and was very sympathetically played by Mr. Cohen, Mr. Thorpe, Miss Simms, and Mr. Hemingway. With Mr. Herbert Johnson as pianist, two other highly interesting modern works were introduced, Smetana's free and brilliant Trio in A minor (Op. 15), and Dohnányi's Quintet in C minor, a remarkable 'Op. 1' in its finished style. At the Leeds Musical Evening on January 16, Sir Frederick Bridge lectured on Milton's 'Comus,' and with the help of a little string orchestra, a choir of ladies, and three young ladies as soloists, all from the Messrs. Haddock's College of Music, gave the music which he has collected and edited for the Masque—the original songs by Henry Lawes, the 'overture' and dances by old English composers: Bull, Byrd, Farnaby, Jenkins, and William Lawes. It was a very interesting exposition of old-world music, and was enlivened by the intimate and genial manner of the lecturer. On the following evening Mr. Edward Elliott, a Leeds violinist, gave a chamber concert at which several compositions new to Leeds were produced: a Serenade of a studiously old-fashioned type for flute, violin and viola by Max Reger, Debussy's first Rhapsody for clarinet and pianoforte, and a brilliant and interesting Suite by York Bowen for flute and pianoforte.

The Bradford subscription concert on January 12 consisted of a vocal recital by Miss Agnes Nicholls and Mr. Campbell McInnes, with violin solos by Mr. Achille Rivarde, who played Bach's 'Chaconne' in finished and artistic style. The songs included some very old ones, notably a number translated from 'Lute Tablature' by Mr. Frederick Keel, and a series of songs from Graham Peel's 'Country Lover' cycle, while Strauss's 'Wiegenlied,' most charming in itself, served also to display the consummate art of Miss Nicholls, and of Mr. Hamilton Harty at the pianoforte. On January 15, the first of a second series of free chamber concerts, seven in number, which have been organized by Mr. S. Midgley, and financed by a few wealthy music-lovers in the town, took place. With the aid of Miss Ada Sharp as violinist, and Mr. Drake as violoncellist, good performances were given of Pianoforte trios by Beethoven (D, Op. 70, No. 1), Schumann (D minor, Op. 63), and three movements from Hiller's Serenade trio (Op. 186). Mr. Charlesworth George was the vocalist, and sang most sympathetically songs by Schubert, Brahms, Sibelius, and others.

The Huddersfield subscription concert on January 9 was given up to Madame Clara Butt's concert party, which included Mr. Kennerley Rumford, Mr. Frank Merrick as pianist (whose variations on a Somerset song were very charming), and Mr. Charles Barré as violinist. The programme was of more interest than is usual at these miscellaneous concerts.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The University concert given on December 12 was as usual distinguished in quality, and highly creditably carried out. Stanford's 'The Witch,' Elgar's 'As torrents in summer,' and Colin Taylor's 'The three ships' were in the choral programme; Elgar's fourth 'Pomp and Circumstance' march, Rachmaninoff's 'Prelude,' and Mendelssohn's 'Ruy Blas' overture were among the orchestral items. Solos were given by Miss Amy V. Burnett. Professor Sanford Terry conducted.

ABERFELDY.—Sullivan's Festival Te Deum was well performed on December 29 by the Choral Society of forty voices, conducted by Mr. W. H. Stocks. A small orchestra supplied the accompaniments. Some unaccompanied part-songs and Grieg's 'At the cloister gate,' for ladies' voices, were also in the programme.

CAIRO.—At a concert given on December 19 at the Continental Hotel, Mr. B. Walton O'Donnell played his own 'Slumber song.'——On December 27, Mr. F. Kitchener and Mr. O'Donnell gave an organ and violoncello recital at St. Mary's Church. The programme included Karg-Elert's 'Harmonies du soir,' and Boëllmann's 'Variations symphoniques.'——On January 4, at a concert given at Shepherd's Hotel, Mr. Kitchener played Chopin's third Ballade and a Barcarolle of his own composition.

DOVER.—The Dover Choral Union recently gave a performance of German's 'Merrie England,' in the Town Hall, the soloists being Miss Beatrice Hughes-Pope, Miss Effie Martin, Mr. Joseph Boddy and Mr. Jackson-Potter. Mr. R. B. Freeman was the principal violinist, and Mr. Sydney R. Taylor presided at the organ. Mr. H. J. Taylor conducted.——On December 12, Spohr's 'Last Judgment' was sung in St. Mary's Parish Church, Dover, under the conductorship of Mr. H. J. Taylor. The choir was assisted by members of the Choral Union, and the band of strings, brass and drums consisted of contingents from the Amateur Orchestral Society and the R.A. band. The soloists were Miss Daisy Boyton, Mr. J. W. Yarrow, Mr. George de Orfe, and Mr. E. W. Barclay. Mr. Leonard S. Taylor presided at the organ.——'Christmas in the olden time,' although it has now been performed in Dover annually for the past eight or nine years, again attracted an audience which filled every part of the Town Hall on December 20. The work had been compiled and adapted by Mr. H. J. Taylor, and by its seasonableness, in particular, has become one of the features of Christmastide festivities.

EASTBOURNE.—Mr. B. Luard-Selby's clever cantata 'The Fakenham Ghost' certainly took the fancy of all

who were present, as performers or listeners, at the annual concert of the Eastbourne College on December 18. The choir sang the cantata with appropriate spirit under the direction of Mr. F. Gillett, and also gave expressive interpretations of glees and madrigals. Solos and orchestral music completed the programme.

Hong-Kong.—Excellent work is being done here by Mr. Denman Fuller, who is organist at the cathedral (St. John's). On December 8 the Philharmonic Society gave an interesting choral and orchestral concert at St. George's Hall under Mr. Fuller's direction. Bishop's 'The chough and crow,' Betjemann's 'The song of the Western men,' Booth's madrigal 'To flowers,' Callcott's 'Love wakes and weeps,' a Gigue by German, and the Barcarolle from Offenbach's 'Tales of Hoffmann,' were in the programme. Choir and orchestra together numbered between sixty and seventy performers.

Huntingdon.—Dvorák's 'The spectre's bride' was performed in impressive and dramatic style by the Huntingdon and Godmanchester Choral Society at the Corn Exchange on December 13, under the able direction of Mr. Frank Clark. A highly-efficient orchestra gave brilliant effect to the score, and the solo work of Madame Anna Shergold and Mr. Hughes-Macklin was on a similar level.

Invercargill (N.Z.).—The Musical Union gave a concert on October 27 with a miscellaneous programme, in which male-voice part-songs and light orchestral selections provided the chief interest. Songs were given by Miss Rena Te Au and Mr. J. B. Struthers. The choir was that of the First Church, conducted by Mr. W. Quinn. Mr. Charles Grey conducted the orchestra.

Johannesburg.—On November 30 Mrs. Deane gave the first pianoforte recital by an English player in the Transvaal. The programme was long and comprehensive and was enthusiastically received.

Northampton.—A difficult programme, consisting of Dvorák's 'The spectre's bride' and Parry's 'Pied piper of Hamelin,' was chosen by the Musical Society for their concert on December 14, and under the inspiring guidance of Mr. C. J. King it was carried out to complete success. The exacting and widely different expressive demands made by the two works were met with admirable adaptability. An orchestra gave good support, and good solo work was done by Miss Gladys Moger, Mr. Henry Turnpenney and Mr. Herbert Hegner.

Perth.—The first oratorio performance in the fine City Hall, recently erected in Perth, took place on December 18 last, when the Musical Society gave 'Elijah' before a large and appreciative audience. With Miss Bessie Jones, Miss Phyllis Graves, Miss Myra Dixon, Mr. John Harrison, and Mr. Robert Radford as soloists, a large and experienced choir, and an adequate orchestra, the Society secured a memorable performance of the work. The occasion also marked the twenty-fifth year of Mr. Frank Graves's conductorship of the Society.

Ripon.—An excellent selection was made by the Ripon Choral Society for their most recent concert. Excerpts from Wagner's 'Die Meistersinger' made up the first part and Elgar's 'King Olaf' the second. Admirable work was done by the choir and the solo-singing, in the hands of Miss Nellie Judson, Mr. Samuel Mann and Mr. Frank Mullings, was efficient. Mr. C. H. Moody conducted.

Solihull.—Mendelssohn's 'Loreley' was given at the Public Hall on December 19 by the Musical Society, under the direction of Mr. S. Lindsay Kearne, who also appeared in the capacity of composer. His concert-overture, 'From Fairy-land,' proved highly popular. The soloists of the concert were Mrs. T. Cross (vocalist), Miss Phyllis Pegg (pianist), and Mrs. Horace Wilson (violinist). The programme also included part-songs, and German's 'Gipsy Suite' for orchestra.

Strathaven (Lanarkshire).—'The Laird of Heather Hall,' an opera written and composed by Dr. Robert Machardy, was performed here on December 19 and received with great enthusiasm by a large audience. Considerable use is made of national airs and instruments in the score.

Swansea.—The Church Choral Society gave an excellent performance of Sir A. C. Mackenzie's 'The Rose of Sharon' on January 18, under the direction of Mr. T. D. Jones. The picturesque melodious music, with its grateful work for the choir, earned the appreciation of all who were present, and the choral singing was on a high level. Solo parts were taken by Miss Emily Breare, Miss Violet Elliott, Mr. John Bardsley and Mr. Robert Burnett. Mr. Louis Torr was the organist. An orchestra of forty was led by Mr. Walter Whitaker.

Tientsin.—'The Messiah' was performed here for the first time on December 22, by the combined choirs of two churches, under the direction of Mr. A. M. Cockell. The choral singing was of good quality, and every circumstance reflected credit upon the conductor and his fellow-organizers of the event. Solo parts were taken by Mrs. von Hanneken, Mrs. Rees, Mrs. Tolliday, Mrs. Pegge, Mr. E. L. Cockell and Mr. H. E. Muriel. The organist was Mr. H. G. Riches.

Troon (N.B.).—A successful performance of Bridge's 'The Flag of England' was given by the Troon Choral Union on December 15, under the conductorship of Mr. A. Dinsdale. The soprano solos were sung by Miss Jenny Young. Mr. Richard Daeblitz, of the Scottish Orchestra, was solo violinist and also acted as leader of the local orchestra. The programme included Dr. Arthur Somervell's 'Charge of the Light Brigade,' and Eaton Faning's part-song 'Daybreak.'——On December 28, after conducting a successful performance of 'The Messiah,' Mr. A. Dinsdale was presented with a handsome solid mahogany writing bureau by 'members of Troon Parish Church Choir and Choral Society and friends, on his leaving Troon for Barony Parish Church, Glasgow.' Mrs. Dinsdale was also the recipient of a gold brooch.

Woking.—An exceptionally interesting concert was given by the Musical Society on December 19. The overture to Dr. Ethel Smyth's opera 'The Wreckers' was performed under the composer's own direction, and the remaining orchestral items included a scena entitled 'Fairies,' written by Mr. Alfred Wright. The chief choral number was 'The death of Minnehaha,' which was sung to good effect by the choir of sixty voices under the direction of Mr. Patrick White. Part-songs were also in the programme. The soloists were Miss Ada Forrest, Mr. R. E. Miles (vocalists), and Miss G. Mason (harpist).

Foreign Notes.

ALTONA.

Kgl. Musikdirektor Robert Bignell has formed an amateur orchestra of unusual size and excellence. The numbers of the strings are 24 firsts, 22 seconds, 12 violas, 10 cellos, and 8 double basses. Among the strings are about twenty ladies, chosen from the conductor's pupils. The wind and percussion players are professional, from the Hamburg Philharmonic Orchestra.

BERLIN.

On January 5, M. Ysaye played Elgar's Violin concerto, with the Philharmonic Orchestra under Nikisch. The work had an enormous popular success, but some of the Berlin critics seem anxious to attribute it solely to the performer.—Robert Reitz offered an unusual programme at his violin recital. He played Bach's six Sonatas, and accomplished this enormous task with entire success. A writer in the *Allgemeine Musik Zeitung* considers him undoubtedly the finest Bach player of the younger generation.——Felix Draeseke's 'Christus-Mysterium,' a trilogy of oratorios filling three evenings, will be produced in February by the Kittel Choir and the Blüthner Orchestra.——The visit of the Sängervereinigung der Prager Lehrer was an unqualified success. The Society consists of fifty teachers (male) from Prague, under the conductorship of Prof. Franz Spilka. Every member sings everything by heart, and the conductor can consequently communicate his

smallest intention with the greatest ease.——A mandoline recital has been given by Ernesto Rocco in the Bechsteinsaal, the programme including Paganini's Violin concerto in D, and works by Bach and Mozart (unaccompanied).——Eddy Brown continues to strengthen the good reputation he has made for himself.——Wolf-Ferrari's new three-act opera 'Der Schmuck der Madonna,' was produced at the Kurfürstenoper on December 23. Opinions of Berlin critics are divided, but they seem strongly influenced by an inborn dislike for the Italian dramatic style. The expression 'modernised Meyerbeer' is applied to the work by a writer in a leading musical journal.——A 'Wunderkind' of unusually mature gifts, the eleven-year-old violinist Lazslo Ipolyi, has appeared at the Beethovensaal. He is said to look exactly like a 'pocket edition of Ysaye, and to play like a little man.'——Richard Strauss's new opera, taken from a comedy by Molière, is not to be produced in an opera house, but in Reinhardt's Deutsches Theater in Berlin. The first performance is to take place next November, and there will be other performances during the season.——Eugen d'Albert will make his re-appearance as pianist on February 8 with the Philharmonic Orchestra, at a concert in aid of the Orchestra's widows and orphans' fund. He will play Concertos by Beethoven and Liszt. ——After being associated with Berlin opera for nearly twenty years, Dr. Karl Muck is to leave at the beginning of next season for Boston, where he will conduct the Symphony Orchestra for a period of five years.——It is possible that 'The Miracle,' now being performed at Olympia, London, will be produced in Berlin at Easter.——The young violoncellist, Hans Bottermund, has given a very successful recital in the Klindworth-Scharwenka Saal. His programme included Bach's Suite in C major for violoncello alone.—Madame Gemma Bellincioni has settled in Berlin, and has opened a school for singing.——An extraordinary concert took place at the house of Herr Karl Flesch last month. Ysaye, Kreisler, Mischa Elman, and Karl Flesch all played, Kreisler and Elman playing the Bach double Concerto.

BRUSSELS.

Two festival performances of 'Tristan' and one of 'The Ring' will be given this season at the Théâtre de la Monnaie under Otto Lohse's direction.

BUDA-PESTH.

Festival performances of all Wagner's operas, with the exception of 'Parsifal,' are to be given at the new Volksoper in May. Generalmusikdirektors Schuch and Mikorey will conduct.

CASSEL.

Siegfried Wagner's opera 'Der Kobold' will be performed this season at the Hoftheater.

DESSAU.

The first performance in Germany of Saint-Saëns's new opera 'Déjanire' was given here on January 1, under Mikorey's direction.

DRESDEN.

The 'Rosenkavalier' reached its fiftieth performance with the close of 1911. 'House full' has been the rule. Charpentier's 'Louise' and Humperdinck's 'Königskinder' are two other novelties this season. It is intended to give a Richard Strauss week later.

FRANKFORT-ON-MAIN.

The first German performance of Paul Dukas's 'Ariane et Barbe-Bleue' was given here on December 26.——The first performance of the three-act music-drama 'Oberst Chabert,' by Hermann W. von Waltershausen, took place on January 16. ——A great festival of sacred music will be held on April 3, 4, 5, at the Frankforter Festhalle, under the direction of Herr Mengelberg. Choirs from Amsterdam will take part with those of Frankfort, and three large orchestras will bring the total number of participants up to 2,000.

JENA.

At the fourth Academy concert, a Symphony in B flat major by Johann Christian Bach, edited from orchestral parts in the British Museum by Professor Stein, was performed. The programme also included the recently discovered Beethoven Symphony. The concert was conducted by Professor Stein.

LEIPSIC.

At the ninth Gewandhaus concert, Erich Korngold's 'Overture to a play' (performed for the first time) had a sensational success. This is the first work which Korngold (now fourteen years old) has scored entirely by himself.—— Mahler's eighth Symphony will be performed under Dr. Georg Göhler's direction in the Alberthalle on March 1 and 2. The choir of the Riedel-Verein will be strengthened by members of other Leipsic choirs, and there will be a large choir of children. The orchestra will number about a hundred and fifty.——A very successful performance of Karl Bleyle's secular cantata (in four movements), entitled 'Lernt lachen,' was given at the fourth Philharmonic concert, under the direction of Hofkapellmeister Richard Hagel.——Richard Strauss's opera 'Feuersnot' has been performed here for the first time.——The performance of Elgar's Violin concerto by Concertmeister Wollgandt, at the Gewandhaus on January 18, was an extraordinary success. We quote the following from a letter from Professor Gustav Schreck, Cantor of the Thomas Church in Leipsic: 'I have just spent a happy hour in the Gewandhaus, where Herr Concertmeister Wollgandt, Nikisch's son-in-law, played Elgar's Violin concerto. In a word, the success of composer and performer was enormous ; I have seldom heard applause so lasting and sincere as to-day in the Gewandhaus. The glorious work was played exquisitely (*hinreissend schön*) by Wollgandt and the orchestra ; every note from beginning to end was poured out like molten metal. I consider the work especially great, because the last movement shows the deepest inspiration. Sir Edward Elgar would have been happy had he been in Leipsic. Wollgandt proved himself to-day an artist of the first rank. Truly, it is not our business to congratulate sincerely composer, violinist, and publisher, but rather to thank them all heartily. It was a great artistic enjoyment.' At the moment of going to press we have seen a paragraph from the *Leipziger Volkszeitung*, very similarly worded to the letter quoted above.

MANNHEIM.

The Mahler Festival, already announced, is to take place on May 10 and 11. The eighth Symphony and the 'Lied von der Erde' are the chief works in the programmes. About a thousand performers will take part.

MOSCOW.

The Liszt Festival, recently given here, was under the direction of Kapellmeister Ernst Wendel, of Bremen. The programme included the 'Faust' Symphony, and the E flat Pianoforte concerto (played by Emil Sauer).

MUNICH.

The Mozart and Wagner Festival performances will take place this year during the month of August.——The pianist, Cella della Vrancea, made an excellent impression at her recital.——The Felix Mottl memorial concert took place on January 22, at the Odeon.

NEW YORK.

Elgar's second Symphony was played here for the first time on December 10 by the New York Symphony Orchestra, under the direction of Mr. Walter Damrosch, at the Century Theatre. The performance was preceded by an explanatory lecture delivered by Mr. Damrosch. On December 13 the Violin concerto was played, with Mr. Albert Spalding as soloist.——Mr. Pulitzer has bequeathed 500,000 dollars to the New York Philharmonic Society.

PARIS.

A new work by Gabriel Pierné, an oratorio entitled 'St. Francis of Assisi,' will be produced here in March under the conductorship of the composer.——Albéric Magnard's new opera, 'Berenice,' recently produced at the

Opéra-Comique, was only a doubtful success.——A similar judgment has been passed on Lucien Lambert's ballet, 'La Roussalka,' produced at the Grand Opéra.——The Wagner Festival in May will include two performances of 'Tristan,' conducted by Nikisch, two of the 'Meistersinger,' conducted by Richter, and one performance of the 'Ring,' conducted by Weingartner.——A ladies' orchestra has been organized, and in the first of four concerts a high standard of excellence was reached. Rhené-Baton is the conductor.——Gounod's 'Faust' was recently performed for the fifteen-hundredth time at the Grand Opera.——A successful first performance in Paris of 'Les Girondins,' an opera by Fernand le Borne (originally produced in Lyons in 1905), has been given at the Gaité Lyrique.——Two operas by André Messager, 'Beatrice' and 'Dagobert,' are to be performed for the first time during this year.——At an organ recital given recently by Mr. Archibald Sessions, Mr. Reginald Steggall's 'Konzertstück' was heard in Paris for the first time.

ROME.

Humperdinck's 'Königskinder' is to be performed at the Constanzi Theatre in February.

SANGERHAUSEN.

Four hitherto unknown letters of J. S. Bach belonging to the municipality of Sangerhausen are to be exhibited in the Bach Museum in Eisenach.

WIESBADEN.

The 'Rosenkavalier' was performed here for the first time on December 26. The most important event of the concert season so far has been the performance of Max Reger's 100th Psalm by the Cäcilienverein, conducted by Herr G. Kogel.

Miscellaneous.

The Naval and Military Musical Union, an organization founded owing to the energies of the late John Farmer, recently offered a challenge cup for part-singing and unison-singing. This was won by the 31st Brigade R.F.A., who thus became 'entitled to sing at the larger festival which will be held next Spring, against representatives of Portsmouth, Chatham, Tidworth and other stations, for the Royal Navy and Army Challenge Shield.' The prominence that has been earned by the activities of the Union gave rise to an article appearing in a recent issue of *The Times*, from which we quote the following: 'For many years it has been a constant source of reproach and unfavourable comparison with Continental armies that the British soldier appeared to be acquainted only with the latest banalities of the music-hall. Such were the songs which were always brought forward at his sing-songs. But perhaps of more importance still was the fact that there was practically no use made of good rhythmical songs upon the line of march. . . . The Union has for its primary object "the encouragement of vocal music and the singing of the fine old land and sea songs in the Services." Every port, fleet, and garrison is invited to organize a branch, with singing clubs within its borders, affiliated one with another. At the close of the concert season competitions are suggested between the various clubs in each branch, and final competitions would be held in London or some other convenient centre. . . . The singing of choruses and four-part songs is particularly encouraged, and a special song-book has been issued by the Union. This contains about 100 of the finest specimens of such sailor and soldier songs as it has been possible to collect, and it will in course of time be enlarged to include similar songs from other collections, and especially some of the best specimens of British folk-music.

The annual Spring Festival of the London Sunday School Choir will be held on February 10 at the Royal Albert Hall, South Kensington. The choir and orchestra will consist of 1,200 adult performers, and Madame Ada Crossley and Mr. Charles Saunders have been engaged as soloists. The programme includes Handel's 'The King shall rejoice,' Mendelssohn's 'Come, let us sing,' Sullivan's 'Homeland,' Barnby's 'King all glorious,' anthems, choruses, and part-songs. Mr. William Whiteman will conduct the choral, and Mr. Wesley Hammet the orchestral numbers. The next great Crystal Palace Festival will be held on Wednesday, June 12.

Mr. T. H. Warner was recently the recipient of a purse of money and a signed address from his fellow officers of the Tonic Sol-fa Association. The address referred to his assiduous work as treasurer for fifteen years and secretary for thirteen years, and the personal esteem in which he was held. It was signed by Mr. J. Spencer Curwen (president), Mr. H. Coward (vice-president), Mr. John Graham (chairman), and Mr. G. H. Powell (treasurer).

Miss Grace Agnes Onions, a blind pianist of seventeen, who has been trained by Mr. Lloyd Edwards, has passed with honours three successive examinations at Trinity College of Music. The Maybrick Prize for Ballad singing offered by this institution has been won by Miss Florence C. Mills.

Mr. A. Foxton Ferguson, the bass of the Folk-Song Quartet, leaves England at the beginning of February for a two-months' tour in America, where he will give recitals and song-lectures upon Folk-music and Folk-lore.

Dr. Ernest Slater, organist of St. Paul's Cathedral, Calcutta, was personally complimented by the Queen-Empress upon the excellence of the service music provided on December 31.

There is an important article by Dr. W. H. Hadow in the January *Quarterly Review* on 'Music and the Drama.' It is written round a review of 'My Life' (Wagner) and some other books.

Dr. Caradog Roberts (Oxon.), organist of Bethlehem Congregational Church, Rhosllanerchrugog, was presented by his townspeople with his Doctor's robes on January 8.

Miss Maud MacCarthy (Mrs. William Mann) read a paper on 'Some Indian conceptions of music' at a meeting of the Musical Association on January 16.

A lead tablet was affixed on January 16 to 12, Seymour Street, Portman Square, to commemorate the residence of M. W. Balfe, who lived there from 1861 until 1864.

Mr. J. Matthews, organist of St. Stephen's Church, Guernsey, has been awarded the first prize in a competition for a song relating to Guernsey.

Mr. Sterling Mackinlay (32, Baker Street) is forming a small ladies' choir, for which amateurs and professionals are eligible.

Madame Marie Wieck, Hofpianist and Kammervirtuoso, sister of Clara Schumann, has reached her eightieth year.

Answers to Correspondents.

Ignoramus.—Failing Dr. Iliffe's book, we would ourselves like to know where an analysis of Bach's Fantasia and Fugue in A minor can be obtained. Elementary choral training is dealt with in Dr. McNaught's 'Hints on choir-training' (Novello, 2*d*.).

J. H.—We can give you no information concerning Lord Crofton, composer of the hymn tune 'Crofton's,' or A. Freeman, composer of the tune 'St. Martha's-on-the-Hill.' Perhaps some of our readers can oblige.

Enquirer.—Your description of your violin is insufficient as an indication of its value. You should show it to a well-known maker, such as Messrs. W. E. Hill, of Bond Street.

A. C.—We cannot recall a London performance of Rachmaninoff's 'Trio élégiaque,' Op. 9.

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4.	Willow, Willow, Willow	Shakespeare

SECOND SET.

1.	O mistress mine	Shakespeare
2.	Take, O take those lips away	Shakespeare
3.	No longer mourn for me	Shakespeare
4.	Blow, blow, thou winter wind	Shakespeare
5.	When icicles hang by the wall	Shakespeare

THIRD SET.

*1.	To Lucasta, on going to the wars ...	Lovelace
2.	If thou would'st ease thine heart	Beddoes
*3.	To Althea, from prison	Lovelace
*4.	Why so pale and wan	Suckling
5.	Through the ivory gate	Julian Sturgis
*6.	Of all the torments	William Walsh

FOURTH SET.

*1.	Thine eyes still shined for me	Emerson
*2.	When lovers meet again ...	Langdon Elwyn Mitchell
*3.	When we two parted	Byron
4.	Weep you no more	Anon.
5.	There be none of Beauty's daughters ...	Byron
6.	Bright star	Keats

FIFTH SET.

*1.	A stray nymph of Dian	Julian Sturgis
*2.	Proud Maisie	Scott
*3.	Crabbed age and youth	Shakespeare
4.	Lay a garland on my hearse	Beaumont and Fletcher
5.	Love and laughter	Arthur Butler
6.	A girl to her glass	Julian Sturgis
7.	A Lullaby	E. O. Jones

SIXTH SET.

*1.	When comes my Gwen	E. O. Jones
*2.	And yet I love her till I die	Anon.
*3.	Love is a bable	Anon.
*4.	A lover's garland	Alfred P. Graves
5.	At the hour the long day ends ...	Alfred P. Graves
6.	Under the greenwood tree	Shakespeare

SEVENTH SET.

1.	On a time the amorous Silvy	Anon.
2.	Follow a shadow	Ben Jonson
3.	Ye little birds that sit and sing ...	Thomas Heywood
4.	O never say that I was false of heart ...	Shakespeare
5.	Julia	Herrick
6.	Sleep	Julian Sturgis

EIGHTH SET.

1.	Whence	Julian Sturgis
2.	Nightfall in winter	Langdon Elwyn Mitchell
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And the sea-eagle screams as he flaps in the shrouds,
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THE STORM.

It comes! it comes! the storm!
The shrieking, shattering storm!
With the thunder's crash, and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white on his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters; an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silv'ry main,
On the calm of its depths are all mirror'd again.

Ah, list! o'er the deep doth a melody sweep,
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"Oh, love, that rulest"
"When a knight loves ladye"

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"The Ringers"
"Where my caravan has rested"
"It is not because your heart is mine"
"Should one of us remember"
"Unmindful of the roses"

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"A dream has made me weep"
"Grey eyes"
"The hour of dawn"
"Were I a moth"

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The Competition Festival Record

No. 43.

INTERNATIONAL MUSICAL COMPETITION & DEMONSTRATION FOR CHOIRS, ORCHESTRAS, & BANDS.

PARIS, MAY 26, 27 (WHIT-MONDAY), AND 28.

In accordance with announcements already made, this great event in the musical competition world will be held as stated above. It is organized under the auspices of the authorities of the City of Paris and the Department of the Seine, and is under the patronage of the French Government. The various sections of the organization include practically all the best-known French musicians, as will be seen from the following lists:

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Dr. McNaught and Mr. Henry J. Iles have also been appointed on the Jury.

The competitions are for choirs and bands only. In these announcements only the particulars and conditions relating to choirs are dealt with.

COMPETITIVE AND NON-COMPETITIVE ENTRIES.

It is very important for British choirs to know that the gathering appeals not only to choirs that desire to compete, but to other choirs that will attend simply to take part in a great choral exhibition. The choral competitions will be held on Whit-Monday, and the winning choirs, and all other choirs that come NOT FOR COMPETITION, will be heard on Tuesday, May 28. We give below the conditions of entry as regards these two chief divisions of the gathering.

In order to arrive at a clear understanding of the numerous points involved, Dr. McNaught and Mr. Bonnaire (the English representative) recently spent some days in Paris for the purpose of discussing details with M. Déville, M. Chavanon, M. de Rillé, and other members of the Paris committee. Some of the chief results of these conversations were:

(*a*) The alteration of the date of entry for competing choirs to February 10.

(*b*) The expansion of the idea of including non-competitive choral singing on Tuesday, May 28. Entries not required before early in May.

(*c*) The proposal (initiated by M. Deville) to invite a thousand British school children to come and sing on the Tuesday, and to be the guests of the children of Paris. That is, the thousand children will be fed and housed, but their travelling expenses will have to be defrayed on this side. Very considerable reductions of fares are being offered by railway companies both here and in France. Entries not required until April 1.

(*d*) The ensuring that as far as is considered necessary the *imposed* tests for choirs shall be provided by the various publishers with English words, and in the tonic sol-fa as well as the staff notation. All the Parisian publishers concerned were interviewed as to this, and arrangements were made that the copies of the music shall be issued by February 26. Before that date the pieces cannot be seen or even named.

GENERAL TIME-TABLE.

Sunday, May 26.—Opening of the competitions. Chiefly foreign bands and choirs.

Monday, May 27.—British and other choirs in the chief sections.

Tuesday, May 28.—Concerts and performances by the winning choirs and the non-competitive choirs. Also the competition of children from Paris schools and from British schools.

We now give details regarding the three main divisions of the festival.

I.—THE CHORAL COMPETITIONS.

CLASSIFICATION OF SECTIONS.

MALE-VOICE CHOIRS.

In five divisions (nine sections).

Division of excellence	One section.
,, superior	,, ,,
1st division	1st ,, / 2nd ,,
*2nd ,, ...	1st ,, / 2nd ,,
*3rd ,, ...	1st ,, / 2nd ,, / 3rd ,,

FEMALE-VOICE CHOIRS.

(Without accompaniment.)

Division of excellence	One section.
,, superior	,, ,,
1st division	,, ,,

MIXED-VOICE CHOIRS (S.A.T.B).

(With accompaniment).

Division of excellence	One section.
,, superior	,, ,,

(Without accompaniment.)

Division of excellence	,, ,,
,, superior	,, ,,

The divisions and sections of the male-voice class are necessary, because of the French system of classification of choirs at the numerous competitions held all over the country. A French choir must climb its way up the ladder one rung at a time, and can only enter for the section next above that in which it last won a prize. Hence it follows that the upper classes, more especially those for 'Excellence' and 'Superior,' represent the survival of the fittest. For what section should this or that British choir enter will be a frequent question. The following are points to note and consider:

NEW SOCIETIES BARRED.

(1.) No entry from a Society formed for the purpose of competing at this contest will be received. Entries will only be accepted from Societies founded before January, 1911 (not 1912). [*N.B.—This does not apply to choirs entering for the Division of Honour (that is, not for competition).*]

DATES OF ENTRY ALTERED.

(2.) All entries must be accompanied by the entrance fee and be received by February 10 (not February 1 as previously announced). The Agent-General for Great Britain is Mr. H. Bonnaire, 20, High Holborn, London, W.C.

MISCELLANEOUS.

(3.) No one choir can enter for more than one section.

(4.) No conductor can conduct more than one choir in the same section.

(5.) British choirs can enter for ANY section subject to the above conditions.

* These sections are comparatively elementary, and hardly suited for British choirs.

(6.) No alteration of entry can be made after February 10.

(7.) No Paris Society may compete. The best societies will sing for honour on the non-competitive day.

(8.) It is a peculiarity of the arrangements that first and second prizes are repeated in the various sections, except in the case of the Grand Prix of 10,000 francs (£400). In the Excellence division first and second prizes will be awarded in every group of seven choirs, and in Superior and other divisions, in every group of not more than twelve choirs.

(9.) Although the Excellence division will appeal chiefly to the large Continental male-voice choirs, there is no obstacle to choirs of, say, 50 or so voices entering. Of course the chance of winning is greater in the Superior and lower classes, but the glory of winning in the Excellence will be much greater. If British choirs do not appear in the Excellence class, the choral reputation of the nation will suffer.

(10.) Most of the entries of Continental choirs will be in the male-voice classes. There are comparatively few female-voice or mixed-voice choirs, even in Paris.

(11.) Every choir will have to sing (*a*) a stipulated piece, (*b*) an own-choice piece, and (*c*) a sight-test (obligatory for French Societies in order to classify them for future competitions, but optional for British choirs).

(12.) None of the stipulated pieces are very long. The Excellence male-voice piece takes about six or seven minutes to perform (not twenty-five minutes, as previously stated). The own-choice piece must not exceed twenty-five minutes in performance, and it must not be one with which the choir has gained a first prize within three years of April, 1912.

(13.) The entrance fees are small. They range from £1 4*s*. to 8*s*., and the amounts will be returned to all who compete. Societies in the country who are doubtful whether circumstances will allow them to compete in May, are recommended to pay the entrance fee. It is not much to sacrifice, and it secures the right to compete.

(14.) Prizes.—Money prizes to the amount of £12,000 are offered. The amount may be increased to £20,000. The grand prize for male-voice choirs is £400. Other prizes are on the same liberal scale. The highest money-prizes for sight-singing are 800 francs (£32), which amount is offered to men's choirs, mixed choirs (accompanied section and unaccompanied section) and 600 francs (£24) to female-voice choirs; there are numerous smaller prizes in the lower divisions, and all through, in addition to the money-prizes, there are crowns, medals, &c. In the event of two Societies tieing for the first place, the first and second prizes are to be added and equally divided between the two Societies.

As already stated above, the prizes will be repeated in accordance with the number of competitors in all divisions (except in case of the Grand Prize).

(15.) The order in which choirs, &c., will compete will be decided by a ballot, which will take place at the Hôtel de Ville (the Paris Mansion House) on February 18.

(16.) Delegates will attend Societies in order to give them any assistance they may require. These delegates will be attached to the respective Societies during the whole time of their stay in Paris.

(17.) Substantial reductions of fares have already been agreed to by the railway companies, and the hotels are granting special low terms.

II.—Non-competitive Singing.

Tuesday, May 28.—This section is open to any choir which may be formed for the occasion. Each choir may choose its own programme, to last not more than thirty minutes. The pieces may be accompanied or not, but it will not be possible to arrange for orchestral accompaniment, if only because of the difficulty of adequate rehearsal. A good deal has been heard in Paris as to the capacity of many of the best British choirs. It is very much hoped that they will be well represented on this occasion. They are certain to receive a hearty reception. Entries need not be made before April 1.

III.—Children's Choirs.

It had already been arranged that the school choirs of Paris should compete with one another on the Tuesday, May 28. The idea of adding to this scheme by inviting 1,000 children to come from London and other British schools is a recent one. It was suggested by M. Deville, the president of the 'Concours,' who has always displayed the warmest friendship for the British nation. Mr. Bonnaire proposed that the invited children be considered the guests of the children of Paris during their stay in the city, and this proposal was heartily adopted. The visit will be a unique and long-remembered experience for all who are privileged to go.

The competitions in the schools sections are divided as follows:

(*a*) Boys; (*b*) Girls. No mixed-voice choirs. There will be two grades: Superior (the higher) and the First division. The stipulated piece to be in three parts, unaccompanied. The music of the imposed test will be supplied free. There will be a sight-test in unison for Division I., and in two parts for the Superior division. There are no entrance fees, and entries can be made early in May. Dr. McNaught has been asked to select the test-piece for the British choirs, and to provide the sight-test in both notations.

Further information as to this section of the scheme will be given later.

Roughly it is desired that twenty children's choirs of about fifty voices each should come from Great Britain.

MORRISTON, S. WALES.—December 25 and 26.

This is styled a 'semi-national' Eisteddfod, and is an annual event of considerable importance. On this occasion it was well patronised by both competitors and listeners. Dr. McNaught and Mr. Cecil Williams adjudicated, and made the following awards: male-voice choirs, Morriston Male-voice Party (Mr. Tom Morgan), mixed-voice choirs, Skewen United (Mr. Evan Morris), soprano (two classes), Miss May Harries and Madame Richards; contralto, Miss Esther Cooper; tenor, Mr. Richard Williams; baritone, Mr. Griffith J. Hill. Acton-song, Morriston (Miss Annie Watts).

An evening concert was held at which Smart's 'The bride of Dunkerron' and MacCunn's 'The wreck of the Hesperus,' were performed by the Tabernacle United Choir, under Mr. W. P. Rowlands. The soloists were Miss Edith Evans, Mr. Morgan Kingston and Mr. Thorpe Bates.

CHESTER.—December 26.

At this successful event five male-voice choirs sang Cyril Jenkins's 'Deep Jordan's banks,' the prize being won by Highfield, Runcorn. Stretford Glee and Madrigal were first in the mixed-voice competition. The solo prize-winners were Miss Bessie Tregonwy (soprano), Miss Lillian C. Smith (contralto), Mr. G. Hilditch (tenor), Mr. R. Isfryn Jones baritone). Mr. Harry Evans adjudicated.

WORKINGTON—January 1.

The number of entries in this event were sixty more than last year. Out of the twenty-nine classes in the syllabus, five were choral. The tests and results in these were as follows:

Church, Chapel or Mission Choirs.

Tests: 'Hymn to the Trinity' (Tchaikovsky).
'The three ravens' (Bantock).

3rd. Millom Wesleyan (Mr. B. Pill).
2nd. Workington P.M. (Mr. F. Dobie).
1st. Lamplugh Church (Mr. Hales).

Children's Choirs (age up to 16).

Tests: 'I've been roaming' (Bernard Johnson).
'Viking song' (Coleridge-Taylor).

2nd. Congregational Jr., Cleaton Moor.
1st. Parochial School, Lamplugh.

Male-Voice Choirs.

Tests: 'Loud sang the Spanish cavalier' (Coleridge-Taylor).
'The hunter, the rabbit, and the moon' (Feodor Berger).

1st. Whitehaven (Mr. A. Woolege).
2nd. Millom (Mr. Cooke).
Workington Wesleyan (Mr. J. Hanna).

Mixed-Voice Choirs.

Tests: 'Allen-a-Dale' (McEwen).
'A slumber song' (F. N. Lohr).

Haverigg Madrigal (Mr. H. G. Cooke).
2nd. Workington Madrigal (Mr. A. Wood).
1st. Millom Vocal Union (Mr. Rowland Johnson).
Seaton Choral Society (Mr. T. Dixon).

The chief solo prize-winners were Miss Mary Kendall (senior pianoforte), Miss Catherine Leadbitter (senior violin), Miss A. Young (soprano), Miss Frances Davidson (special soprano), Miss Lizzie Soutar (mezzo-soprano), Miss Ann Hayes (contralto), Mr. W. Barnes (tenor), Mr. J. T. Lacklinson (baritone), and Mr. F. E. Dobie (bass).

The adjudicators were Mr. C. H. Fogg and Mr. F. J. Livesey. Madame Sadler-Fogg took part in the two evening concerts.

MIDDLESBROUGH (Cleveland and Durham).
January 1, 2.

This annual Eisteddfod was again carried through to success, with an increase in the number of entries and an improvement in the standard of musical performance. Mr. Harry Evans adjudicated all the musical competitions. He awarded first-prizes to the following solo competitors: Miss Dorothy Copeland (pianoforte, under 12), Miss Kathleen Downes (pianoforte, 12-16), Miss Alice Hayes (violin, under 14), Miss Gertrude M. Brown (violin, 14-21), Miss Trotter (soprano), Miss Ruth Dawson (contralto), Mr. S. T Edwards (tenor), Mr. J. W. Knowlson (baritone), Mr. Len Hickson (bass), and Master J. T. Birkbeck (boys' singing). In the girls' vocal solo class, first-prizes were given to Miss Hilda Pugh, Miss Mary Hall, Miss Ivy Die, and Miss Lizzie Armstrong. Quartet-singing prizes were won by 'A, B, C, D,' Stockton (mixed) and Medley (male).

The children's competitions included one for action-songs, in which St. Philomena's, Middlesbrough (Miss Mabel Lockey), were successful. Crescent Road Junior Choir, Middlesbrough (Mr. Charles Mare), won the less advanced choral competition. In the higher class, the test was Walford Davies's 'The Lamb,' and the first-prize was won by Crescent Road Senior Choir (Mr. Mare).

In the class open to church choirs, Coundon Wesleyan (Mr. John Teesdale) were successful. The tests, entries and results in the chief competitions were as follows:

Mixed-Voice Choirs.

Tests: 'Lord, Thou alone art God' (Mendelssohn).
'Summer song' (Schumann).

1st. Middlesbrough Madrigal Society (Mr. A. Gordon Hood).
2nd. St. Thomas's Choir, Port Clarence (Rev. Robert Harris).

Male-Voice Choirs.

Tests: 'Ah, were I on yonder plain' (Mendelssohn).
'Pilgrim's song' (Cornelius).
Stockton Lyric (Mr. D. J. Jones).

2nd. Middlesbrough Apollo (Mr. T. Nicholas).
1st. Cleveland Harmonic (Mr. Gavin Kay).

ABERDEEN.—April 27.

Workers' Choirs.

This year's scheme is meeting with remarkable success. The ordinary choirs and choral Societies are being given a rest so far as competitions are concerned, and only factory, workshop, and club choirs are catered for. The idea has brought many new choirs into existence, and the interest taken is very great.

The following is a list of the choirs, with their conductors, which have already been formed and have commenced rehearsal with a view to competing at the Festival in April:

Berryden Mills (Female)—Rev. A. A. Foster.
C. Playfair and Company (Female)—Mr. W. T. Clemens.
Broadford Works (Mixed)—Miss Norris Adams.
Culter Paper Mills (Mixed)—Miss Norris Adams.
Aberdeen Combworks (Female)—Mr. J. Hutcheson.
Ogston and Tennant, Ltd. (Male)—Mr. J. S. B. Cheyne.
A. Pirie and Sons (Female)—Mr. James Hay.
Esslemont and Macintosh (Female)—Mr. James Murray.
Watt and Grant (Female)—Miss Watt.
Pratt and Keith (Female)—Mr. G. P. Adams.
George Falconer and Son (Female)—Mr. F. S. Esson.
R. K. Smith, Ltd. (Mixed)—Mr. James Ritchie.
Bleachfield Works (Female)—Miss Norris Adams.
Railway Joint Staff (Male)—Mr. G. Crookshanks.
Railway Staff, Inverurie (Male)—Mr. John Reid.

The following are choirs drawn from social institutions:

Holburn Girls' Club (Female)—Miss J. M. Wright.
Oldmachar Girls' Guild (Female)—Miss M. Skakle.
St. Andrew's Church Guild (Female)—Miss Norris Adams.
Buckie Temperance Choir (Mixed)—Mr. John Barritt.
Keith P.S.A. Choir (Mixed)—Mr. John Taylor.

Besides the choirs mentioned others may, of course, eventually be formed. Steps have been taken to form a choir in connection with Mugiemoss Paper Works, and a male-voice choir is also being formed from the Post Office staff in Aberdeen. In the latter case the material available has been found embarrassing in its extent, and the question of departmental choirs has been under consideration. The addition of the telephone staff, too, has paved the way for mixed choirs.

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Followed by the Prelude and Finale to Act I. of

PARSIFAL - - - - - - WAGNER.

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HIGHER EXAMINATIONS, 1911.

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VIOLIN PLAYING.—Elsie M. Allen, Blanche Bell, William Holmes, Lilian Tindall.

SINGING.—Kathleen G. Gamble, Ethel M. Jull, Winifred L. Shellabear.

ORGAN PLAYING.—Robert W. Harker.

ASSOCIATES (A.L.C.M.).

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PIANOFORTE.—Inez C. Astbury, Rosamund Atkinson, Rosa M. Barron, Jean Batten, Adeline Biden, Muriel F. Board, Viola H. Boerke, Dorothy M. Borah, Melinda D. Borrett, Rose M. E. Bowen, Ethel S. Bower, Clarice P. Bristow, May Brown, Winnie Byrne, Queenie Cameron, Alfreda A. Carmody, Cecilia Carrington, Mary A. Casson, Amy Chudleigh, Isabella M. Clancy, Muriel Collie, Laura E. Collins-Browne, Mary Conley, Gladys E. Connell, Elsie Copcutt, Margaret Cunningham, Leila Deans, Kathleen M. Dennehy, Jane Donelly, Violet Drummond, Margaret E. East, Doris M. Eberhard, Jeannie A. Ebsworth, Enid F. Elliott, Fanny Epstein, Beatrice M. Evans, May Fee, Myrtle Finlayson, Hilda M. Flanagan, Myra Fleming, Ruby Franklin, Alma Fuller, Isabella T. Galbraith, Thelma Gallaher, Constance M. Gee, Grace Gee, Mabel M. Gee, Annie Gleeson, Catherine T. Grant, Henriette J. Grant, Jane Hamilton, Alma Hammond, Gladys S. Hannam, Martha Hartley, Frances E. Harvey, Alice A. Hazle, Florence Henaghan, Edith M. Holliday, Mabel Horsington, Dorothy Humffray, Bessie M. Jenkins, Eileen C. Jordan, Mary D. Jordan, Hilda Joyce, Kathleen L. M. Keogh, Eily Kettle, Frank A. Kidwell, Nellie King-Walker, Jessie Kohn, Marguerite B. Land, Dorothy Lawson, Gertrude Levy, Elsie M. Lewis (honours), Muriel E. V. Lewis, Fred Lister, Hilda Lottering, Flora McDonald, Pearl McElroy, Catherine MacFarlane, Ivy I. McFie, Mary M. McGraith, Violet McIver, Mary McKeefry, Margaret McKenna, Mary J. McKenny, Muriel McKnight, Ivy V. Manchester, Ivy I. Marles, Gladys W. Marshall, Ellen B. Merrin, Sophie Meyers, Irene F. Moran, Johanna Moroney, Evelyn L. Moses, Emily I. Munro, Kathleen Nelson, Ethel F. Noble, Mary E. Noonan, Charles H. Norburn, Zela V. Norris, Alda M. Orr, Amy C. L. Osborne, Mabel A. Ottrim, Gladys E. Page, Grace R. Parnicott, Helena Perold (honours), Louise M. Richards, Annie Robinson, Arlie Robinson, Jane Robinson, Vera Robinson, Elise Sabbage, Hazel Saywell, Charlotte Seyfried, Violet M. Smith, Maria Soldaini, Eileen Spies, Annie O. Spratt, Olga M. Stacey, Zoe M. Stacey, May Stack, Ruby E. Stansell, Muriel G. Stark, Bessie B. Stuart, Florence Sumner, Amelia H. Symes, Florence Tedge, Annette Thomas, Ivy Thompson, Ruby M. A. Treacy, Olive A. Tutton, Magdalena M. Viljoen, Gladys A. Vincent, Ida M. Walker, Mary Weatherstone, Ruby L. Webb, Elizabeth M. Webster, Eirene M. Williams, Leila F. Williams, Olive M. Williams, Nora Wiltshire, Thelma C. Withy.

SINGING.—Madeleine Brick, Thomas H. Clarke, Lizzie Feely, Edith Hyland, Helen M. Leigh, Elsie M. Lyne, Amelia Major, Lottie M. Pinder, Alma Sara, Ruth E. Simpson, Amba H. Wadia.

VIOLIN.—Eileen Concannon, Vernon St. C. M. D'Cruz, Rachael Le Patourel, Amy Lock, James W. McElwain, Gertrude Mackintosh, Wilfred Morris, Violet Myers, Monica A. Rahilly, Adeline Roy-Coutts, Winnie Trackson.

ORGAN.—William J. Spratt.

Total number of candidates, 775; total number of passes, 484.

EXAMINERS.—J. Percy Baker, Mus.B., G. E. Bambridge, Henry R. Bird, H. Blair, M.A., Mus.D., Charles Copland, W. Creser, Mus.D., Edward d'Evry, Alfred J. Eyre, H. A. Harding, Mus.D., Joseph Holbrooke, A. W. Ketélbey, H. Walmsley Little, Mus.D., Charles Macpherson, Alfred Mistowski, Mus.B., S. Myerscough, Mus.B., C. W. Pearce, Mus.D., Louis Pecskai, Henry Saint-George, J. Gordon Saunders, Mus.D., Charles Schilsky, Paul Stoeving, (Mrs.) Helen Trust, and J. Warriner, Mus.D.

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PASS LIST of the HIGHER EXAMINATIONS recently held.

FELLOWS.

Ernest J. Downer, F.R.C.O., John A. Lawson, F.R.C.O., Giovanni Scrinzi.

LICENTIATES.

THEORETICAL.—Joseph E. Green, Mus.B., John E. Moore, F.R.C.O., Arthur R. Trevithick, F.R.C.O.

PIANOFORTE.—Hilda M. Atkinson, Clarissa C. Chesters, James Cleasby, Dorothy C. Cross, Edith F. Hogg, Helen M. Holden, May B. Ingram, Dorothy M. Lawten, Amy E. Pare, Phyllis W. Pegg, Mary A. Procter, Lily Punter, Alice C. G. Roscow, Elsie Stansfield, Beatrice E. Shufflebotham, Diana F. Ward.

ORGAN.—George Hodkin, John E. Moore, F.R.C.O., Owen M. Price. F.R.C.O.

VIOLIN.—Kathleen Lawler.

SINGING.—Isabel Mountain.

ASSOCIATES.

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PIANOFORTE.—Dorothy M. Alden, Elizabeth A. Allen, John W. A. Allwood, Evelyn M. Baxter, Ada Bentley, Mabel Birkenshaw, Margaret M. Bishop, Edith M. Blanchard, Patty Blyth, Annie M. Bray, Dora H. Burr, Kate M. Campion-Smith, Jessie M. Cann, Hilda M. Clegg, Doris C. Cole, Dorothy D. Dainton, Dorothy T. Davies, Nellie Deacock, Gladys Doar, William H. Duxbury, Lilian D. Elliott, Mary M. Esson, Vera C. Farrow, Ruth Follows, Florence A. Gamon, Martha A. Gibbon, Elsie E. Grimsditch, James Hamer, Thomas Hartley, James H. Hindle, Maud A. M. Kerr, Alice Koesell, Edith Korner, Elsie Lapworth, Thomas Leah, Gertrude Lehrle, Rosanna A. Loader, Phyllis Lockwood, Frances G. London, Mabel D. Martin, Elsie M. Marston, Kathleen A. Meade, Kathleen M. G. Parkes, Alma H. Pink, Hilda Piper, Robert Porter, Lillian C. Pyne, Marie J. Rodgman, Kate M. Sercombe, Gwendoline M. Sheppard, Kate O. Shield, Marguerite G. Shotter, Violet A. Slaughter, Granville Smethurst, Elizabeth M. Thomas, Daisy E. Thompson, Ruth Towner, Irene Valieri, Vera M. Waghorne, Olive H. Walters, Alice M. T. Waters, Alice L. Wellington, Doris Wentworth, George S. West, Pollie B. M. Williams, Ruby A. Young.

ORGAN.—Richard Mercer, Harry McMillan, Evan Thomas.

VIOLIN.—Daisy E. Cole, Edith M. Earnshaw, Hilda E. Holborow, Kathleen Quinn.

SINGING.—Muriel Bottrill, Lena Jones, Hannah E. Kaye.

HIGHER CERTIFICATES.

THEORY.—Josiah Behenna.

PIANOFORTE.—Dorothy E. Barnes, Edith S. Bigwood, Hilda W. Bothamley, William B. Butterworth, Blanche Clarkson, Montague C. N. Cuthbert, Kathleen M. Drake, Ada L. Dyer, Gladys R. Hale, Arthur Heaton, Grace W. Hill, Patience M. Hubball, Kate E. Jenkinson, Jessie G. Johnson, Irene Orton, May Richards, Violet M. Warne, Phyllis A. Woodward.

VIOLA.—Thomas Roberts (Honours).

SINGING.—Mabel Greenwood, Rosamund E. Phillips.

The following successful candidates were examined in India and the Dominions in 1911.

ARTIST'S DIPLOMA.

VIOLA.—M. Jäger.

LICENTIATES.

PIANOFORTE.—Vera Barker, Victoria Blakey, Ethel Comley-Atkinson, Josephine Concannon, Annie M. Copeland, Sybil E. Corbet, Essie Dilger, Dulcie Donald, Ada E. Freeman, Ethel L. Gardner, Phyllis P. Hanify. Eleanor L. Howard, Pauline Kulick, May C. Leahy, Florence Luber, Josephine McNeill, Heartsease Marley, Grace Marsh, Marie Namey, Violet Northcroft, Sheila O'Donovan, Johannes Perold, Mary Sadler.

SINGING.—Eileen Mehaffey.

ASSOCIATES.

THEORETICAL.—Caroline V. Priest, Robert M. Shaw, Ida Williamson.

PIANOFORTE.—Kathleen Adams, Daisy Amery, Muriel C. Askew, Marguerita K. Bailey, Agnes Bain, Chrissie Baybutt. Beatrix C. Beames, Joyce M. Bennett, Queenie Birnberg, Margaret Blackall, Naju Bomanji, Mary Bradley, Annie Brigden, Gwenith M. Burnand, Louisa G. Cain, Ruby L. Candy, Nellie Coar, Marjory Collins, Mary D. Cox, Ruby Craig, Stella A. Crisp, Vera E. Dangerfield, Phiroza E. B. Dastoor, Dorothy M. David, Alice Davies, Rosina M. De Mamiel, Margaret Dennehy, Florence Dilger, Annie Dolan, Agnes Doran, Francesca M. Dorner, Lilian R. Doutty, Winifred G. Dunne, Ellen E. Edwards, Mary Edwards, Margaret M. Errington, Gladys Fearn, Charlotte E. Finney, Lilly I. B. Forrest, Eileen N. Gaynor, Mary E. Gibbs, Holde J. Gietzmann, Annie W. M. Glasse, Ethel Goldsmith, Muriel E. Goodwill, Alice B. Greenwood, Gladys E. Hardy, Alice F. Harrington, Vivienne T. Harvey, Delia C. Heath, Shirley C. W. Henzell, Helena Higgins, Dagmar Horn, Edith R. Horsley, Kathleen D. M. Illidge, Clytie James, Ivy James, Winifred D. Kelleher, Olive Keown, Nina M. Lane, Cecilia E. Lansdell, Constance Lehuraux, Josephine Lewis, Elsie R. Lock, Eudora Looker, Robert K. Macfie, Ida MacGibbon, Maude McGruer, Vera E. McKay, Alma McKenzie, Dorothea Macmaster, Henrietta Malherbe, Jane L. Manfield. Amy E. Mansfield, Amy Mardell, Ileene McN. Marshall, Nancy M. Mathieson, Ethel Matthews, Sydney L. May, Eva Mettam, Sybil I. Miller, Vera Moore, Edith D. Morgan, Lucy M. Morgan, Dorothy Munro, Ethel F. Murphy, Lily M. Murphy, Annie Murray, Vera M. Newman, Winifred Neylan, Alice M. O'Brien, Mary M. O'Dea, Teresa O'Dwyer, Inez J. Parer,

(For continuation see page 151.)

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1912.

THE PHILHARMONIC SOCIETY OF LONDON.

This month the Philharmonic Society of London enters upon the hundredth year of its existence. It has a record of which the nation has just cause for pride. Our national appreciation of the best music is sometimes spoken of slightingly, but whatever may be the truth of this opinion we are entitled, in face of this record, to ask what orchestral Society in any city abroad can claim to have done more than the Philharmonic did during the first half of the 19th century in recognising and encouraging the most eminent composers of the period without regard to nationality? The pathetic association of the Philharmonic Society with the immortal Beethoven in the last years of his life would alone entitle it to fame. It is not a little significant that the great composer in his need appealed for assistance to far-off England. The roll-call of the distinguished composers who were directly connected with the Society's operations includes the names of Cherubini, Liszt, Weber, Mendelssohn, Spohr, Moscheles, Costa, Wagner, Gounod, Sterndale Bennett, and many other well-known foreign and English musicians.

Before the establishment of the Society, the taste for classical orchestral music had been gauged by the concerts given by the violinist Salomon, whose name has become perpetuated by its association with the twelve Symphonies composed by Haydn for his (Salomon's) concerts, the first of which was given in Hanover Square Rooms on March 11, 1791. Haydn had arrived in London on New Year's Day, bringing with him the first six of the Symphonies, all of which were performed during the composer's eighteen-months' sojourn in England. In 1794 Haydn again visited London, and brought with him the remaining six of the Symphonies, which also were duly performed by Salomon. In 1799 his concerts were discontinued owing to lack of financial support. This failure left London destitute so far as the provision of modern orchestral music was concerned. It is true that there were the Ancient Concerts (formally styled 'The Concerts of Antient Music,' and also known as 'The King's Concerts'), which had been established since 1776; but as one of the rules formulated by the self-denying promoters was that no music composed within the previous twenty years should be performed, the musical outlook was restricted at a period when the boundaries of the art were being greatly enlarged. It was doubtless owing to the recollection of the pleasure and profit derived from Salomon's concerts, and to the sense of what was being sacrificed, that in 1813 a number of eminent Metropolitan musicians and persons of social influence determined to establish a new and less conservative orchestral Society than that which managed the Ancient Concerts. The idea took shape at a meeting that was held on Sunday, January 24, 1813, at the instance of Messrs. J. B. Cramer, T. A. Corri, and W. Dance. The preliminary announcement was as follows:

> The want of encouragement which has for many years past been experienced by that species of music which called forth the efforts and displayed the genius of the greatest masters, and the almost utter neglect into which instrumental pieces in general have fallen, have long been sources of regret to the real amateur and to the well-educated professor; a regret which, though it has hitherto proved unavailing, has not extinguished the hope that persevering exertions may yet restore to the world those compositions which have excited so much delight, and rekindle in the public mind that taste for excellence in instrumental music which has so long remained in a latent state. In order to effect this desirable purpose, several members of the musical profession have associated themselves, under the title of The Philharmonic Society, the object of which is to promote the performance in the most perfect manner possible, of the best and most approved instrumental musick consisting of full pieces, concertantes for not less than three principal instruments, sestets, quintets, and trios; excluding concertos, solos, and duets; and requiring that vocal music, when introduced, shall have full orchestral accompaniments, and shall be subjected to the same restrictions.

It was resolved that the new Society should consist of thirty members and an unlimited number of Associates. Both categories paid an annual subscription of three guineas, and in addition four guineas for a seat at the eight concerts to be given during the season. A reduction was made for extra tickets for members' families and residents in their houses. Tickets were non-transferable. The following names (in addition to the three given above) of some of the original members have a familiar appearance to this day: Attwood, Berger, Bishop, Clementi, Horsley, Knyvett, Neate, Novello, Salomon, Shield, Smart and Viotti. The first concert of the Society was given on March 8, 1813, at the Argyll Rooms (then at the corner of Regent Street and Little Argyll Street). We give on the next page a facsimile as to size as well as to other details of the programme.

It is not known which Symphony of Beethoven was played on this occasion It must have been one of the first six, because the parts of the seventh were not published until 1816. In accordance with the preliminary announcement the programme included chamber music, there being at that time no other opportunity for subscribers to hear this class of composition.

For many years there was no conductor in the modern meaning of the word. One of the professional members 'presided' at the pianoforte, and, with the principal first violin, shared the responsibility of keeping the band together. Moreover, the directors did not regulate that the same two musicians should occupy these positions during a season. This unsatisfactory

arrangement continued until 1820, when, as will be seen later, Spohr introduced the baton.

It is curious that in 1814 the programmes were stated to be in two 'acts,' not parts. This practice was maintained for thirty years; but in 1844, at the second concert of the season, the use of the word 'parts' was resumed. It may also be noted that the word 'programme' was not used by the Society at all until it appeared on the announcement of the concert given on July 17, 1868.

UNDER THE IMMEDIATE PATRONAGE OF

His Royal Highness the Prince Regent.

PHILHARMONIC SOCIETY.

First Concert, Monday, March 8th, 1813.

PART I.

Overture to Anacreon - - - - -	*Cherubini.*
Quartetto, two Violins, Viola and Violoncello, Messrs. F. Cramer, Moralt, Sherrington, and Lindley - - - - - - -	*Mozart.*
Quartetto & Chorus, Nell' orror, Mrs. Moralt, Messrs. Hawes, P. A. Corri, and Kellner	*Sacchini.*
Serenade, Wind Instruments, Messrs. Mahon, Oliver, Holmes, Tully, and the Petrides	*Mozart.*
Symphony - - - - - - - - -	*Beethoven.*

PART II.

Symphony - - - - - - - - -	*Haydn.*
Chorus, Placido e' il mar, Mrs. Moralt, Miss Hughes, Messrs. P. A. Corri, C. Smith, &c.	*Mozart.*
Quintetto, two Violins, Viola, and two Violoncellos, Messrs. Salomon, Cudmore, Sherrington, Lindley, and C. Ashley - -	*Boccherini.*
Chaconne, Jomelle, and March - - -	*Haydn.*

Leader, Mr. Salomon.—Piano-Forte, Mr. Clementi.

The Second will take place on Monday next, the 15th March.

Reynell, Printer, 21, Piccadilly, London.

In 1815 Cherubini, whose reputation was then very high, came to England, and at the third concert of the season, given on March 13, he conducted—that is, he presided at the pianoforte during—a performance of his overture 'Anacreon' and he accepted a commission to compose for the Society a new Symphony, an Overture and a vocal piece, for which he was to receive £200. It was in this year that the Society agreed to pay Beethoven 75 guineas for three of his manuscript overtures, two of which were 'The Ruins of Athens' and 'King Stephen.' The acknowledgment of the composer was as follows:

Vienna, Feb. 5, 1816.

Mr. Neate has taken of me, in July, 1815, three Overtures for the Philharmonic Society of London, and has paid me for them the sum of seventy-five guineas, for which sum I engage not to have these said Overtures printed elsewhere, either in parts or score, always reserving for myself the right to have the said works performed wherever I please, and to publish them in pianoforte arrangement so soon as Mr. Neate shall write me word that they have been performed in London. Besides which, Mr. Neate assures me that he obligingly takes upon himself, after the lapse of one or two years, to obtain the consent of the Society to my publishing these three Overtures in parts as well as in score, their consent to that effect being indispensable. Thus I respectfully salute the Philharmonic Society.

Ludwig van Beethoven.

In 1817 the Society offered Beethoven 300 guineas to come to London and superintend the production of two symphonies to be composed by him for the Society. In answer Beethoven asked for 400 guineas, of which 150 guineas was to be paid in advance. In the end the scheme was abandoned. The programme of the second concert of the year 1820, given on March 20, for the first time uses the term 'conductor' instead of 'at the pianoforte.' This was evidently a case of intelligent anticipation, for at the next concert the real revolution took place.

THE CONDUCTOR'S BATON.

The programme for the concert given on April 10, 1820, announced that the leader would be Mr. Spohr and the 'conductor' Mr. Attwood. One of the items was 'a new Sinfonia (MS.) (never performed)' by the distinguished violinist. At the rehearsal the arrangements were changed, and for the first time the baton was used. The incident is naïvely described by Spohr in his autobiography. He says:

Meanwhile my turn had come to direct one of the Philharmonic Concerts, and I had created no less sensation than with my solo play. It was at that time still the custom there that when symphonies and overtures were performed the pianist had the score before him, not exactly to conduct from it, but only to read after and to play in with the orchestra at pleasure, which, when it was heard, had a very bad effect. The real conductor was the first violin, who gave the tempi, and now and then, when the orchestra began to falter, gave the beat with the bow of his violin. So numerous an orchestra, standing so far apart from each other as that of the Philharmonic, could not possibly go exactly together, and in spite of the excellence of the individual members, the ensemble was much worse than we are accustomed to in Germany. I had therefore resolved when my turn came to direct, to make an attempt to remedy this defective system. Fortunately, at the morning rehearsal on the day when I was to conduct the concert, Mr. Ries took the place at the piano, and he readily assented to give up the score to me and to remain wholly excluded from all participation in the performance. I then took my stand with the score at a separate music desk in front of the orchestra, drew my directing baton from my coat pocket, and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial they became pacified. The symphonies and overtures that were to be rehearsed were well known to me, and in Germany I had already directed at their performance. I therefore could not only give the tempi in a very decisive manner, but indicated also to the wind instruments and horns all their entries, which ensured to them a confidence such as hitherto they had not known there. I also took the liberty, when the execution did not satisfy me, to stop, and in a very polite but earnest manner to remark upon the style of execution, which remarks Mr. Ries at my request interpreted to the orchestra. Incited thereby to more than usual attention, and conducted with certainty by the visible manner of giving the time, they played with a spirit and a correctness such as till then they had never been heard to play with. Surprised and inspired by this result, the orchestra, immediately after the first part of the symphony, expressed aloud its collective assent to the new mode of conducting, and thereby overruled all further opposition on the part of the directors. In

the vocal pieces also, the conducting of which I assumed at the request of Mr. Ries, particularly in the recitative, the leading with the baton, after I had explained the meaning of my movements, was completely successful, and the singers repeatedly expressed to me their satisfaction for the precision with which the orchestra now followed them.

The result in the evening was still more brilliant than I could have hoped for. It is true the audience were at first startled by the novelty and were seen whispering together; but when the music began, and the orchestra executed the well-known symphony with unusual power and precision, the general approbation was shown immediately on the conclusion of the first part by a long-sustained clapping of hands. The triumph of the baton as a time-giver was decisive, and no one was seen any more seated at the piano during the performance of symphonies and overtures.

Hogarth's History of the Philharmonic Society down to 1862 states that in 1825 'the overture to "Euryanthe" was performed, this being the first time of any of Weber's compositions being heard at these concerts.' But the printed programme for the concert given on February 23, 1824, announces the overture to 'Der Freischütz.' Weber himself came to London in 1826, and conducted the concert given on April 3, this being his first public appearance in this country. A brilliant assembly received him with great enthusiasm. The untimely death of the composer on June 5, at the residence of Sir George Smart, caused much grief. At the concert given on June 12, Handel's 'Dead march in Saul' was played 'as a tribute to Departed Genius.'

In 1822 the directors had offered £50 to Beethoven for a manuscript Symphony. It was to be delivered during the month of March, and the composer was to be at liberty to dispose of the work eighteen months after the receipt of the manuscript by the Society. The money was paid to Beethoven, but the music was for some unexplained reason not delivered as stipulated. The Symphony was the colossal 'ninth.' It was first produced at Vienna on May 7, 1824, and its first performance in England took place at the Philharmonic Society's concert on March 21, 1825. The announcement in the programme was as follows:

> New Grand Characteristic Sinfonia, MS., with vocal finale, the principal parts to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan and Mr. Phillips; composed expressly for the Society.

Sir George Smart conducted. The performance was not successful, a result due as much to imperfections of the presentment as to the novelty and originality of the work. The *Harmonicon* said that:

> With all the merits that it unquestionably possesses, it is at least twice as long as it should be; it repeats itself, and the subjects in consequence become weak by reiteration.

The Symphony was not again performed by the Society until 1837, when it was given under the conductorship of Moscheles.

Towards the end of 1826, Beethoven became very ill; he suffered greatly, and the effects of his malady were aggravated by his fear of destitution. In this frame of mind his thoughts turned to his English friends, and on February 22, 1827, he wrote as follows to Moscheles:

My dear Moscheles,

I am sure you will not take it amiss if I trouble you, as well as Sir G. Smart, to whom I enclose a letter, with a request. The affair is briefly as follows: Some years ago the Philharmonic Society in London made a handsome offer to give me a benefit concert. At that time I was not, thank God, in a situation to make it necessary to avail myself of this generous proposal. But affairs are much altered with me at present, when I have been confined three months by a tedious illness,—the dropsy. Schindler will tell you more about it in a letter accompanying this. You have long known my way of life: you know how and by what I live. Writing is at present out of the question, and I might unfortunately become so situated as to be reduced to want. You have not only extensive connections in London, but also considerable influence with the Philharmonic Society. I beg that you will do what you can to induce them again to consider their intention, and put it soon into execution. My enclosed letter to Sir George Smart is to the same purport, as well as one to Mr. Stumpff, which is already despatched. I entreat you to forward this to Sir George, and to unite with him and my other friends in London to effect this object. Even dictating becomes painful to me, so much exhausted do I feel. Make my compliments to your amiable wife, and be assured I shall always remain

Your friend,

Beethoven.

Pray answer me soon, in order that I may know if I have anything to hope.

As early as March 1, 1827, Moscheles and Mr. Stumpff had written to inform him of the sensation excited among his admirers in London, by his first letter; and the former afterwards wrote to the following effect:

> 'The Society resolved to express their goodwill and lively sympathy, by requesting your acceptance of one hundred pounds sterling (one thousand florins), to provide the necessary comforts and conveniences during your illness. This money will be paid to your order, by Mr. Rau, of the house of Eskeles, either in separate sums, or all at once, as you may desire.'

Moscheles added that the Philharmonic Society were willing to extend their good offices still further, and that Beethoven had only to write if he needed their assistance. The following letter was received in reply:

18th March [1827].

I know not how in words to describe the feelings with which I have read yours of the 1st. I am deeply sensible of the generosity with which the Philharmonic Society has almost anticipated my request; and I beg my heartfelt thanks for their kind sympathy and distinguished liberality. I have found myself compelled to apply for the whole sum of one thousand florins, as I was just under the unpleasant necessity of raising money, which would have occasioned me fresh embarrassment. With regard to the concert which the Society intend to arrange for my benefit, I trust they will not relinquish that noble design, and beg that they will deduct the one hundred pounds, which they already have sent me, from the profits. Should after that any surplus be left, and the Society be kindly willing to bestow it upon me, I hope to have it in my power to evince my gratitude, by composing for them either a symphony, which already lies sketched on my desk, or a new overture or anything else the Society may prefer. May heaven grant me my health soon again, that I may be able to prove to the generous English how well I can appreciate their sympathy with my melancholy situation! Your noble conduct can never be forgotten by me; and I beg you to return my thanks in particular to Sir George Smart and Mr. Stumpff.

With the highest esteem, yours,

(Signed) Beethoven.

On March 24, Schindler wrote:

'He is conscious of his approaching end, for yesterday he said to me and Breuning, "Plaudite amici, Comœ dia finita est."

'The last few days have been memorable ones. He sees the approach of death with the most perfect tranquillity of soul and real Socratic wisdom. Yesterday we were so fortunate as to finish the business of the will. Three days after the receipt of your last, he was much excited, and would have his sketch of the tenth Symphony brought to him, concerning the plan of which he talked to me a great deal. It was destined for the Philharmonic Society, and according to the form which it assumed in his morbid imagination it was to be a musical leviathan, compared with which his other grand symphonies would be merely trifling performances.'

On March 26, 1827, Beethoven died at Vienna, in the fifty-seventh year of his age. The members of the Society must have received the melancholy news with deep regret, but at least their sorrow was chastened by the reflection that they had done their duty to the greatest composer of their age.

The generous dealings of the Society with Beethoven were pleasingly recognised in 1870 by the gift of a bust of the composer from Frau Linzbauer, as detailed below. We have the pleasure of giving a reproduction of a photograph of the bust with our present number.

THE PHILHARMONIC SOCIETY'S BUST OF BEETHOVEN.

The original bust from which our illustration is taken has (says Dr. Cummings) a specially interesting history. It was modelled in 1826 by the famous Viennese sculptor, F. Schaller, who made several drawings of Beethoven's head as preparatory studies for the work, which he executed expressly for Carl Holz, an intimate friend of Beethoven. Holz was a violinist, and very active in making the master's music familiar to the public of Vienna. He expressed himself thoroughly satisfied with the surpassing excellence of the bust, and six other intimates of Beethoven made the following declaration: 'The bust is in every way unique, and the undersigned gentlemen, who were all personally acquainted with Beethoven, hereby certify that it is a remarkable and speaking likeness of the great original.' [Here follow various signatures.]

The bust remained in the possession of Holz until his death in 1858, when it was purchased by Frau Linzbauer, who, as a pupil of Holz, had from her childhood frequently seen and admired it. She, a devout worshipper of Beethoven's genius, resolved that the Philharmonic Society of London, who had so generously assisted Beethoven in his last illness, were the rightful heirs of such a precious memorial of the departed composer. Accordingly she made a will bequeathing it to the Society, but in 1870, on the occasion of the centenary of the composer's birth, she resolved to make the presentation at once. The bust is carefully treasured as one of the most valuable effects of the Philharmonic Society.

(To be continued.)

Gounod's 'Redemption' is enjoying a remarkable wave of popularity on the Continent. We are informed that performances have taken place or are arranged in the following towns: Charleville (January 28), Geneva (February 10), Calais (March 10), Le Havre (April 4), Aix-en-Provence) (April 15), Montauban (April 20), Séez (July 2), and Paris.

A NEW SONG-WRITER: JOSEPH MARX.

By Ernest Newman.

Hugo Wolf has been dead only a few years, and already some of the contemporary criticisms upon him seem quite antiquated, especially that as to the difficulty of his accompaniments. The fact that the same thing was said of Schubert's songs in their own day ought to have been a warning. In the song, as in orchestral music, technical difficulties exist only to be overcome; and we owe a good three-fourths of our progress in both fields to the composers who have persisted in setting the players what appeared at the time to be impossible tasks. If any one to-day wishes to have the comfortable assurance that Wolf's pianoforte parts are really quite easy, he may be recommended to get some of the songs of Joseph Marx and play through them at sight. He has out-Wolfed Wolf as Wolf out-Schuberted Schubert; and in another few years, no doubt, another new song-writer will out-Marx Marx. It does not mean that Marx writes outrageously for the pianoforte any more than Wolf or Schubert did; it simply means that the ordinary pianoforte amateur must improve his technique as the ordinary orchestral player has done, first under the stimulus of Wagner, then under that of Strauss.

I do not, however, wish to convey the impression that Joseph Marx is notable only for the fulness of the pianoforte accompaniments to his songs, or that many of them are not simplicity itself. I know nothing of him except that he has published two sets of 'Lieder und Gesänge,' the former containing twenty-eight, the latter—so far as my knowledge of them goes—nine songs.* They are almost all of them remarkable in some degree, and many of them show the composer to be a musical poet of unusual distinction. The gratifying thing is that coming so soon after Wolf he should show hardly a trace of Wolfian influence. His individuality is indeed a pronounced one, as is shown incidentally in the choice of poems that as a rule avoid the beaten lyrical track that so many German singers have made familiar to us. It is true that, admire him as we may—and my own admiration for him is great—it is too soon yet to hail him as Wolf's authentic and indisputable successor in the great line of descent from Schubert. At present he lacks Wolf's diversity of touch and universality of scope, his insatiable curiosity about man and nature. Marx's imagination, ardent and powerful as it is, moves in a narrower orbit; and, probably as a consequence of this comparative restriction of outlook, his style tends more to uniformity and self-echo than Wolf's. His great predecessor gives the impression of delight in the whole moving pageant of humanity, and joy in the instantaneous noting down of observations and experiences. Marx is less objective and less perceptive. Without being in the least like Brahms in any other respect,

* They are issued by the Schuberthaus-Verlag, Vienna and Leipsic, at prices mostly of 1 mk.—1 mk. 50 pfg. The second set, with one or two exceptions, is not so striking as the first. One would imagine it to consist of the less good songs that the composer had at first withheld from publication.

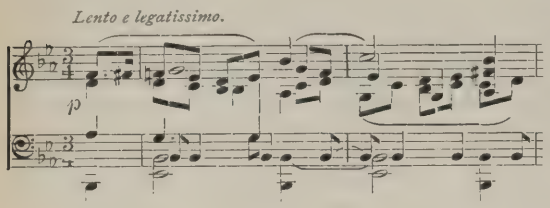
he resembles him in his avoidance of concrete suggestion in his music. One need not shy at this method of suggestion, for some of the greatest music of the world—Bach's, Schubert's, Wagner's, Wolf's, Strauss's—makes plentiful employment of it. But there are music-lovers who do not always take kindly to it, and these should be attracted to Marx as they are to Brahms. The absence of it perhaps limits the expressiveness of his songs now and then. In Wolf's 'Anakreons Grab,' for instance, how subtly the drooping accompaniment intensifies our visual sense of the old poet's grave and the branches that swing gently above it! Here is realism of the finest kind, not forcing itself upon us for its own sake, inviting us to compare it point by point with its original, but adding some imaginative suffusion—half musical, half visual—to the texture of the poetic idea, and so extending the range of this by association, and adding a new glow to the colours of it. Marx seems to lack this faculty, or to set little store by it. In the 'Japanisches Regenlied' he seems now and then to be making a tentative effort at characterisation, but it is so slight that one may be mistaken in imagining the intention ever to have been present. In 'Regen,' however (a setting of a German translation of Paul Verlaine's 'Il pleure dans mon cœur'), he has clearly aimed at this suggestive reinforcement of the poetic idea by quasi-realistic figures of accompaniment, and with only moderate success. We know how delicately Debussy has heightened the melancholy effect of the words and the music by the softly-pattering pianoforte figures; and we can imagine what Wolf would have done with a device of the kind had he set the song. Marx's attempt at suggestion is somewhat heavy and unconvincing; and from the almost complete absence of anything of this kind in the other songs we may infer that he only experimented with it here because he guessed that it would be expected of him, but with little love for it.

He is pre-eminently a harmonic and contrapuntal thinker, which of course accounts for the tropical luxuriance of some of his pianoforte accompaniments, as it does for those of Max Reger. Conservative minds will no doubt regret this latest manifestation of what they take to be a deadly malady eating away the vitals of the modern song. Their ideal is a symmetrical, self-consistent, self-contained melody floating with more or less detachment upon an accompaniment that, however beautiful it may be in itself, is after all the subordinate factor in the whole. We have the ideal embodied in the old *mot* about the statue and the pedestal, and, more recently, in Brahms's dictum—lately revived by Sir Charles Stanford—that one test of a good song is the way it reads when we cover up the inner parts with the hand, leaving only the vocal melody and the pianoforte bass showing. With all respect, there are hundreds of good songs to which the test is inapplicable; and it will become less and less applicable as song-composers develop their harmonic resources. No music-lover would say a word in disparagement of the purely melodic, or mainly melodic, types of song, as they may be called; but there is room for another type,—and not merely room, but imperative necessity. The more subtle, profound, and wide-reaching the song becomes in its psychology, the more will composers have to rely on harmonic suggestion; and this inevitably means altering the balance of power between the two factors. It is the pianoforte, as the instrument with the wider and more varied range of utterance, that must take upon itself more than half the burden of expression, and the voice must be content with less than half. It is beside the mark to cry out that this is not song-writing. It may not be song-writing as it was conceived in days when the quasi-symphonic possibilities of the pianoforte accompaniment were not realised; but it is the only kind of song-writing that can give to certain poems the full musical intensity of which they are capable. It is futile to quarrel over names; whether a piece of work like Wolf's 'Geh', Geliebter,' or his 'Auf einer Wanderung,' or Strauss's 'Pilgers Morgenlied,'* can be called a 'song' or not in the sense that Schubert's 'Ave Maria' or Schumann's 'Du bist wie eine Blume' is a song does not matter in the least; they are great and moving combinations of poetry and music, expressible in no other way than this, and that is all that matters. The full conception of the song is no more exhausted for us by Schubert, Schumann, Brahms and others, than the full conception of the drama was exhausted by the Greeks for the Elizabethans, or by the Elizabethans for us of to-day.

No sensible modern composer will throw away the infinite possibilities of expression afforded by the pianoforte in order to comply with some imaginary rule of song-writing, and Marx certainly does not do so. His harmonic idiom is among the richest of our time. It is true that he is a little over-fond of one or two modulations, and that he is apt to fall at the end of his songs into a certain uniformity of device. The climax in 'Hat dich die Liebe berührt,' 'Maienblüten,' 'Frage und Antwort,' 'September morgen,' and other songs is built up in the same way, by a constant piling-up of much the same kind of harmonic effect. But for all that he handles his harmonic masses with great freedom, power and subtlety, moving easily through the most complex mazes. It may be, perhaps, that he occasionally asks of both instrument and player more than they can reasonably be expected to do; but these are generous errors—perhaps of youth—and will readily be forgiven him in consideration of the riches he is pouring out. He is fond, too, of a semi-contrapuntal method of working; he loves to play off against each other different melodic and harmonic sequences in the two hands, thus frequently giving an inexpressible fulness and sineweiness to the texture. Some of the passages of this kind, and those in which a distinct melodic

* The latter, of course, was written for orchestral accompaniment, but it involves the same artistic principle.

line has to be brought out in different parts of successive harmonies, are by no means easy to suggest adequately at first. Passages like the following, for example (from 'Wie einst'), seem at first sight to be conceived orchestrally rather than pianistically; but careful playing will realise the composer's idea:



Marx sees and feels intensely rather than widely, which is in itself a reason for the copiousness of his harmonic vocabulary. He can, it is true, write with great and effective simplicity when the occasion demands it,—as in 'Ein junger Dichter denkt an die Geliebte,' the 'Japanisches Regenlied,' and the 'Marienlied'; but even here, though the texture may be less compact than elsewhere, it is still rich and full-flavoured. At other times he riots in harmonic colour, without, however, losing himself for a moment or obscuring the steadily progressing lines of the song. One surmises from a verbal hint here and there that the Chopin influence has been strong with him; he loves harmony, indeed, as Chopin loved it, for the sweetness and fragrance and changing colour, as of some rare ointment, that it yields beneath the hands; he loves to pass it through his fingers as the jewel-lover lifts up and lets fall a handful of multi-coloured gems. Occasionally, perhaps, he is too engrossed with the beauty of harmony for its own sake; he spreads this part of the fabric so widely that it puts a kind of drag upon the vocal melody, which is often compelled to move in longer and slower notes, with a consequent partial loss of incisiveness and of rhythmic interest. This accounts, too, for the impression of lack of variety in the style that some of the songs give us. But with Marx, as with Wolf, though the main thinking seems to the casual observer to be done in the pianoforte part, and the vocal melody to be an after-thought, this latter, on examination, proves to have a logic and a *raison d'être* of its own. This is notably so in perhaps the finest, as it is certainly the richest in texture, of all the songs, the 'Barcarole,'—a splendidly conceived scheme, splendidly carried out on an unusually large scale. The richness of his harmonic writing, and the admirable way in which it gets to the heart of the poem, can be seen again to perfection in the 'O süsser Tod' and the 'Hat dich die Liebe berührt.'

Marx's genius, as I have said, appears to be intensive rather than extensive, if one may judge him as a whole from these songs. Many of the poems cover much the same field of emotion,—or at all events he views them from much the same emotional standpoint; and he elaborates and extends the musical expression of the feeling to the utmost possible. This is perhaps not always desirable; one occasionally feels that Schubert or Wolf, for example, would have given us the concentrated essence of the song in less space and with fewer notes than Marx requires, though it would be hard to say, indeed, where he has been excessive. Some of the songs are masterpieces of ease and concision, such as the 'Marienlied' and 'Wie einst,'—the latter in particular being a most beautiful specimen of what may be called the lyric prose of music. And although a brooding intensity seems on the whole Marx's most characteristic emotional note, there are ample evidences even among this handful of songs that his scope is wider than this. He has at his command the fantastic, the ironic humorous ('Warnung'), the healthily-glad ('Sommerlied'), and the melancholy-bizarre ('Valse de Chopin'). It is surely impossible for a composer with so keen a poetical sense and such easy command of musical expression not to extend the range of his idiom as he grows older, and to refine out of it the slight alloy of monotony one notices in it here and there at present. His work, too, suggests an imagination too powerful and aspiring to be content for ever with no larger medium than that of the song with pianoforte accompaniment. In any case his next songs will be awaited with interest. Anyone who wishes to study him may be recommended to begin with the 'Barcarole,' 'Wie einst,' 'Maienblüten,' 'Sommerlied,' 'Valse de Chopin,' 'Marienlied,' 'Japanisches Regenlied,' 'Ein junger Dichter denkt an die Geliebte,' and 'O süsser Tod' from the first set of songs, and 'Der Rauch' from the second set. Some of the songs are provided with English versions that, unfortunately, are not models of their kind.

THE SHORT MASSES OF BACH.

By H. C. Colles.

The trenchant criticisms which Spitta and others have passed upon the four short Masses by Bach, each consisting of a 'Kyrie' and a 'Gloria' only, have no doubt done much to banish them from public performance, and the very natural tendency to concentrate attention upon the best alone, as shown in the colossal Mass in B minor, has done the rest. Nevertheless, we had every reason to be grateful to Mr. Fagge and the London Choral Society for bringing forward the Mass in F (on Wednesday, February 14), which of the four is best able to hold its own because of the profoundly beautiful feeling of its 'Kyrie,' one of the few movements, and quite the most powerful among them, which were newly written by Bach for these Masses. The majority of the movements were taken from church cantatas—a list of them is to be found in any of the standard works on Bach—and were adapted to the Latin words. It is not the fact of adaptation, but the method—or rather methods, for they are many—with which fault has been found.

This is a convenient moment to glance again at some of them, not in order to repeat or

refute the strictures which have been passed, but if possible to see what led Bach to treat his work in this particular way. We may take it for granted that he wanted the Masses for some specific purpose, either to send to the Catholic Court at Dresden, or for special performance in his own Church; it matters little which. Often it is quite easy to see why he drew upon certain works rather than others for these pasticcios: an obvious similarity in the feeling of the words would make music which he had written for a German cantata quite suitable in feeling to its position in the Latin Mass. The soprano aria, 'Qui tollis peccata mundi,' in the F major Mass, taken from 'Weh, der Seele' in the cantata 'Herr deine Augen sehen nach dem Glauben,' is a typical case. Where as here the general mood merely determines the melodic idiom, and the movement is developed on purely abstract lines, it only needed the easy alteration of the vocal declamation to make its new use equally apposite.

One gets a shock however when, turning to the very next aria, 'Quoniam Tu solus sanctus,' one discovers it derived from a movement in the same cantata with the startlingly contradictory words, 'Erschrecke doch, du all zu sich're Seele, Denk was sich würdig, zähle der Sünden Joch.' Must we think after all that having taken down one cantata from its shelf Bach merely went on drawing upon it rather than reach for another? One might come to such a conclusion by a hasty comparison of the words. Closer inspection of the music shows, however, that the very daring of the thing attracted Bach to the experiment. Having set his thoughts to the contemplation of the burden of sin, he superimposed the idea of the Only Holy One upon his setting; sweeping away the original vocal melody in which 'Erschrecke doch' is expressed in broken and angular phrases, he has placed instead of it a smoothly flowing and diatonic one, retaining the original oboe obbligato. We may find that the version in the Mass is the less interesting, that in result it is to some extent a spoiled movement; but Bach did not find it so, because in devising it he was absorbed by the mental problem it offered. He evidently felt these compilations to be in some respects an evolution from the cantatas.

Another instance may be named in the alto aria, 'Domine Fili unigenite,' of the G minor Mass, which, though beginning similarly to 'Du Herr, du krönst allein das Jahr mit deinem Gut,' from the cantata 'Es wartet alles auf Dich,' is considerably extended beyond its first limits of expression when the words 'Qui tollis peccata' are reached. The modulation of the happy principal theme into the minor key at the Coda is one of those tender touches of feeling which come in Bach's works to remind us that, however much he may concentrate upon problems and ideas, he is never working with his head alone. The bold opening to the 'Cum sancto Spiritu' in the G major Mass, with its majestic modulations through extraneous keys, is another touch of spontaneous expression which shows that Bach remembered with Herrick that 'the best of all's the heart.'

Nevertheless, that quality does not shine sufficiently constantly in the two Masses in G major and minor to make us wish for their public performance, at any rate while the cantatas from which they are drawn are as little known as they are at present. The Mass in A major is much more remarkable. In the first place, like the one in F, it has a beautiful and original 'Kyrie,' though written in a very different style. The most striking feature of the 'Kyrie' is the quasi-recitative in canon with which all four voices of the chorus make the strenuous appeal, 'Christe eleison.' The effect of this episode, standing as it does between two beautiful but more formal movements, is peculiarly personal, like the cry of the individual heard amongst the general prayer of the congregation. The 'Kyrie' without the 'Gloria' might well be given in concert performance. Perhaps the London Choral Society will find a place for it in some future programme. The Mass in A also contains the most curious—we might say the most vandalistic—of all Bach's adaptations in the first chorus of the 'Gloria.' It is taken from a wonderful aria with chorus in the cantata, 'Halt im Gedänkniss,' in which, after an agitated instrumental symphony, a bass solo as the voice of Christ enters with the words, 'Friede sei mit euch,' to which the choir respond with 'Wohl uns, Jesus, hilf uns kampfen,' and similar ejaculations, delivered with the urgency which Bach was so well able to throw into his contrapuntal vocal parts. The spirit of the movement is fully described by Sir Hubert Parry, who emphasises the fact that its musical form is the direct outcome of the dramatic situation imagined by Bach in the cantata. It is evident that this is the very last kind of movement likely to bear any sort of transplanting, yet it is equally evident why Bach seized upon it for such treatment. The idea of the Christ bringing peace to His servants is one with that of the Angel's song at Bethlehem, and Bach was fascinated by the task of identifying the 'Friede sei mit euch' with the 'Et in terra pax.' A composer of to-day might recognise the identity of idea by the quotation of a single theme, but Bach regarded his work so much as a single and indivisible organism that such a treatment would not satisfy him. Having decided that the first bass solo must belong to the 'Et in terra pax,' he had next to find a place for the 'Gloria in excelsis Deo,' and he did so by weaving the chorus skilfully into the initial symphony without destroying its shape. The other words had also to be fitted, and this was done by assigning 'Adoramus Te' and 'Gratias agimus' to music which had been repetitions of 'Friede sei mit euch,' making the last into a contrapuntal chorus in place of a bass solo to form the climax of the movement. The technical skill with which it was done, as well as the very patent fact that the result was and could only be an artistic failure, have been amply commented upon by such critics as Spitta and Schweitzer. What they appear to have missed, or

at any rate have not emphasized, is that this and the other curious experiments in compilation of these Masses throw considerable light on Bach's intensely introspective way of working—that his mistakes, like many of his greatest successes, were the direct outcome of it, and open up a valuable channel to those who delight in exploring into his unfathomable mind.

TEMPO RUBATO.

By Reginald Gatty.

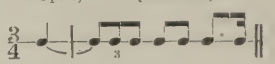
What is 'tempo rubato'? An inquiry into the subject brings to light four different uses of the phrase, and we propose in the present article to compare them together, as this will be of service in attempting to clear up a more or less ambiguous point in music. Beginning, for convenience' sake, with the German authority, Riemann, we find that he defines the phrase in his 'Musik-lexikon' (7th ed., Leipsic, 1909, Art. 'Rubato') as 'The free treatment of the *tempo* in especially expressive and impassioned passages when the usual insensible *stringendo-calando* belonging to the nuances of phrasing stands out forcibly.' Here we find it employed in a general sense of *tempo*-modification, with especial reference to the interpretative side of music, and in this sense it is frequently to be met with in contemporary musical writings.*

When we refer to Grove's 'Dictionary' (Arts. 'Rubato' and 'Tempo Rubato') the phrase is first of all applied to the introduction of cross-accents into a composition, when phrases suggestive of duple-time rhythm are introduced into triple-time bars and *vice versâ*, a meaning quite distinct of course, from the foregoing one. The second explanation given has reference, like Riemann's, to variations in the rate of performance, but with this important proviso, that the variation must be of such a character that the general length of each bar remains the same. This principle of what may be termed 'compensating values' is stated both by Fuller Maitland and Franklin Taylor. The former says distinctly (Art. 'Rubato') that this practice 'consists of a slight *ad libitum* slackening or quickening of the time in any passage, in accordance with the unchangeable rule that in all such passages any bar in which this licence is taken must be of exactly the same length as the other bars in the movement, so that if the first part of the bar be played slowly, the other part must be taken quicker than the ordinary time of the movement to make up for it; and *vice versâ*, if the bar be hurried at the beginning, there must be a *rallentando* at the end.' Nor is Franklin Taylor less clear. He writes (Art. 'Tempo Rubato'): 'The term expresses the opposite of strict time, and indicates a style of performance in which some portion of the bar is executed at a quicker or slower tempo than the general rate of movement, the balance being restored by a corresponding slackening or quickening of the remainder.'†

In his 'Technique and expression in pianoforte playing' (Novello, 1897), however, after giving a similar definition, he adds (p. 73), 'but it should be observed that any independent accompaniment to a *rubato* phrase must always keep strict time, and it is, therefore, quite possible that no note of a *rubato* melody will fall exactly together with its corresponding note in the accompaniment, except, perhaps, the first note in each bar.' He then quotes as 'a good example of *rubato* melody with strict accompaniment' a couple of bars containing three irregular groups of notes out of Chopin's Ballade in F minor, Op. 52.‡ But, as Dannreuther points out (Grove's 'Dictionary,' Art. 'Chopin'), Chopin's rubato was always with a strict accompaniment. Wilhelm von Lenz writes ('Die grossen Pianoforte-virtuosen unserer Zeit,' Berlin, 1872, p. 47) he often heard Chopin say 'The left hand is the conductor: it must not give way or vacillate—do with your right hand what you like and can.' And Liszt said to the Russian pianist Neilissov, at Weimar, in 1871 (*id. ib.*), 'Look at these trees, the wind plays in the leaves; develops life in them; the tree remains the same; that is Chopin-*rubato!*'

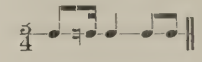
Moreover, although Dannreuther ('Musical Ornamentation,' Novello, ii. p. 161) quotes Chopin as saying, 'The graces are part of the text, and therefore part of the time; they must be justly fitted in—and there lies the trouble!' his rubato did not really apply to passages with irregular groups of notes, as will be seen by a reference to his works. To the best of our knowledge Chopin only wrote the direction 'rubato' nine times in his compositions. Seven of those nine times the rhythms of the melodies are the following simple figures:

Op. 6, No. 1 (Mazurka).

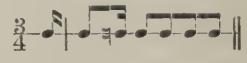


Op. 6, No. 2 (Mazurka).

Op. 7, No. 1 (Mazurka).

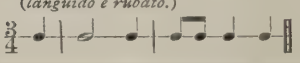


Op. 7, No. 3 (Mazurka).



Op. 15, No. 3 (Nocturne).

(*languido e rubato.*)



* Paderewski, in his chapter on 'Tempo Rubato' in Henry T. Finck's 'Success in Music' (London: Murray, 1910), also adopts this meaning of the term (p. 457 *et seq.*).

† In an article on 'Rhythm and Tempo Rubato' in *The Times* for April 16, 1910, a distinction is drawn between the *tempo*-compensation that is effected within the limits of a bar and within the limits of a musical sentence. Paderewski ('Success in Music,' p. 459) rejects the whole principle of compensating values. We have been unable to ascertain how it originated.

‡ The direction 'rubato' is not given at this place, however, in Mertke's complete critical edition (Steingräber, Leipsic), in which all arbitrary alterations or additions and corrupted versions have been expunged after a comparison with the original Paris and London editions.

Op. 24, No. 1 (Mazurka).

and

Op. 67, No. 3 (Mazurka).

The effect of rubato in these passages is, of course, that of a non-metronomic irregularity of time in the right hand, a regular steady rhythm being maintained in the left. This is proved conclusively by the following passage from Liszt's 'Chopin' (Breitkopf & Härtel, Leipsic, 1879, p. 115), which also gives a vivid description of the effect:

> In his playing the great artist [*i.e.*, Chopin] expressed in a ravishing manner that species of trepidation, sensitive, timid or palpitating, which comes to the heart when one believes oneself in the vicinity of supernatural beings, in the presence of those whom one does not know how to divine, or to grasp, to embrace or to enchant. He always made the melody undulate, like a skiff borne on the bosom of a mighty billow; or, he made it move irresolutely, like an aeriel apparition come unawares to a tangible and palpable world. In his writings he used to indicate this manner of execution which gave such a peculiar stamp to his virtuosity, by the word *tempo rubato:* a *tempo*, stolen, broken, a time at once flexible, abrupt and languishing, vacillating like a flame under the breath which stirs it, like the ears of a cornfield undulating under the soft pressure of the warm air, like the tops of trees inclined here and there at the caprice of a sportive breeze.
>
> But as the word, which taught nothing to those who knew, said nothing to those who did not know, or grasp, or feel, Chopin ceased later to add this direction to his music,† persuaded that if one understood it, it was impossible not to divine this rule of irregularity. Accordingly all his compositions ought to be played with this sort of accentuated, rhythmical (*prosodié*) rocking, this *morbidezza*, the secret of which was difficult to grasp if one had not often heard him play.‡

Chopin's rubato, then, has nothing to do with the general rate of *tempo* of a bar, but refers solely to the intra-bar re-distribution of the time-values of the notes comprising the melody, while the accompaniment maintains its steady rate of progress, and this is the meaning attached to all earlier uses of the expression.

It also means, as we have seen, the *indefinite re-distribution of definite time-values*. But he was not the first to employ the phrase in this sense. Lemaire, in his French translation of Tosi's 'Opinioni de' Cantori Antichi e Moderni' (Paris, Rothschild, 1874), quotes (p. 126) the following explanation of the term from 'une ancienne méthode de chant,' which points to exactly the same effect as that indicated by Liszt:

> The Italian singers have a manner of delaying the singing, or of losing the precision of the time (*l'exactitude de la mesure*) at will, while the orchestra continues its prescribed movement (*son mouvement donné*), which has a great effect, when it is done with taste and when the singer knows how to preserve his balance. One cannot give an example of this effect in singing; it is necessary to observe it in performance. This method may be called *vacillare*, which means to vacillate, hesitate, falter, waver, be in suspense.

Galliard, too, in a note to his translation of the same book, entitled 'Observations on the Florid Song' (London, 1742, p. 156), says:

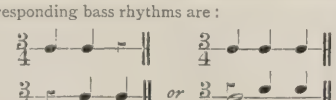
> Our Author has often mentioned Time; the Regard to it, the Strictness of it, and how much it is neglected and unobserv'd. In this Place speaking of stealing the Time, it regards particularly the Vocal, or the Performance on a single Instrument in the *Pathetick* and *Tender;* when the Bass goes an exactly regular Pace, the other Part retards or anticipates in a singular Manner, for the Sake of Expression, but after That returns to its Exactness, to be guided by the Bass. Experience and Taste must teach it. A mechanical Method of going on with the Bass will easily distinguish the Merit of the other Manner.

There is, however, no explicit reference to this form of rubato in Tosi's text, and the only definite passages allude to another variety—also on an unfluctuating bass—with which we have now to deal. This kind, akin in nature to that required in the bars of Chopin's music containing irregular groups, came into effect when vocal melodies were varied by the *ad libitum* introduction of florid passages (*passi* and *passagi*) on the part of the singers. Speaking of good taste in singing, Tosi says ('Opinioni de' Cantori,' Bologna, 1723, p. 82; Galliard's translation, p. 129) that it consists 'in the *Cantabile*, in the putting forth the Voice agreeably, in *Appoggiaturas*, in Art, and in the true Notion of Graces, going from one Note to another with singular and unexpected Surprises and stealing the Time exactly on the true *Motion* of the Bass.' (Nell' Intelligenza de Passi, andando da una nota all' altra con singolari, e inaspettati inganni con rubamento di Tempo, e *sul MOTO de' Bassi.*)

Similarly, in his chapter on *passi* he says (p. 111, 'Galliard,' p. 175), 'That being govern'd by the rigorous, but necessary, Precepts of *Time*, they never transgress its regulated Measure, without losing their own Merit' (Che ammaestrato da rigorosi, ma degni precetti del TEMPO non può uscir mai dalle sue regolate misure senza perdere la propria estimazione), adding, as an accessory quality (p. 113, 'Galliard,' p. 177), 'That They be stol'n on the *Time* to captivate the Soul' (Che sia rubato sul Tempo acciò diletti l' anima).

So far we have been dealing with non-metronomic re-distributions of tempo, but further investigation brings to light the fact that purely metronomic ones were formerly also included in the term. The former, from their nature, eluded precise representation, but we find actual examples as to execution of the other kind. A note in Agricola's German translation of Tosi's work is quoted by Dannreuther ('Musical Ornamentation,' i., p. 36), thus: '*tempo rubare* signifies to rob a note of part of its value and add as much to another note, and

* The corresponding bass rhythms are:

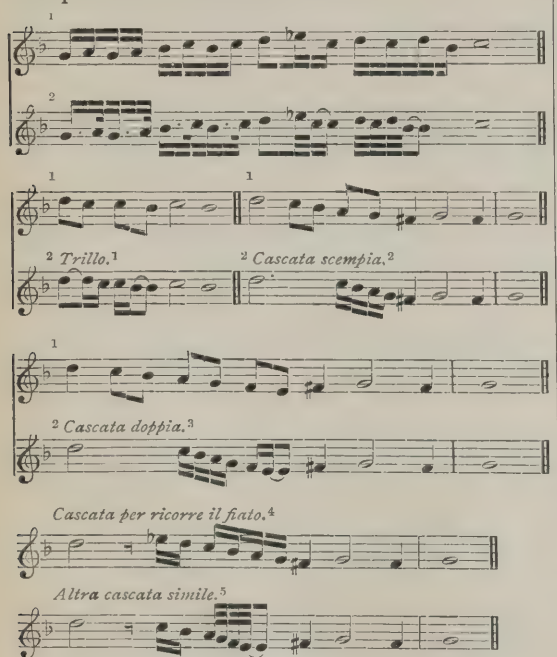


† It occurs (Steingräber Edition) four times in Opp. 6 and 7, twice in Opp. 15 and 16 (Rondo in E flat major), and once in Op. 24. Otherwise it is only found in a posthumous Mazurka (Op. 63) and a posthumous Polonaise (G sharp minor).

‡ Lenz says (*id.*, p. 47), 'In the fluctuation of the motion, in this hesitation and timidity (*Hangen und Bangen*) in the *rubato* as *he* understood it, Chopin was enchanting.'

vice versâ,' and is accompanied by the following illustration (Dannreuther's transcription):

But examples of this species of vocal licence, although without the name, occur as early as in Caccini's 'Le nuove musiche' (Venezia, 1602), and if Dannreuther ('Musical Ornamentation,' i., 36) is hardly right in considering their effect that of 'a perfect *tempo rubato*,' at least as we now understand it, they undoubtedly represent the method in its earliest form. We cite a few examples from the Venice edition:



1 *I.e.*, the notes to be sung with *vibrato*.

2 The Playford translation (Playford, 'Introductions to the skill of musick,' 7th ed., London, 1674), has 'A'plain fall,' which apparently means a simple method of approaching a cadence.

3 'Double fall' (Playford).

4 'A fall to take breath' (Playford).

5 'Another fall like it' (Playford).

To sum up, it will now be easy to trace the history of the term. Beginning with the signification of metronomic *ad libitum* variations on a steady bass, it was still retained when the performer introduced non-metronomic variations in the time of the melody, also against a steady accompaniment, at first by the interpolation of extra notes, but afterwards, when the sense of rhythm became more secure, in the execution of simple phrases. During this second period the music so performed had the essential feature quaintly expressed by Tosi (p. 112, 'Galliard,' p. 175) with regard to *passi*: 'That, being guided by the most refined Art on the Bass, they may There (and no where else) find their Center; there to sport with Delight, and unexpectedly to charm.'* But during the whole of this time music played *rubato* 'found its centre' on the bass. Then, in more recent years, the phrase took on the meaning of general *tempo*-variation, first in a limited (Grove), later in a wider sense (Riemann).

For purposes of clearness it would undoubtedly be of advantage if a differentiation of terms could be introduced to designate the various kinds, and the following suggestions are made with this end in view: 'Rubato,' *par excellence*, might be taken to mean the general *tempo*-modifications of a performer, for a word is badly wanted to express the idea concisely; 'melodic *rubato*,' the non-metronomic *tempo*-variations on a steady bass generally associated with Chopin; and 'metronomic *rubato*,' the early species that now has only a historic importance. Finally, 'cross-accent *rubato*' might be used to designate that variety mentioned at the beginning, which refers to the construction and not the interpretation of a melodic phrase.†

CONGREGATIONAL SINGING.

Not many years ago, in the earlier days of our musical awakening, the sight of a clergyman and musician in discussion would have drawn from any onlooker the fairly safe prophecy that the subject in debate was 'congregational singing.' Signs of warmth on either side would have made the expectation a certainty. Amongst those most vitally concerned the discussion may, for all we know, be still a lively cause of heart-burning; but time has blunted the point of the thorns so far as the merely interested are concerned. Certainly the subject could not formerly be mentioned without the immediate appearance of 'wigs on the green'; whereas now, even at a Church Congress, it may be discussed *pro* and *con.* without any display of the less Christian forms of argument. The truth is, of course, that, like so many adjustable matters which we English shelve until they become burning questions, what should have been a simple and logical debate between moderate men was allowed to degenerate into a dispute between partisans. The combatants quickly occupied two indefensible positions, and a battle royal began which did and could reach no conclusion: for the clergy insisted that every member of a congregation had an inalienable right to sing—apparently wherever and however he liked, and the musician claimed that Church music would inevitably disappear unless it was left to those qualified and trained to perform it.

In the present interval of comparative calm—it may be called an interval since there are signs that before long the sand in the arena will again be reddened—it may be worth while to bring forward

* Che guidato dal più finito Artificio sul Basso ivi (e non altrove) ei trova il suo centro; ivi scherza con diletta, e innaspettato innamora.

† Niecks says ('Frederick Chopin.' London: Novello, 1888, vol. ii., p. 102): 'Often, no doubt, people mistook for *tempo rubato* what in reality was a suppression or displacement of accent, to which kind of playing the term is indeed sometimes applied.' It seems highly probable that the use of the phrase to indicate 'cross-accents' really arose out of this misunderstanding.

some of the elementary data of the subject: for, as in the case of all complex questions, there are certain preliminaries on which agreement can and should be reached before any definite conclusion can be arrived at on the larger issues. And the first of such preliminary questions to be answered is this: For what purpose is music enlisted into the service of the Church?

To this question there would appear to be three, and only three, possible answers, though a caveat may here be entered against considering these answers mutually exclusive. They are as follow:

(1.) That an offering may be made to the Almighty of the best that our talents and industry can supply in an art traditionally considered divine;

(2.) That, by a like manifestation, the listeners' minds may be elevated and purged of mundane influences; and

(3.) That the worshipper may add his own iota to the general pæan or prayer.

The first answer will, with qualifications, be conceded in general by both sides. Limits may assuredly be defined as to the particular portions of the service included in such an oblation; and also doubt may be expressed as to whether it is desirable, where poor material produces but inferior results, to make any public presentation of such endeavours. That is to say, as a practical issue, the congregation may well protest against every note of music falling under this head, whilst cheerfully conceding, say, an anthem and the Canticles; and the musical minority, going further, may well protest, where the choir is manifestly poor, against even the shortest anthem. The efforts of the humble are admittedly dear to the Almighty; but when they have not yet passed that stage at which they are really distressing to the musical portion of the congregation, then they may well, with a truer humility, be held in reserve.

A kindred qualification may be made in assenting to our second definition. Leaving aside the occasional expert in the congregation, it may reasonably be demanded that a performance meant to edify and elevate must have reached a standard acceptable to average musical listeners. A ragged performance of a sentimental anthem (and there are only too many every Sunday of the year) may have its effect for good on the more crudely emotional souls, but the balance is more than redressed by the very real disgust experienced by the ever-increasing number of musically-intelligent people. It is an apparent paradox, but none the less actually true, that whereas churches are nowadays vyeing with each other in the elaborateness of their music, many really musical church attendants are earnestly seeking out where they may find the plainest service.

But it is, of course, in our third answer that the crux of the question lies. If we grant that a good choir may reserve for itself, for offering or edification, definite portions of the music, we must allow that in the normal service there are places where the congregation is expected to take part. We say 'normal,' because the discussion is not affected by the fact that in a cathedral service, where great trouble and expense are incurred to secure something like perfection, the choir may rightly claim a monopoly. But in normal services, if there are places in which the congregation ought to join, what restrictions are to be placed on indiscriminate singing? There should be little difficulty in determining, in any given church, exactly where these places occur. It is not a question of general law, nor of special compromise, but simply one depending on the standard of the choir relative to the musical intelligence of the listener: for a choir that might well be entrusted with an anthem at Little Puddleton would cut a sorry figure in, say, Leeds Parish Church. Having settled this point, the argument should then approach the question of the individual: May every one who chooses sing without let or hindrance? The possession of a tolerable voice and a fairly sensitive ear will readily be passed as a qualification, though a fruitful discussion may well follow as to whether those who claim the right to sing to the Almighty do not thereby incur the duty of improving the voice given them for the purpose. And this consideration is the more serious when we are dealing with those numerous singers who, instead of joining in the melody, insist on extemporising a part—bass, tenor, alto, or (worst of all) 'seconds.'

We are now left with the really bad voices on our hands, and in dealing with them the problem reaches its acutest phase. Unfortunately, it is a fact, as Spencer points out, that every feeling is a muscular stimulus, and that every state of mental excitement must have its reflex action in muscular movement. No body of people, that is, can possibly take their true share in any religious service without being under the necessity of relieving their feelings by muscular reaction. It would, of course—we speak without flippancy, merely to drive home the physiological necessity—answer quite well if they left church and ran a mile, or spent a few minutes swinging Indian clubs. But the fact remains that muscular reaction of some sort *must* occur; and singing, besides fulfilling this condition, is traditionally and reasonably considered a seemly attribute of church worship. The possessors of bad voices may be argued with, singly or collectively, on the possibility of improving them, and on their duty in that direction, on modesty and reticence, on consideration of the feelings of others, on a dozen various mitigations; but it is useless to talk of sequestrating their right to sing without taking cognizance of the iron physical law we have stated.

And it is this law which renders null and void the common argument that, as they allow one man to say their prayers for them (assuming their share by the final 'Amen'), so they should allow the trained voices to sing for them. Fortunately, the singing of a mass of people may always be magnificent, in spite of the inferiority of the units; but lest this fact should encourage laziness and self-satisfaction the words of a wise and thoughtful man may be recalled: 'As to the privilege of

singing, it seems to have been generally overlooked that, by a universal law of morals, no right whatever can be claimed by those who do not qualify themselves to exercise it. The right to join in a musical service is acquired by submitting to a musical training, and is forfeited at once by any man, however highly endowed with natural gifts, who will not be at the pains to cultivate either his voice or his ear.'

Occasional Notes.

In our last issue we were able to give only bare mention to the fact that Mr. Richard Buhlig, in the course of his recital at Æolian Hall on January 23, played the 'Drei Klavierstücke,' by Herr Arnold Schönberg, which Mr. Frederick Corder dealt with so caustically in our December issue. We remind our readers that to our commonplace intelligences these manifestations of the newest Viennese spirit seem to be constructed, with fiendish ingenuity, out of the very antithesis and negation of music. It was not our privilege to be present at this fascinating exhibition. It must have been a memorable moment when the habitual and oft soporitic decorum of the pianoforte recital was so far forgotten that, in the words of the *Westminster Gazette*:

> Beginning with knitted brows, obviously denoting a stern resolve to pluck the heart out of the Schönbergian mystery or perish in the attempt, Mr. Buhlig's hearers could be perceived to be relaxing their efforts one by one as the impossibility of the undertaking became more and more apparent, until finally concentration gave way to mirth, and by the time the last piece of the set was reached more or less ill-suppressed laughter was general all over the hall.

The critic of the *Observer* treated the matter with graver concern. He said that the composer was

> a veritable apostle of self-sufficiency, and his doctrines based on the utter humiliation of all reasonableness and the denial of any registered ancestry to the union of sounds on which is woven the fabric of modern music. It was quite impossible to say whether Mr. Buhlig was playing the fool with the piano and placing his fingers, singly or in combination, on notes that had nothing to do with each other, or whether he was deliberately distorting, for purposes of ill-conceived humour, the work of a genius.

'As the Three Klavierstücke are,' he added, 'unfortunately published, the latter conclusion is not permissible!' One suggestion creeps into our mind. The Associated Board and similar bodies are accused of conventionality in their choice of examination pieces. Now is their chance to refute the charge!

The Quinlan Opera Company, numbering 150, left Liverpool on January 22 on board the 'Anchises' for Cape Town, where they will play for some weeks. On May 10 they leave South Africa on the 'Ascanius, due to arrive at Melbourne on June 10, and will then proceed by special train to Sydney. The return journey starts on August 17 by the Orient liner 'Osterley,' due to arrive in England on September 29. Whilst abroad the company do not intend to produce any new works, although they will present 'Rigoletto' and other operas which will be fresh to Australia.

The principal feature of the spring concert season in London will undoubtedly be the series of choral and orchestral concerts organized by Mr. Balfour Gardiner. With the exception of four numbers the programmes are made up from the works of British composers. That of the first concert, on March 13, is remarkable for new works and new forms of 'laying out.' It is as follows:

* 'Enchanted summer' ... ... *Bax.*
(Words from Shelley's 'Prometheus Unbound.') For two Soprano voices, chorus, and orchestra.

Dance Rhapsody for orchestra ... ... *Delius.*

(*a*) Irish tune from co. Londonderry *Grainger.*
Folk-song setting for unaccompanied chorus, without words.

* (*b*) 'Father and daughter' ... ... *Grainger.*
Færö dancing ballad set for five men's single voices, double mixed chorus, strings, brass, and mandoline and guitar band.

* 'News from Whydah' ... *Balfour Gardiner.*
Ballad by John Masefield, set for chorus and orchestra.

* Three Kipling settings ... ... *Grainger.*

(*a*) Morning song in the Jungle
For unaccompanied chorus.

(*b*) 'Tiger-Tiger'
For unaccompanied men's chorus.

(*c*) 'We have fed our sea for a thousand years'
For chorus, brass, and strings.

* 'The Baron of Brackley' ... ... *Bell.*
Border ballad set for chorus and orchestra.

The London Choral Society.

The New Symphony Orchestra.

* First time of performance.

On March 27, the New Symphony Orchestra will play Elgar's second Symphony under the composer's direction, and give the first performance of a 'Festival Overture' by Mr. Bax, under the direction of Mr. Balfour Gardiner; Mr. Grainger will play Tchaikovsky's B flat minor Pianoforte concerto. On April 17, the Oriana Madrigal Society, conducted by Mr. C. Kennedy Scott, will sing madrigals, rounds and part-songs (including Mr. Balfour Gardiner's 'The stage coach'). The New Symphony Orchestra will produce a 'Mock Morris,' for seven-part string orchestra, by Mr. Percy Grainger, and Dr. Vaughan Williams's second and third 'Norfolk' Rhapsodies. The programme of the fourth concert, on May 1, is as follows:

'With the wild geese' ... ... *Hamilton-Harty.*

English dance No. 1 ... ... *Cyril Scott.*

'Helen of Kirkconnel' ... ... *Cyril Scott.*
(Ballad for baritone and orchestra.)
Mr. Frederic Austin.

* Oriental Suite, 'Beni-Mora' ... *Von Holst.*

'La belle dame sans merci' ... *Norman O'Neill.*
(Ballad for baritone and orchestra.)
(Mr. Frederic Austin.)

* 'English dance' ... ... *Grainger.*

The New Symphony Orchestra.

Mr. Balfour Gardiner and several of the composers will share the work of conducting.

* First time of performance.

Altogether British composers can claim less and less credit for being jolly. Their opportunities improve every season. Not always have there been Beechams and Balfour Gardiners to give them a helping hand. Another notable instance comes to hand in addition to that set out above. If Mr. Hammerstein's promises come to fruition—and he is the last man to abandon them except in face of the impossible—the British composer most to be congratulated at the present moment is Mr. Josef Holbrooke. His great Celtic trilogy of opera, 'The cauldron of Annwm,' has, in spite of the publication and much discussion of

'Dylan,' led a somewhat shadowy existence. Mr. Hammerstein has positively undertaken to produce the first section, 'The Children of Don,' with the 'finest cast obtainable on this planet.' The composer thinks, moreover, that the ultimate production by Mr. Hammerstein of 'Dylan' and 'Brangwyn,' the second and third sections, is not too large a conception to be banished from his hopes.

Many performances of works by living British composers have been given recently on the Continent. Elgar's Violin concerto has been played by Kreisler in Vienna, by Ysaye in Bremen, Berlin and Königsberg, by Telmanyi in Berlin, and by Wollgandt in Leipsic. His second Symphony has been given in Munich and Vienna, and the first is announced to be played twice in Copenhagen, in March. The Overture to Stanford's 'Stabat Mater,' Parry's 'Symphonic variations,' and Elgar's 'Sea-pictures' (Madame Kirkby Lunn) have been performed at a Gürzenich Concert in Cologne. Bantock's symphonic-poem 'Dante and Beatrice' has been played in Mainz, and his Omar Khàyyam has been performed in Vienna.

At a recent meeting of the general committee of the Birmingham Triennial Festival, the programme of the next Festival, to be held on October 1, 2, 3 and 4 this year, was decided. The novelties will be Sir Edward Elgar's 'We are the music-makers,' a work by Dr. Walford Davies on the subject of the 'Song of St. Francis,' a new orchestral work by Mr. Granville Bantock, and a new Symphony by Sibelius. The following works were also chosen: 'The Messiah,' 'Elijah,' Bach's 'St. Matthew' Passion, 'The Apostles,' Verdi's Requiem, Brahms's Requiem, Dvorák's Te Deum, Bach's 'Be not afraid,' and concertos with Herr Rosenthal and Señor Casals as soloists.

By the time this appears, Mr. Ernest Denhof's enterprising season of opera in the provinces will have commenced at Hull. The répertoire consists of 'The Mastersingers,' 'Tristan,' 'The Flying Dutchman,' 'Orpheus' and 'Elektra,' the last-named being given in English for the first time. After leaving Hull, the company proceeds to Manchester, Liverpool, Leeds, Glasgow and Edinburgh.

THE THANKSGIVING SERVICE AT ST. PAUL'S CATHEDRAL.

Our King and Queen have again visited the great Metropolitan Cathedral to offer thanks for a national benefit, and, as on the occasion in June of last year, music held a high place in the solemn service. The conditions offered by St. Paul's for a musical service, whether from the point of view of acoustical effect or of the admirable arrangements that are possible, are unique, and the thanks of all are especially due to Sir George Martin (the conductor-in-chief) for the manner in which his all-important and onerous duties were accomplished. The splendid choir of the Cathedral was largely augmented, those present including members of the choirs of the Chapel Royal, St. James's, Westminster Abbey, St. George's Chapel, Windsor, the St. Paul's Sunday Evening Choir, and the Special Service Choir, besides many others. A full orchestra, and the organ, perfectly played by Mr. Charles Macpherson, provided the instrumental accompaniments. Before the service, a fine rendering of the first four movements of Mendelssohn's 'Lobgesang' was given by the orchestra, under Sir Walter Parratt's conductorship, who also directed a performance of Sir Edward Elgar's 'Imperial March' at the conclusion of the service. The service-music comprised the National Anthem, sung at the entry of their Majesties, Sir George Martin's noble setting of the Te Deum in A major (composed for the Diamond Jubilee Service), Beethoven's 'Hallelujah' chorus from 'The Mount of Olives,' and a hymn. The inclusion of Sir George's Te Deum was a happy idea, for not only is the work set out on just those broad lines which such an occasion demands, but the memory of the great rejoicing which produced it was revived in the most happy and suitable manner. We doubt if anything more fitting could have been chosen. The 'Hallelujah' too made a great effect, and if it be true that the introduction be intended to suggest swinging censers, the rest was surely as suggestive of a festival. The moments of waiting before the arrival of the Royal worshippers on these occasions are remembered by all who are privileged to be present for an indefinable sensation of glorious expectancy, and never was this more vividly experienced. And when at last was heard in the distance the cheering of the people in the streets and the strains of the National Anthem, given by the military bands, all present felt a thrill of thankfulness for the successful outcome of their Majesties' momentous journey, and its triumphant conclusion. At this moment a brilliant fanfare, composed by Lieut. Dr. Mackenzie Rogan, was under his direction splendidly played by a band of military trumpeters and drummers. The effect was electrical, and gave just the military touch which the occasion demanded. It was surely a day to be remembered, and one left the Cathedral with loyal and reverent emotions deeply stirred.

MR. GRANVILLE BANTOCK'S 'ATALANTA IN CALYDON.'

By Ernest Newman.

Mr. Granville Bantock's latest work, 'Atalanta in Calydon,' was produced at a Manchester Hallé Concert on January 25. It is a setting for unaccompanied voices of four of the odes from Swinburne's drama of the same title. The composer himself styles his work a choral symphony. 'Choral ode' would perhaps be a better name for it, for though it is in four movements that roughly correspond to the four movements of the ordinary symphony, there is nothing specifically symphonic in the structure. Mr. Bantock is said to hold somewhat pessimistic ideas as to the future of orchestral music in England; the fewness of our good orchestras, the fact that hardly any concerts pay their way, and the general apathy of the public make the outlook, indeed, none too promising, though perhaps Mr. Bantock sees through a glass a trifle too darkly. His present enthusiasm for choral music is at any rate causing a notable expansion of his style and a great enrichment of our repertory. The Northern Competition Festivals have shown him what unaccompanied choral singing can be, and he is now subtilising his texture and effects to an extent that in its turn stimulates the choirs to still further developments of technique. In 'Atalanta' he has certainly set English choirs the stiffest task they have ever had given to them. The work is nominally in twenty parts—not 'parts' in the old contrapuntal sense, but rather corresponding to orchestral groups; and as the composer stipulates for not less than ten voices to a part, it is clear that only large choirs can perform the work. While a skilful contrapuntist, Mr. Bantock's aim in choral writing has always

been predominantly a poetic one,—to enrich the moods of great poetry with the more insistent appeal and warmer colour that music can lend them. Counterpoint for its own sake can find only limited employment in a scheme of this kind; the main factors are bound to be melody and harmony—a melody closely modelled upon the contour of the poetic idea, and a harmony full of surprises, clashes, inter-suffusions, poignancies. One is sometimes inclined to think that the old distinctions between styles, founded on the qualities—or supposed qualities—of instruments, have no longer their old validity, and that we are on the way to a kind of generalised style to which all instruments must conform as well as they can. It is a new style, set primarily by the orchestra, which after all is merely a single musical instrument, and the only one that can be said to approach perfection. It not only allows of full and rich expression but prompts it; and it is inevitable that a generation to which the orchestra is the natural mother tongue of music should do most even of its non-orchestral thinking in terms of this. Mr. Bantock's present choral writing is largely orchestral in conception—which does not for a moment imply, let us hasten to add, that it is in the least unvocal. It is enough if the vision and recollection of the orchestra kindle the imagination to a new scale and intensity of emotion; the actual expression can then be achieved in terms of the instruments at our service. What Mr. Bantock has done in 'Atalanta in Calydon,' is not to write orchestral music for voices, but to use voices, in a legitimate way, to interest and move us as deeply as an orchestra could do.

One lays stress upon this point because it is easy to misconceive his purpose in laying out his choral masses, as the analysts have told us, on quasi-orchestral lines. He divides the choir into three main groups—(*a*) male and female voices in six parts, (*b*) a male choir and a female choir each in four parts, (*c*) a male choir and a female choir each in three parts; that is, five choral bodies in all. (*a*) is at once the largest and the most complete in itself, and plays much the same part in the score of 'Atalanta' as the string group does in an orchestra. The different strata of (*c*) may be supposed to correspond to the wood-wind group, and those of (*b*)—where the voices are more numerous than in (*c*)—to the horns and brass. But though perhaps only a very foolish person would say that Mr. Bantock has tried to make the various voices do the work of strings, oboes, clarinets, trombones, and so on, it may not be superfluous to insist that he has done nothing of the kind. What he has done is to use groups and sub-sections of different weights and colours to get something of the varied play of tint and perspective that we have in the orchestra,—and of course to combine them all for the more massive effects. It is not merely that he contrasts the groups bodily in different movements,—the second and fourth being for the full choir, the first for male voices alone, and the third for female voices alone,—but that within the movement itself he aims at enforcing the poetic idea by a quasi-orchestral blending or contrast or antiphony of colour. And who can say that this does the slightest violence to the function of voices *as* voices?

The movement that pleased the audience most at the first performance was apparently that for female voices alone,—partly, no doubt, because it is simpler in texture and more obvious in idea, partly because the ladies succeeded in maintaining better intonation than the men sometimes did. The three other movements, however, are incomparably greater. They have the qualities that make the choruses of 'Omar Khàyyam' so striking: a fine poetic sense, the art of making music the vehicle of human experience and reflection, the command of a wide range of emotion and of all kinds of expression,—the lyrical, the rhetorical, the dramatic, the philosophical. Here and there one may hold that the composer has been led away from the deeper sense of the poetry by the desire to treat certain passing images or figures in pictorial fashion. Perhaps this may be one of the exigencies of the choral writer on such a scale as this; he may feel that it is necessary in order to ensure the needful variety. It was some such idea as this, apparently, that induced Mr. Bantock to make a 'picture' of the chorus:

> 'We are no other than a moving row
> Of magic shadow-shapes that come and go'

in 'Omar Khàyyam,' where some of us feel that the outer rather than the inner aspect of the words has been dwelt upon. So in 'Atalanta in Calydon' now and then; it is doubtful, for example, whether it was the right thing to give two contrasted kinds of expression to the images of the line, 'And wrought with weeping and laughter.' But after all these are almost microscopic flies in a mass of first-rate ointment, and cannot affect our admiration for the variety and poignancy of expression that Mr. Bantock has put into the music. It is no small achievement to have brought music up to the philosophic level of Swinburne's great lines and sustained it there so long.

The Hallé Choir did well on the whole in the first performance of the work, but lapses of intonation obscured the musical logic of several passages, and the phrasing was throughout not sufficiently elastic—not near enough, that is, to the unfettered, bar-less rhythm that should be the ideal of poetic singing and playing.

LONDON OPERA-HOUSE.

By Hermann Klein.

When the doors of this Opera-House close on March 2, it will not be on the final as well as the introductory chapter of Mr. Hammerstein's great experiment. The die has been otherwise cast. Subscribers have been forthcoming to the necessary tune, and their promises have emboldened the American impresario—who has candidly admitted that he is neither a multi-millionaire nor a philanthropist—to announce a three months' summer season beginning the third week in April. This will not be at the lower range of prices; but in spite (and also in consequence) of that fact, it is going to be a financial success, and will therefore be followed in October by another long winter season at the rates which have wound up the current season. By that time the undertaking will probably be established on a solid basis. Happily there is to be an alteration in the kind of opera to which the scheme has so far been restricted. The presence of two distinguished librettists among the leading subscribers will necessarily make a difference. We shall be having for certain Lord Howard de Walden and Mr. Josef Holbrooke's 'The Children of Don,' and probably also the Duke of Argyll and the late Learmont Drysdale's 'Fionn and Tera,' both of which new operas will be presented through the medium of the English language. There is likewise talk of certain Wagner operas being sung in the vernacular. This will be good news, provided the necessary steps be taken to secure a distinct and refined enunciation of the English text. Diction such as the whole house can hear and understand is essentially the crux of the important question whether the love of English Opera (or opera sung in English) is ever to take permanent root in this country.

Meanwhile, as it seems to me, the enterprises of the Royal Opera, Covent Garden, and the London Opera-

House can proceed, each upon its own separate lines, without hurting one another, but with inestimable stimulus and benefit to the growth of the national idea —that is, to the cultivation and development of a form of lyric art wherein our native tongue and native performers have too long been relegated to an inferior place.

'LOUISE.'

A fortnight before Mr. Hammerstein lowered his prices—to be precise, on January 24—he added to his repertory a splendid example of modern French music-drama in the shape of Charpentier's 'Louise.' At that time we were naturally comparing his productions point for point with the best that Covent Garden can do. So long as grand opera and summer season prices are charged, it is only fair that the standard of criticism shall be elevated to the 'top notch.' When they are cut down one-half, to ordinary theatre level, it is equally fair to somewhat lower the standard and avoid comparisons altogether. I doubt, however, whether Mr. Hammerstein would thank his critics for doing either, his ambition being to maintain his representations at the highest possible level, even though compelled by circumstances to bid for full houses through an appeal to a wider and less wealthy public. Enough, for the moment, that this appeal proved eminently successful. It was immediately responded to by a series of crowded audiences, who displayed an intelligent and intense appreciation of the high-class operatic fare placed before them.

One complaint, and one only, could be urged against the performance of 'Louise,' and that was a sin of omission. Charpentier's opera is beautiful, but long. Unless it was to last from eight o'clock till midnight something had to be cut; hence the elimination (at the earlier representations) of the extremely characteristic music allotted to the Noctambule and other Parisian 'types' when the curtain rises on the second Act. But this music should never be entirely left out. A portion is quite essential to the completeness of the musical scheme, whereas some of the concerted numbers can be shortened without detriment to the general effect. It is wonderful how 'Louise' grows upon the listener with closer acquaintance. Each fresh hearing reveals new beauties, new subtleties of thought and expression, new master-touches of thematic development and ingenious treatment. Yet somehow the book is not wholly satisfying: the dénouement leaves one with a sense of discontent, of problems raised but left unsolved. In some respects 'Louise' is not less of a masterpiece than 'Faust' or 'Carmen,' but it will never be so enduringly popular as either.

In an executive and also in a scenic sense—judging, let us say, from the superior plane of the Opéra-Comique, where the work was first produced in February, 1900,—there was really very little fault to find with this performance of 'Louise.' The principal parts were well acted and something more than adequately sung; the long array of minor rôles gave opportunity for distinction to the numerous contingent of clever and intelligent people who form the second rank of Mr. Hammerstein's *personnel*. Mlle. Vallandri, a Frenchwoman, realised the purely Parisian aspect of Louise's restless, unsatisfied temperament more truthfully than anyone else I have seen in the part, whilst doing easy justice to her music. Mlle. Marguerite d'Alvarez scored quite a hit as the Mother, and M. Francis Combe, if not equal to poor Gilibert, made a salient, sympathetic figure of the Father. The Julien of M. Jean Auber was a painstaking effort, but the Montmartre poet requires a more vivacious touch: he is a lively Bohemian, not a plodding 'literary gent.' The orchestra, under M. Luigi Cherubini, treated us to some of the best playing that has yet been heard at this opera-house, and gave an admirably refined performance of Charpentier's difficult score. The *mise en scène*, too, was first-rate.

'LA TRAVIATA'—'FAUST.'

That hackneyed operas can derive renewed interest from a good ensemble and a picturesque setting was made agreeably manifest by the performances of 'La Traviata' on the 2nd and 'Faust' on February 9. In the former, wisdom was shown in the matter of costumes by choosing the period of Louis XVI. It is a noteworthy fact that operatic choruses (and even some operatic 'stars') know better how to wear the the elaborate attire of the 18th century than the plainer dress of the mid-19th. Mr. Hammerstein experimented with the latter when Madame Melba sang 'Violetta' during his first New York season. The *diva*, of course, made a pretty picture, but the rest looked like so many fish out of water. On the occasion under notice Mlle. Victoria Fer—who, by the way, avoided the anachronism of wearing an up-to-date gown—considerably enhanced her reputation by a dramatically powerful and vocally admirable impersonation of the Dame aux Camélias. She imparted a surprising amount of sincerity and realism to those touching incidents of the Dumas drama which time has robbed of most of their original impressiveness. With Mr. Orville Harrold as a robust-voiced Alfredo, and M. Vilmos Beck as a dignified Germont *père*, the cast lacked neither merit nor efficiency.

Miss Félice Lyne's first appearance as Marguerite, combined with the lure of cheap prices, drew a packed house for 'Faust,' the audience being by far the largest since the opening night of the season. The youthful American was here attempting a heavier task than she had previously essayed, and to those who expected a Marguerite equal in all respects to her Gilda the result must have been disappointing. Girlish grace and charm, unaffected sweetness of expression, were undeniably present in her embodiment, while the lighter music of the Garden scene was sung with faultlessly neat technique. But in the more dramatic passages of the opera the young artist was obviously overweighted. She made a pathetic little figure, and did everything with intelligence and a welcome absence of strain; but in the bird-like tones there was no note of passion, no resonant utterance to touch the heart or give adequate effect to the situation. A girl Marguerite may be a delightful change for one act of Gounod's opera, but for her to fill the whole picture is a physical impossibility. Anyhow, Miss Lyne is a singer of such unusual talent and promise that, while offering her every encouragement to work on ambitious lines, I would advise her to eschew parts that are still too heavy for her, and seek to cultivate greater variety and depth of tone-colour, with yet greater brilliancy and mastery of vocal art in her legitimate domain of a pure light soprano.

'THE BARBER OF SEVILLE.'

The soundness of this view received abundant illustration in the comparative triumph that Miss Lyne achieved on February 17 with her fifth rôle, namely, Rosina in 'The Barber of Seville.' Her brilliant delivery of the Rossinian roulades, and especially of a remarkably difficult cadenza with flute obbligato in the 'Shadow song' from 'Dinorah' (sung in the Lesson Scene), were justly acclaimed with enthusiasm by a huge audience. One could see that comedy is not her natural bent; at least, she has not so far had the training favourable to a development of the *vis comica*. This may come later by dint of study and observation; for where there is so much alertness and intelligence

as Miss Lyne showed in this first attempt, there is surely the talent for acting as well as singing to perfection all these lighter parts of the familiar répertoire. The general performance of Rossini's masterpiece was chiefly noteworthy for an exceptional degree of boisterousness and bustle on the part of all the men. It is *opera buffa*, I know, and here it is very hard to draw the line. But after all, the Conte Almaviva is an Italian gentleman, even when he plays the tipsy soldier, and M. Georges Régis, if he sang creditably, was sadly lacking in distinction. M. Figarella (Figaro), M. de Grazia (Don Bartolo), and M. Enzo Bozzano (Don Basilio) were fairly amusing in their exaggerations of the traditional 'business.'

DR. ETHEL SMYTH.

The following extracts, translated from an article by Richard Specht on Dr. Ethel Smyth, that appeared in *Der Merker* (Vienna) for December, 1911, will be read with interest in connection with the sketch of the composer's life given in our last issue:

Generally speaking, the remark *Mulier taceat in musica* holds good, in spite of the many ladies who are occupied with musical needlework, sewing melodies, and knitting tones; in spite of the heroic musical pose of Ingeborg von Bronsart, the well-bred pedantry of Matilde von Kraklik, the excellent, even surprisingly clever Brahms imitations of Kitty von Ischerich, the bon-bon-box elegance of Chaminade. All this is imitation work 'after good masters.' None of these ladies compose from the inner necessity of a creative impulse, but from emotion or vanity, innocence or musical insanity; and the worst of it is they hinder the career of really creative women by begetting distrust and prejudice against female composers.

But there is one, an Englishwoman, who has swept away, I had almost said, battered down, such prejudices. Looking neither to the right nor to the left, going her own way in cheerful energy over every difficulty, thin, energetic, extremely alive, hair slightly grey, gifted with enormous will power, full of an inward gaiety that perhaps has cost her much to win, this woman has proved that her sex does not exclude true musical invention; for her music has a strong absolutely individual tone, without pedigree, and according to no known pattern.

Her name is Ethel Smyth, parentage a family of land-owners who much objected to her rejecting the customary husband-hunt for artistic life.

It makes me laugh to-day when I think of how I made her acquaintance. In the house of Bruno Walter, that white flame of an artist soul, that unselfish and tireless champion of real talent, I saw lying on the pianoforte an opera score, opened it, and my attention was instantly fettered by an extraordinary chorus. I asked Walter what the work was. He spoke with enthusiasm of the stern energy of this new and very singular talent, astonished that so strong a creative gift should be a woman's, and added that a remark made about her years ago by Hermann Levi, that she was the most musical individual he had ever come across, except Wagner, had recently been repeated to him; at the same time he told me that the composer was in Vienna, and that he much hoped Mahler would produce the work. I then wrote to her and begged her to send me a copy rather than bring one, wishing to be uninfluenced in my judgment by the possible charms of the composer. She at once sent the opera, with a few pleasant words which showed me that she was unaccustomed to over-great interest being taken in her work. But one day, before I had had time to examine the score, the door-bell rang, and ere my servant—visibly astonished at the appearance of the visitor—could prevent it, in came a woman, hair rather untidy, hat of no known form, a jacket and mantle upon which wind and storm had done its worst, the colour being no longer recognisable. A firm hand grasps mine, and with a rather mischievous smile that lends a gentle and comradely expression to a face that is not at all 'pretty,' that life has somewhat sternly modelled, she said: 'You see, after all, I have come myself,' and then she begins to talk, very cleverly, with incredible vitality and impulsiveness, thanks me for my interest in her work, raves about Mahler, as also of the work of Prince Edmond de Polignac, whom she considers one of the great musicians, and so on and so on. And then she began playing her opera to me.

It is about this opera, 'The Wreckers,' that I want to talk to-day, partly because I believe it is her chief work, partly because it is the one I know best. Once you know it, this 'Wreckers,' which owing to its stern, heartbreaking quality, may at first disturb and distress some people, will not let one go. In this great dramatic ballad is a note of defiant, despairing passion, a merciless power that even while repelling you is irresistible. A dark Cornish legend which Ethel Smyth had picked up from the fisher-folk on that coast, was woven by her and her friend Henry Brewster, the actual poet, into a strong sinister story.

The strange thing about the music to this wild legend is the absence of conventional feminality, of any trace of sentimentality, or of revelling in soft emotion and trivial expansiveness. The style is curt, as if hammered in red-hot iron; from first to last, highest musical tension, near snapping-point. The crowd, treated as one heroic individual, is an inspiration of genius; their wild prayers for a storm, the victims of which are, as it were, sacrifices acceptable unto God—their frenzy when the treachery is discovered! All this is drawn with a manifold strength that cannot come to full effect, it is true, unless the chorus is admirably trained to dramatic representation, but as creation it has unexampled force. Most beautifully are certain sad melodies, notably a Cornish one, interwoven in the music; splendid, moving, inexplicable from the point of view of reason and therefore doubly overwhelming is the 'Song of the Rat,' a sort of agonized parody of a music-hall tune, wrung from the passionate rage of the forsaken maiden, wrought with harmonies, as of a spirit writhing in the throes of poison, that torture and haunt the ear. But in things harmonic Ethel Smyth is of masterly boldness. The strangest sequences, the most ruthless modulations become under her pen logical necessities, because the natural expression of an inner necessity. And this not to speak of her contrapuntal art: organ-points, the *cantus firmus*, inversions, double counterpoint are secondary matters with her, for she handles them with such ease that their presence is only discovered after careful examination; the chorus in the third act and the song of Avis are good examples of this. The prelude of the second act is unequalled as a picture of mood in music: strange, unearthly sounds, almost abstractions, mixed with the ghostlike voice of the sea and the spirit of legends—a test indeed of giftedness. One may perhaps question her motive in sometimes taking fragmentary portions of her themes, telescoping and blending these into a whole and using them as basis of her accompaniments; an instance is to be found at the culminating point of the work in that flaming outbreak, the love duet of the second act. The use of melodrama in 'The Wreckers' is extremely interesting and often in the highest degree effective; notably the passage in which Thirza, Pascoe's wife, bursts into a terrible parody of the prayer which the wreckers are singing, accompanied by the organ, in the chapel hard by:

> Ye, whose eyes are full of salt,
> Whose mouth is full of sand,
> Keep silence for ever!
> Spare neither women nor children,
> Slaughter them like beasts of the field! . . .
> God of those that suffer,
> Grant us our prey to-night!
> Hallelujah! Amen!

The boldness of the above effect must be seen upon the stage itself and cannot well be imagined from print, but so it is with any moment of exceeding passion, whether of pain, ecstasy, of horror; a description cannot do more than indicate.

If there be anything womanly about 'The Wreckers' may be it is that the tension is perhaps over-great. It is true one cannot adequately judge from the pianoforte score; one must see the work in production, or perhaps, which does as well, hear it rendered by the composer herself. This thin, resolute woman whom the spirit of convention has never touched, who laughs at the world and all its follies, who is happier in her rough tweed dress and her indescribable cap than in the

smart clothes of the drawing-room lioness—which she can be any moment if she chooses—who has lived her life alone in the country with a big dog in a lonely cottage till she herself has become a piece of English nature, who has stridden bravely through wind and weather and learned to look the sun in the face; this woman, behind whose devil-may-care cheeriness it is easy to read sorrow and the stress of the fight, renders her creations with an overwhelming strength, a fire of conviction, an incomparable earnestness, a storm, in short, of passion and power which beggars description. He who has seen her at the pianoforte will never forget it. . . .

I seem to hear someone object: 'You tell us, then, that the chief worth and ethic content of her work is its unwomanliness?'

This conclusion is too silly to refute, a mere play upon words; and of a woman whose mighty chorus, 'Hey, Nonny No,' is winning for her the hearts of those who strive and suffer; who has turned aside from all things in life that are supposed to spell happiness for a woman, yet whose work never gives the lie to womanly emotion; whose existence is for her art alone—of such a woman it behoves us to speak seriously. Those who choose their path, and persist in it with or without encouragement, are either freaks or very real people; such as know her work will have little difficulty in deciding to which category Ethel Smyth belongs.

Church and Organ Music.

The Royal College of Organists cannot be accused of narrowness of view, and the series of lectures recently given under its auspices must have been of the highest value to those present. The subjects were 'The teaching of pianoforte-playing,' by Oscar Beringer; 'The teaching of organ-playing,' by Sir Walter Parratt; 'The relationship of the organist to the musical developments of the present day,' by Dr. G. F. Huntley; 'Rheinberger's Organ sonatas,' by Dr. G. J. Bennett; 'Vowels and consonants: a study in phonetics,' by Dr. T. Keighley; and 'Organ-touch and phrasing,' by Dr. H. A. Harding. It has been said by someone that organists are broken-down pianists; but it may be rejoined that the good organist must necessarily possess at least a good pianoforte technique. The two lectures on pianoforte-playing seem to have crystallized the method of teaching which has made Mr. Beringer famous. An unusually fine opportunity was certainly offered by the lecturer to those wishing to know the latest principles of the art. Sir Walter Parratt holds a unique position as an organ teacher, and we have not yet recovered from our amazement that the College was not crowded out on the occasion when he gave away his secrets. His remarks on his subject were admirably pointed from time to time by references and illustrations showing the wide scholarship of the man, and offering an example of untold value.

Dr. Huntley chose a very important theme for his discourse, and his excellent development is worthy the attention of all who recognise the importance of cultivating other attributes of the organist's art besides mere organ-playing. In excellent language he insisted on the necessity of artistic accompaniment, extemporisation, choice of voluntaries, recital pieces, and the many branches which make up the organist's daily work.

The opportunity of hearing a lecture on Rheinberger's Organ sonatas by one of his pupils is rare enough, and it is sufficient to say that Dr. Bennett, the accomplished organist of Lincoln Cathedral, was conspicuously happy in all he said, and in his illustrations, which were admirably chosen.

Dr. Keighley's subject is one of great importance. Surely refined and facile diction are necessary to every organist, in view of the position he is able to command to-day! The lecture must have been achieved at the expense of considerable time and thought, but as a result we have a concise and lucid explanation of the matter.

Dr. Harding's lecture is a synopsis of his many years' experience as a teacher, and we are in hearty agreement with all he says. His remarks on phrasing are admirable, and his exposure of the absurdities to be found in much printed organ music only too necessary.

When we add that these lectures may be obtained by purchasing the calendar of the R.C.O. (price 10s.), we do so in the hope that many will avail themselves of so much valuable matter.

In the University Music Class-room at Edinburgh, the fourth of a series of historical concerts was given on February 7. The subject chosen was 'Organ music illustrative of the old and new styles,' and with Mr. Lemare as the organist, it need hardly be said that the recital gave delight to all present. The organ (built in 1857, and to some extent modernised in 1907 by Messrs. W. Hill & Son) is a comprehensive instrument, though the Solo organ strangely enough does not, from the specification sent us, appear to possess a Tuba. The programme comprised works by J. S. Bach, Mendelssohn, Rheinberger, Guilmant, Widor, Lemare and Dvorák, and in such capable hands served well to illustrate the many styles embraced by organ music.

The programme-paper included an interesting series of notes on organ-building and organ-playing, but the concluding paragraph may be open to question: 'The modern organist and composer for the organ is differentiated from his predecessors by an ideal quite his own. Liszt tried to make an orchestra of the pianoforte, the modern organist wants to do the same with the organ. The ambition is not only legitimate, but even praiseworthy.'

But did Liszt really do this? We admit that he invented much in the way of pianoforte figure and independent treatment, but the music to which we presume the above paragraph points was at least written for the instrument. It is in trying, by means of orchestral transcriptions, to imitate the orchestra, that we believe so much harm is done. But we grant that to endeavour, by using the enormous possibilities of the modern organ in new compositions for the instrument, to 'emulate' the orchestra in its tone variety can have but a good result. There are unfortunately too few writers who seem to realise the dignity of the organ, and it is too evident that the modern organ effects are liable to be misused. The writer quite properly adds: 'But there are limits to the powers of the organ as to all things. If the modern organist transgresses these limits, he will denaturalise his wonderful instrument, and do a dis-service to his art.' Every word of this is true, and our only difficulty is to reconcile the two quotations. Possibly the first was not quite properly expressed.

The first of an admirable series of six special organ recitals and lectures on musical subjects was given recently at the Battersea Polytechnic. The works in the programme were arranged for organ and orchestra, and included the 'Solemn Melody' by Walford Davies, Handel's Concerto in B flat, and 'Two Bourrées' and Mendelssohn's 'Cornelius' March. Dr. Richards, organist of Christ Church, Lancaster Gate, was the organist on this occasion, and the Polytechnic Orchestra was conducted by Dr. Wetton, head of the Music Department.

It may interest our musical readers to learn that a comprehensive book of music has been prepared for the next annual Festival of the Nonconformist Choir Union, which will again be held at the Crystal Palace. The book includes such items as Gounod's motet, 'Gallia,' an anthem by John E. West, 'Song of Joy,' Barnby's sacred part-song, 'The Haven,' and other sacred items, as well as part-songs by Elgar, 'As torrents in summer,' Elliott's 'Speak to me with thine eyes,' and two short folk-songs by Brahms, 'In silent night' and 'Love, fare thee well.'

This popular organization, which has been in existence for nearly a quarter of a century, is a voluntary one, and exists solely for the purpose of improving the quality of Free Church singing. The syllabus for the 1912 Festival is now ready, and can be obtained from the secretary, Mr. Arthur Berridge, 24, Wallingford Avenue, St. Quintin Park, W.

On Sunday, February 4, Mendelssohn's 'Lauda Sion' was given by the choir at the Halifax Place Chapel, Nottingham. The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Joseph Asher. Mr. E. M. Barber conducted, and Mr. C. E. Blyton Dobson was at the organ.

ORGAN RECITALS.

Mr. James Tomlinson, Public Hall, Preston—Concerto in D minor, *W. F. Bach.*
Mr. F. E. Wilson, St. Michael and All Angels, Ilford—Choral Song and Fugue, *S. S. Wesley.*
Mr. F. Gostelow, Wesleyan Church, Dunstable—Reverie, *Lemare.*
Mr. Ernest H. Smith, St. Bede's, Liverpool—Fugue in G, *Krebs.*
Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata No. 1, *Guilmant.*
Dr. W. H. Speer, St. Peter's, Bexhill—Concerto in B flat, No. 6, *Handel.*
Dr. Caradog Roberts, Gwaun-cae-Gurwen—Storm Fantasia, *Lemmens.*
Mr. C. H. Moody, Newtown Parish Church, N. Wales—Allegro moderato, *Karg-Elert.*
Mr. H. Coleman, Denstone College Chapel—Sonata in A minor, *Borowski.*
Mr. Nelson Edwards, Colne Parish Church—Pastorale, *Claussmann.*
Mr. T. W. Hanforth, Sheffield Parish Church—Impromptu Elegiac, *J. Kendrick Pyne.*
Mr. H. Douglas, Congregational Church, Matlock—Concert piece, *Guilmant.*
Mr. J. A. Lawson, Wesleyan Church, Boroughbridge—Suite Gothique, *Boëllmann.*
Mr. Paul Rochard, Hinckley Parish Church—Pastorale, Recitative et Corale, *Karg-Elert.*
Mr. Reginald Waddy, Emmanuel Church, Mannamead, Plymouth—Toccata and Fugue in D minor, *J. S. Bach.*
Mr. F. C. W. Hunnibell, St. James's, Tunbridge Wells—Suite Gothique, *Boëllmann.*
Mr. C. E. B. Dobson, Central Mission, Nottingham—Scherzo in D, *Pollitt.*
Mr. A. E. Jones, Bolton Town Hall—Fugue in G, *Krebs.*
Mr. F. Monk, St. Peter's, Chertsey—Choral Prelude on 'Pange Lingua,' *C. W. Pearce.*
Mr. W. Wilson Foster, Town Hall, Darliston—Theme with Variations and Fugue, *Hollins.*
Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Canada—Marche Triomphale, *Guilmant.*
Mr. A. E. Davies, St. James's Church, Hatcham—Toccata in C minor, *W. G. Wood.*
Mr. W. H. Maxfield, St. John the Evangelist, Altrincham—'Visione,' *Rheinberger.*
Mr. Frederick Kitchener, St. Mary's Church, Cairo—Choral Prelude, 'Seelenbräutigam,' *Reger.*
Mr. J. Barfoot, St. Mary's Church, Northiam—Overture in C minor, *Hollins.*
Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—First movement from Organ sonata, *Elgar.*
Mr. S. H. F. Wéalé, Derry Cathedral—Prelude and Fugue in C major, *Bach.*
Mr. R. W. Browne, Church of The Good Shepherd, Lee—Toccata and Fugue in D minor, *Bach.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. W. Meacham Haley, organist and choirmaster of St. Mary the Virgin, Charing Cross Road, W.
Mr. Matthew Kingston, organist and choirmaster of the Parish Church, Shortlands, Kent.
Mr. Charles H. Nutton, organist and choirmaster, Troon Parish Church, Ayrshire.

The accounts relating to the complimentary dinner given to the Directors of Messrs. Novello & Co. last December have now been closed. The balance in hand has been presented by the committee to the Novello employees' Provident Fund, which is managed entirely by the employees.

Reviews.

PIANOFORTE MUSIC.

Scherzo in G minor (from the Octett, Op. 20). Composed by Mendelssohn. Arranged for the pianoforte by Viggo Kihl.

Valse in A minor. Aubade. Cortège galant. Composed by Theo. Wendt (Op. 24).

[Novello & Co., Ltd.]

It is well-known that Mendelssohn made an orchestral version of the Scherzo from his Octett for use with his first Symphony, and that the score became the property of the Philharmonic Society. This now receives the justice of publication, in the form of a pianoforte version by Mr. Viggo Kihl. The pianist's instinct shows itself in every bar of the arrangement, which is a skilful adaptation of difficult material.

Mr. Theo. Wendt's style as a composer for the pianoforte is one that gives artistic elaboration, refined and careful in workmanship, to ideas couched in a familiar idiom. In sentiment these pieces belong to the category of drawing-room music, which they adorn. They are closely akin to dance music; the first is a quick waltz with a mid-European tendency to sudden variations of tempo; the second is stately and 'à la Menuet'; the third is a slow and much-disguised mazurka.

Richard Wagner. Sämtliche Schriften und Dichtungen. Volks-Ausgabe. Sechste Auflage.

[Breitkopf & Härtel.]

The most impecunious student of Wagner need no longer be without a set of his prose and poetical works. Messrs. Breitkopf & Härtel, having completed the fifth edition with the two supplementary volumes (making twelve in all) that were reviewed in our February issue, are now bringing out a sixth ('Popular Edition') in twenty-four parts at sixpence each. The first two of these lie before us. They comprise together nearly three hundred pages, and contain, besides the general preface that Wagner wrote for the issue of 1883, the earliest writings, such as the autobiographical sketch, the account of 'Das Liebesverbot,' 'A Pilgrimage to Beethoven,' 'An End in Paris,' a number of other articles that Wagner wrote from Paris, and the texts of 'Rienzi' and the 'Flying Dutchman'—the contents, in fact, of vol. i. of the older ten-volume editions. We may regret that the publishers have preserved the Gothic type that is so trying to non-German eyes; but the cutting is clear, and the paper, in spite of its thinness, opaque and white. We presume it is intended to make this 'Popular' edition as complete as the fifth, by including in it the new matter printed there. If so, it will be an exceedingly cheap twelve-shillingsworth.

Five songs, Op. 47. Seven songs, Op. 48. By Brahms. English versions by W. G. Rothery.

[Novello & Co., Ltd.]

Every English edition of Brahms's songs is a thing to be grateful for. In the present case Mr. Rothery's smooth versification and attention to phrasing and syllabic accentuation add to the value of the collection. The songs of Opp. 47 and 48 are not much in vogue, for on the whole they appeal by their subtle simplicity and the refined beauty of their accompaniments rather than by striking ideas. They would well repay the attention of English singers anxious to extend their repertory with art-songs that are interesting and neither familiar nor exacting. Op. 47 consists of 'The message' ('Botschaft'), 'Consuming love' ('Liebesgluth'), 'Sunday' ('Sonntag'), 'Red roses of summer' ('O liebliche Wangen'), and 'The love-letter' ('Die Liebende schreibt'). Op. 48 consists of 'The watchful lover' ('Der Gang zum Liebchen'), 'The false love' ('Der Ueberläufer'), 'A maid's despair' ('Liebesklage des Mädchens'), 'Love betrayed for riches' ('Gold überwiegt die Liebe'), 'Comfort in tears' ('Trost in Thränen'), 'No joyous morrow breaks for me' ('Vergangen ist mir Glück und Heil'), 'When wint'ry winds their dirge are singing' ('Herbstgefühl'). The last-named is a particularly beautiful example. It should be added that the original German text is provided as well as the new English version.

The Badness of Wagner's Bad Luck. A first exposure of Anti-Wagnerian journalism. By David Irvine.

[Watts & Co.]

This pamphlet of 128 pp. is a fairly lively polemic against all and sundry critics with whom the writer does not agree. Mr. Irvine shows a tendency to tear his passion to tatters, and makes us feel that his so-called exposure is part of the badness of Wagner's bad luck. He regards the slanders (that is, opinions of Wagner not shared by Mr. Irvine) as 'a symptom the cause of which lies in a morally corrupt Protestantism'!

In the Moonlight. Waltz for Pianoforte. By M. de Jong.

[Francis, Day & Hunter.]

This well-written and attractive composition is by the director of the excellent little band that helps the digestion of visitors to Lyons's 'Popular' Café. In this connection one is reminded of Sousa's theory as to why bands play at the officers' mess: 'The nearer the (trom)-bone the sweeter the meat.' Waltzes are apt to be very much alike, some of them more so than others, but Mr. de Jong has contrived to compose melodies that are not reminiscent, although one remembers them.

BOOKS RECEIVED.

The rise and development of opera. By Joseph Godard. Pp. 210. Price 4*s.* 6*d.* (London: William Reeves.)

The girlhood of Clara Schumann. By Florence May. Pp. 340. Price 12*s.* 6*d.* (London: Edwin Arnold.)

The calendar of the Royal College of Organists, 1911-1912, and forty-seventh annual report. Pp. 307. (Published by the Royal College of Organists.)

César Franck. Some personal reminiscences. By J. W. Hinton. Pp. 16. Price 6*d.* (London: William Reeves.)

Correspondence.

'THE ORIGIN OF THE IRISH HARP.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The Rev. F. W. Galpin, in his interesting lecture on 'The origin of the Clarsech or Irish harp,' printed in your February issue, attributed to Edward Bunting statements which were really made by Samuel Ferguson. Strangely enough, Engel and Hipkins have both made the same mistake. But a glance at Bunting's 'Ancient music of Ireland' (Dublin, 1840) ought to be sufficient to show that chapter iii., which treats 'Of the antiquity of the harp and bagpipe in Ireland,' was contributed by his friend Ferguson. And it is in this chapter that the musical instrument on the Ullard Cross is figured and described.

Mr. Galpin seemed disposed to pour a little gentle ridicule on the supposed relations between Egypt and Ireland; but after all, what does Ferguson say? 'It is the first specimen of a harp without a fore-pillar that has hitherto been discovered out of Egypt' (p. 48). And 'there can be no question of the fact that at a very early period a strong tide of civilization flowed into the east of Europe from the Nile, and thence spread northward and westward' (p. 50). Surely these are not very extravagant statements. At the time of writing, the Assyrian monuments had not been discovered, and the famous Greek vase in the Munich Museum was unknown. Mr. Galpin himself admitted that the earliest Irish harps wanted the fore-pillar. Is it possible to name anything that did not arise in the East? As Sydney Smith wittily put it, 'The further I go West, the more convinced I am that the wise men came from the East.'

Rather less than twenty years ago, I myself paid a visit to the great cross at Ullard; and I am bound to say that, in my opinion, the figure in Bunting's book, which lies open before me as I write, errs, not in indicating too little but rather in indicating too much, Six strings are clearly depicted; although Ferguson says, 'it is difficult to determine whether the number of strings represented is six or seven.' With this statement I agree; except that for 'difficult' I would substitute 'impossible.' I was also unable to discover the slightest trace of a fore-pillar; and, exposed as the cross is to the humidity of an Irish climate, I cannot suppose that the lapse of nearly twenty years has made it easier to trace the outlines of the sculpture.

The sketch of the Ullard instrument exhibited by Mr. Galpin fairly staggered me. He told us that he had taken 'photographs and rubbings'; but when he added, 'and this is the result,' I was irresistibly reminded of Aaron's words: 'I cast it into the fire, and there came out this calf.' If Mr. Galpin's figure bears any resemblance to the remains of that which was carved eleven centuries ago upon the cross of Ullard, I will admit that I have completely forgotten what the latter is like.

Names matter little, except for purposes of reference. A stringed instrument, held upon the knee of one whose arm is outstretched across it, seems to me to be some kind of harp. Mr. Galpin's theory of the late introduction of the harp into Ireland is very ingenious, but is it more than a theory? Ferguson, by the way, is very cautious and undogmatic in advancing his own theory: he merely writes of what he calls 'the startling presumption that the Irish have had their harp originally out of Egypt.' And one may still think that the Ullard instrument wanted the fore-pillar, without believing that it came directly from the land of the Pharaohs.—Yours faithfully,

ARTHUR T. FROGGATT.

3, Stade Street, Hythe.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I have read with much interest the article under the above heading in your February issue, from the cultured pen of the Rev. F. W. Galpin, but I cannot at all agree with his conclusions, some of which are based on erroneous premises.

Great stress is laid by Mr. Galpin on the Ullard Harp of the 9th century, and he traverses Bunting's and Petrie's theory that it was a harp without a fore-pillar. He visited Ullard in June, 1909, and says that he 'settled the doubtful points,' definitely giving it as his opinion that the instrument sculptured at Ullard was really 'a large quadrangular crot, *with* the usual fore-pillar or support.' (The italicised word is Mr. Galpin's.)

Now, as a matter of fact, the Ullard Harp is undoubtedly a harp *without* the fore-pillar, and this is evident from an examination. I have gone to some little trouble in the matter, and I am happy to corroborate the opinion of Sir Samuel Ferguson, Dr. Petrie, and Bunting. Mr. P. O'Leary (who was cicerone for Mr. Galpin on his visit to Ullard) tells me that I may make use of his name as to the fact that 'there is no trace of a fore-pillar' on the Ullard Harp, nor yet on the Duiske Harp, dating from the same period, and evidently carved by the same sculptor. As an esteemed member of the Royal Society of Antiquaries of Ireland, Mr. O'Leary stands as an authority on all concerning Duiske or Ullard, and he has known both harps for over forty years. (By the way, the Duiske Harp has seven strings, not six, but is identical in many other respects with that of Ullard.) Mr. Galpin evidently mistook the inner bead that runs round the panel for the front pillar; and the day he visited Ullard was not very propitious.

Again, the instrument carved on the Durrow High Cross is a genuine harp—not a crot or cruit—in fact it is almost a replica of the Nigg Harp, as in fig. 3 of Mr. Galpin's paper.

Ardmore was not 'a Danish-Christian community closely connected with England,' and the harp in the arcading of Ardmore Cathedral is Irish work.

Experts have pronounced the shrine of St. Moedhoc to be of the late 9th century. *c.* 880; even Mr. Coffey hesitates to give it, as some have thought, 'not earlier than the 11th century.'

Finally, let me add in regard to Caedmon, in whose 10th century 'Metrical Paraphrase' a harp appears, it is admitted that he was of 'Celtic descent and training' (Cambridge Hist. of Eng. Lit.).—Yours faithfully,

W. H. GRATTAN FLOOD.

February 7, 1912.

In reply to 'J. H.' as to Lord Crofton, composer of the hymn-tune 'Crofton,' Dr. Grattan Flood sends us the following information :—

'Baron Crofton (Edward Henry Churchill Crofton), third holder of the title, was born October 21, 1834, and succeeded his father, December 27, 1869. He is a keen musician, and is one of the vice-presidents of the Irish Folk-song Society (London). He composed his well-known hymn-tune "Crofton" in 1884, not long after the hymn was written by Miss Dorothea Frances Blomfield—now Mrs. Gurney. This is still the popular hymn "O perfect love," and was written in 1883 for the marriage of Mrs. Gurney's sister. The tune was published in the revised edition of the Irish "Church Hymnal" in 1893, as No. 596, and is there named "Crofton." In the same volume appears another tune by Lord Crofton entitled "Roscommon," set to the words "Stand up, stand up for Jesus," words by Rev. G. Duffield, D.D. (written in 1854), who died July 6, 1888.'

THE TEACHING OF COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Your article on this subject seems to call for some comment from me, not because my name is mentioned, but because your writer (whose name I should gladly have seen appended to his essay) appears to have gone astray on one very important point. He says that both the methods of teaching which he correctly summarises must 'minimise the value of the personal equation in any student'—in fact, that all imitation on the part of a student must tend to make him a mere parrot. Waiving for the moment the inquiry which rises to one's lips as to what method of instruction your critic would deem preferable to those he regards with distrust, I must proceed to risk offending my numerous past and present pupils by emphatically declaring that all pupils at first are parrots and nothing else. Was your critic not a parrot too, when in his mother's arms he was taught to say 'da-da' and distinguish it from 'ta-ta'? Has your critic ever seen the first attempt of a composition student? Apart from mere crudeness of technique it is always so banal and aimless as to reduce its poor creator to despair. Indeed, indeed, originality does not proceed from within, but from without. Can you tell me of any composer, *except a very bad one* (curious paradox!), who developed an immediate individuality? Every composer worth sixpence has begun by being a feeble and pale reflection of his contemporaries. Is there a glimpse of Beethoven in even his first six published works? Is there a glimpse of Wagner in his first three operas? Is not early Chopin just Hummel and water, or early Grieg very bad Schumann? Apart from the fatal critical comparison of every new young man's new work with the works of the supreme masters, I do not think that people ever look upon him with the light of common-sense. 'Why, in heaven's name,' groans the conductor, 'can't these young fools write playable passages for the orchestra?' Does he think the composer is clumsy on purpose? The results of his lack of skill are far more agonising to him than to anyone else. The cause is that he knows he will not be listened to unless he goes one better than Strauss, and so, alas! he tries. 'Why,' demands an exasperated public, 'can't he give us a *tune?*' Simply because he knows that if he did he would be laughed at. I only know one young man who has had the courage to imitate Sullivan and German, and though he promises to eclipse both he is having a sad time of it at present. The average young composer of to-day tries hard to be incomprehensible, because he thinks that is the only way to be respected by the world. And I am afraid he is right; but it is very difficult to be incomprehensible if you have been well taught.

But when I hear one young composer imitating Strauss, and another imitating Debussy, it doesn't annoy me at all: I know it is only a phase in his development, and wait for it to pass. You cannot really suppose that a man *wants* to go through life imitating others. When he has found out how it is done he will (if he has the chance) pass on to other stages. Anyhow, I do not expect—and no one has any right to expect—that he will really show individuality till he is at least thirty-five. Beethoven and Wagner did not find themselves till they were forty, and Verdi not till sixty. Only, of course, our young men never get beyond their 'first period,' before the end of which they all have to subside into pianoforte teachers.—Yours faithfully,

F. Corder.

Royal Academy of Music.

OPERA IN ENGLAND.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—In your last issue a great deal was said about opera in England, and for years past the small amount of support given to opera has been cited as a proof of the unmusical condition of the nation. The reasoning of Mr. Cecil Forsyth as to the cause is interesting, but very inconclusive. May not the want of support arise from the fact that English people do not appreciate music in that form. Many people do not go to grand opera, because they prefer music by itself or drama by itself.

Lovers of orchestral music are not by any means all opera lovers, and the great increase in the support given to music in that and other forms, shows that England is not so unmusical as the support given to the opera would seem to indicate.—Faithfully yours,

Wallis A. Wallis.

Obituary.

We regret to have to record the following deaths :

Hermann Winkelmann, the first Bayreuth Parsifal, on January 19, at the age of sixty-two, at Maur, near Vienna. He was a member of the Vienna Hofoper for nearly twenty-five years.

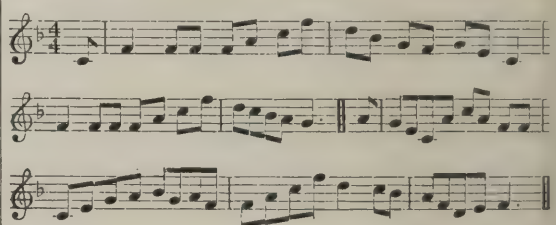
Edmund Singer, in Stuttgart, at the age of eighty-three. He succeeded Joachim and Laub as Konzertmeister at Weimar, and was the companion of Liszt in many of his musical tours. He was the last of the 'Weimaraners.'

'EARLY ONE MORNING.

By Frank Kidson.

The origin of this song, with its pretty tune, is involved in some obscurity, but the following notes carry its history further back than the article in last month's *Musical Times*. The first trace of the melody I can find is in a small, oblong manuscript book of airs belonging to the Folk-Song Society. When sent to me for examination and identification before purchase, I felt satisfied that the book was in the handwriting of Malchair, the Oxford musician, who assisted Dr. Crotch in the compilation of his 'Specimens of various styles of Music' (*c.* 1806), for the MS. contains a number of pieces afterwards embodied in Crotch's work.

The air in this manuscript stands thus, headed by the following note: 'From the singing of a poor woman, and two female children, Oxford, May 15th, 1784' :



I reproduce the above by kind permission of the Folk-Song Society.

There can be but little doubt that the ballad singer was singing a folk-song—in all probability 'Early one morning'; but Malchair did not consider it of sufficient importance, or had no opportunity to take this down. Chappell remarks on the great popularity of this song and air among servant girls from all parts of the country, and points out that the song itself varies very much. He indicates where different versions of the words are printed, all of these sources being of the song 'Garland' type of publication. He further tells us that the version then (and now) sung was partly written

by Mr. Paul. Chappell evidently means James Paul, who appears to have been literary editor for Catnach, and was afterwards associated with Anne Ryle, Catnach's sister, who took over the business when her brother retired. Then Chappell states that the tune resembles a hornpipe that used to be played at the theatres, and that this was the air for a slang song beginning 'Come, all you young blades that in robbing take delight.' I identify the hornpipe as 'Del Caro's Hornpipe,' which was printed by many publishers in the early years of the 19th century as under :

'DEL CARO'S FAVORITE HORNPIPE' (*c.* 1801).

In regard to 'Marian's complaint,' the tune of which also bears resemblance, it is found in other early 19th century song-books before Crosby's *English Repository* (2nd edition), *The Nightingale*, printed at Portsmouth in America, and dated 1804, *The English Minstrel*, vol. ii. (Edinburgh, Oliver & Boyd). This latter must not be confused with another *English Minstrel*, also by Oliver & Boyd. The song, 'Marian's complaint,' set to a different air, is in *The Vocal Magazine*, vol. iii., an Edinburgh publication dated 1799. The 1807 edition of Crosby does not contain either this song or the air of 'Marian's complaint.'

In regard to the survival of the song 'Early one morning' among present-day folk-singers, Miss Lucy Broadwood writes as follows:—'In the Journal of the Folk-song Society, vol. iv., No. 15, there is a traditional version of the tune, best known as "Early one morning," noted by Miss L. P. Wyatt-Edgell, to words which have subject and several lines in common with the texts quoted by Chappell, but which form quite a distinct version. With the collector's permission, the air and first verse are here given. In the "Journal" I point out that the song in its various forms was probably a stage favourite' :

''TWAS ON ONE APRIL MORNING.'

Traditional, from Cowley, nr. Exeter (1908).

'Twas on one A - pril morn - ing, Just
as the sun was ri - sing, 'Twas on one A - pril
morn-ing, . . I heard the small birds sing;
They were sing - ing love - ly Nan - cy, For
love it is a fan-cy, . . So . . sweet were the
notes that I . . heard the small birds sing.

I am afraid I can scarcely agree with Miss Broadwood when she says (in the 'Journal') that she would regard it as 'probably a theatre or a ballad opera song.' I should rank it as pure folk-song.

SIR ALEXANDER MACKENZIE ON RUSSIAN MUSIC.

On February 3, Sir Alexander Mackenzie gave a lecture at the Royal Institution on the subject of Russian Music. Some ten years previously he had lectured on the same topic at the same place, and on this occasion he opened by contrasting the conditions of Russian music at the two periods. The successors of Tchaikovsky, young men of whom little was known but their names ten years ago, had now become in their turn the foremost representatives of their country's art. The lecturer briefly re-told the story of the earlier stages of the national art. At first, he said, there were two factions of musicians who with equal keenness contributed to the rise and success of the national school, although their convictions and methods differed widely—even violently.

'The first,' said the lecturer, 'under the leadership of the two famous brothers Rubinstein—joined in course of time by Tchaikovsky and others of lesser fame—pursued their purpose by grafting upon German art the characteristics of Russian folk-music, dance and song—in fact, of nationalizing the foreign art in which they themselves had been trained. . . . . The other and opposing group of bold young revolutionary spirits held different views: no half-measures for them. The national art must be a new and independent one ; its scientific, theoretic side a secondary, if any, consideration at all. With the exception of one, Balakirev, who, while being a staunch supporter of the new movement, was of the law-abiding kind, and whose restraining influence as a teacher was a power for good, all the rest were undoubtedly gifted, but nevertheless only enthusiastic, amateurs, innocent of any real training.'

Sir Alexander then dealt briefly with the soldier-composer, Moussorgsky, 'a wayward, natural genius, who remained unconvinced of the necessity for a complete musical training'; the soldier-composer Cui, 'another most energetic young rebel'; and the chemist-composer Borodin, who studied in after-life to master the technique and knowledge which he had failed to acquire in early life. He added: 'The men who emerged most successfully from their wild period were just those who pulled up in time to listen to the "stale traditions of the class-room." . . . Of this we have a striking instance in the case of Rimsky-Korsakoff. He is an example of natural gifts and exceptional perseverance in this very direction. Coming quickly to the conclusion that he was helpless without real training, he subjected himself to the severest discipline ; and while he was still in the Navy, was appointed professor in the St. Petersburg Conservatorium—the old enemy's camp !'

The lecturer then described the characteristics of Rimsky-Korsakoff's works, calling attention to their nationality, many-sidedness, and orchestral individuality, and describing them as the first genuine products of the combination of the erstwhile antagonistic schools.

He then passed on to the living generation, pupils of Tchaikovsky, Arensky, and Rimsky-Korsakoff, now in the prime of life and at the height of their activity. Glazounov he placed 'easy first' both in quantity and quality, on account of his extraordinary variety and range (which included everything but opera), his unimpeachable part-writing, learned from Rimsky-Korsakoff, his brilliant instrumentation, his fluency and his facility.

[Here the first movement of Glazounov's fourth Quartet (Op. 64) was played by the Wessely String Quartet.]

The lecturer went on to speak of the Russian school of pianists and pianoforte composers, among whom Alexander Scriabine claimed prominence. He remarked that he had just emerged from the perusal of between seventy and eighty of Scriabine's later pianoforte works, in which he had traced a descent from clearness and a graceful poetic delicacy to wilful obscurity, a rather forbidding eccentricity, and a ponderous technique. Mr. Arthur Alexander then played an 'Album-leaf' in illustration of Scriabine's earlier style and an eccentric piece by Rebikoff.

Rebikoff and Rachmaninoff were then dealt with, and the Andante from Glière's Quartet (Op. 20) was played. Special reference was made to Tanéïew, a brilliant pianist who has, however, devoted his talent as a composer to other forms, especially chamber music. The well-known Variations from his third Quartet, Op. 7, were played as an example.

The characteristic features of modern Russian music were summed up by the lecturer as follows:

'What are the striking prominent points in present-day Russian music as we now know it? In the first place it is generally spontaneous, even to impulsiveness. With the exception of a few pianoforte composers, who choose to wear clothes of French cut, and who hardly count, the really important writers are eminently loyal to their country. With all their laudable modernity—and they cannot be accused of lagging behind the times—they are scrupulously neat and clean in their technical methods. Indeed, in comparison with many present-day composers of other countries, they are conspicuously so. Refinement and delicacy are by no means lacking. In the art of orchestration they are masters; of melody, in the old and popular sense, they have plenty. But chiefly we recognise their power—which extends even to roughness at times—and the exceptionally strong, inborn sense of rhythm, which no doubt accentuates this force. Naïveté, ingenuousness, such as we meet in Bohemian music, is rarer. But in spite of that shade of melancholy which overcasts so much of their folk-tunes, we have a considerable amount of sturdy, robustious humour. Light and flimsy their music is not. Remember that the most popular Russian folk-dances are performed, both by men and women, *in long boots!* Perhaps in those very boots lies the quality which appeals personally to me most of all: it is that, in contrast to the feverish, bubblesome, mawkish art which is so much in evidence just now, the foremost Russian composers of to-day remain natural, manly and sound. So far from exhibiting signs of weakness or taint of decadence, they are marching in increasing numbers from strength to strength. The subject of to-day's lecture is not so far removed from that of next Saturday's as may be thought. Russian music owes much to Franz Liszt, who was the first to see its inherent possibilities and to encourage the pioneers. Rightly or wrongly, he had his eye on the East for anything novel that was to come. And he said of them: "Their compositions make amends for the boredom which other works, better known, and more highly praised, inflict upon me."'

[We regret that we have not space this month to print a report of Sir Alexander's lectures on Liszt, delivered on February 10 and 17.]

MR. EDWARD GERMAN AT WHITCHURCH.

The invitation given to Mr. Edward German by the Whitchurch Choral Society to conduct their concert performance of his opera 'Merrie England,' on Shrove Tuesday, February 20, was one which reflected honour on the Society as well as on the distinguished English composer, who is a native of this little market-town on the borders of Shropshire and Cheshire. It was the occasion of Mr. German's first public appearance in Whitchurch since 1883, and keen public interest in the affair was aroused, as shown by the crowded attendance in the Town Hall, in which county society was largely represented. There were those present who remembered Mr. German as the exceptionally bright, clever boy who was a general favourite; the boy who had once a great fancy for engineering and would run a mile to see a wheel go round; the boy who started a boy's band (of a kind) at the age of six, and another band when in his teens the; boy who constructed unaided a marionette show, with elaborate scenery painted by himself; and the boy who used to entertain his schoolfellows in Chester with spirit seances, and exhibitions of conjuring skill.

In the representative audience it would have been difficult to find any who had not followed with a proprietorial or wholly friendly interest Mr. German's successful career. This began in his native place at a concert given by the same old Choral Society (then conducted by his first music-teacher, the late Walter Cecil Hay, of Shrewsbury) in the same building, nine and twenty years ago. On that occasion the clever youth conducted the band in his dainty little pizzicato piece 'The Guitar.'

As a Shropshire man, German could have made no better choice of an English county in which to be born. There is no more comfortable, kindly, all-round county in England, with its green pastures, and agricultural system which is the nearest approach to the golden age when each man shall be his own agriculturist. It was here that he must have imbibed that instinctive and essentially English idiom which is such a feature of his music, and inspired in one notable instance those famous 'Henry VIII. dances' which have carried the name of German and the national spirit of England the wide world over.

The opera was preceded by the National Anthem (Costa's arrangement), which was conducted by Mr. W. E. Rogers, the able and esteemed organist of the Parish Church since 1877, who succeeded Mr. Hay as conductor of the Choral Society. In preparing the choral part of the opera, Mr. Rogers had done excellent service, which the composer very cordially acknowledged. A violinist as well as an organ-player, who studied under Dr. E. J. Hopkins, Mr. Rogers treasures an interesting photograph of his old friend Mr. German and himself, taken bareheaded in the garden while playing violin duets *en plein air*. The photograph induces the thought that had not German become an eminent composer, he would have been an eminent violinist, for it is recorded that while at the Royal Academy Sainton lent German his Guarnerius violin to play the De Beriot and Mendelssohn Concertos upon at an Academy concert and annual examination respectively.

Of this latest performance of the concert version of 'Merrie England' it is due to speak in high terms of appreciation. The vocal principals, Miss Agnes Christa, Miss Gwladys Roberts, Mr. John Roberts and Mr. David Brazell, were selected by Mr. German himself, and sang excellently. They were supplemented by four capable representatives of the choir in Messrs. J. R. Bennett, W. E. Jones, S. D. Stennitt and Leonard Lee. The choir of sixty-six also deserve honourable mention. They were a willing and responsive body of hearty singers who knew their notes and revelled in the pleasure of singing them. The band of twenty-one comprised members of the Hallé Orchestra, led by Mr. S. Haigh.

The amateur members of the Orchestral Society usually take part in the Choral Society's performances. It is pleasant to record their commendable spirit shown in 'sitting out' on this occasion in favour of their professional brethren, who realised very fully the piquant orchestration of the work. Under the composer's keen, watchful and inspiring beat the performance was as delightful as it was memorable. Encores were the order of the evening, the audience seeming never to tire of the inexhaustible flow of lilting rhythms. During the interval a presentation of a gold sovereign-case was made to Mr. German by the Rector of Whitchurch (Rev. Sydney Dugdale) on behalf of the members of the Society. He said that Whitchurch could boast of only one great man, and if only on this account he trusted Mr. German would take great care of himself.

The friendly spirit of the entire audience was subsequently shown by their impromptu singing of 'Auld Lang Syne' (in much too high a key) at the conclusion of the opera. Mr. German must have experienced the real happiness of feeling that he had brought home his sheaves, 'many and heavy, and with blossoms twined of memories that go not out of mind.'

ROYAL CHORAL SOCIETY.

Falling in with the current fashion—the best of modern times—the Royal Choral Society performed Bach's 'St. Matthew' Passion on February 1. The wide divergence between the circumstances under which the performance was given and those that the composer had in mind stood in the way of a thoroughly intimate interpretation, but there was abundant impressiveness in the effect secured, especially in the Chorales. The solo parts were taken by Madame Gleeson-White, Miss Emily Shepherd, Madame Ada Crossley, Mr. Lloyd Chandos, Mr. Frederic Austin, Mr. Montague Borwell and Mr. Stewart Gardner.

On February 21, the Society gave its usual Ash Wednesday performance of 'The Dream of Gerontius,' with more than the usual success. Madame Kirkby Lunn, Mr. Gervase Elwes and Mr. Harry Dearth were the soloists.

On both occasions Sir Frederick Bridge conducted and Mr. H. L. Balfour was the organist.

MR. JOSEPH ROECKEL'S REMINISCENCES.

One of the most interesting meetings of the Incorporated Society of Musicians was held at the Morley Hall, on Saturday, February 10, when Mr. Joseph Roeckel read a paper entitled 'Some musical reminiscences.' There is a unique charm in personal narration, and for nearly an hour and a half Mr. Roeckel commanded the unflagging attention of his audience. Looking at the still alert and vigorous lecturer, it was difficult to realise that his father was the creator of the part of Florestan in Beethoven's 'Fidelio' as long ago as the year 1806.

Mr. Roeckel was brought up in a musical atmosphere. Not only was his father a celebrated operatic singer, but two of his brothers—much older than himself—were also highly-esteemed musicians, one of them receiving his musical education from his uncle, J. N. Hummel.

It was stated that Mr. Roeckel's father was the creator of the part of Florestan, but it should be mentioned that the opera was performed under the title of 'Leonora' for two nights in the year 1805, its failure then being attributed by Beethoven to the poor singing of the tenor soloist. On hearing Mr. J. A. Roeckel shortly after, Beethoven exclaimed, 'Ah! if I only had had him to sing my Florestan!'

The lecturer told of two visits paid by his father to Beethoven. On the first occasion the visitor was shown into a very untidy room in the middle of which was a large bath-tub in which sat the great composer vigorously splashing himself! The second visit was towards the close of Beethoven's life. Mr. J. A. Roeckel entered the garden where the illustrious man was seated. When Beethoven caught sight of his visitor he held out his tablets, pathetically saying, 'Dear Roeckel, this is what I have come to.'

After an amusing account of his youthful experience as a member of an orchestra, Mr. Roeckel told how, as a boy of fourteen, he was taken by his father to play to Hiller. The piece selected was one in vogue at the time, Hummel's 'La Bella Capricciosa,' but to the young pianist's disconcertment Hiller remarked, 'Before you play your piece let me hear you play the scale of C major in thirds and sixths, beginning at the top of the piano.' Under the circumstances the scale-playing was a rather poor performance, and the lad's father was greatly mortified. Hiller, however, appeared to treat the matter as a huge joke, and fully made amends after the performance of the solo. Soon after this time, in collaboration with a librettist of about his own age, Master Roeckel composed a grand opera and sent it in all seriousness to the director, who returned the work with an equally serious letter explaining that his resources were not sufficient to cope with the production of so important a work.

Among the many musicians of eminence with whom Mr. Roeckel came in contact were Liszt, Von Bülow, Ernst, Wagner, Wieniawski, Cornelius, Tausig and Klindworth, and of these his reminiscences are very interesting. Many hours were spent at Liszt's house listening to the great pianist. It was sometimes difficult to get Liszt to perform, but once induced to seat himself at the instrument, he would go on playing for an hour or more. And for this hour or more his listeners were, to use Mr. Roeckel's expression, 'in paradise.' Mr. Roeckel studied at Würzburg under Eisenhofer, a very dogmatic pedagogue who disapproved of Beethoven and disavowed Wagner. Of Wagner the lecturer had much to relate, of the friendship between Liszt and the composer of 'Tannhäuser,' of the fiasco at the first performance of the opera, of Wagner's personal charm and his sense of humour.

One evening in Paris, Wagner, Edouard and Joseph Roeckel, with Klindworth and a few others, made up a dinner party at a restaurant where there was a celebrated chef. Wagner—rather a gourmet—chose the dinner. Near its close Edouard Roeckel was stealing from the room when Wagner, detecting his object, said, 'No, no, my friend, this is my affair.' Other members of the party claimed the privilege of paying. At length Edouard Roeckel said 'Let the youngest pay.' The lecturer said that he felt rather embarrassed, as he knew that he was the youngest man present. Wagner, looking at him and seeing his embarrassment, said, in a spirit of fun, 'Yes, yes, let the youngest pay.' To his joy Mr. Roeckel found that he had sufficient money with him to settle the bill and pay the waiters their tips. The next morning his brother told him that he never intended that the younger of them should really pay. He himself meant to do that. 'No, my dear boy,' said the other, 'I shall always be able to say that I gave Wagner a dinner, and that will be well worth the money.'

Mr. Roeckel's anecdotes were interspersed with valuable remarks of a critical nature. At the close of the paper the lecturer received quite an ovation. His charming personality, extensive acquaintance, and wide experience make him a delightful raconteur. Mr. Roeckel should write an autobiography.

THE LONDON CHORAL SOCIETY.

Bach, Beethoven and Brahms filled the programme given by this Society, under the direction of Mr. Arthur Fagge, on Wednesday, February 14, and it was Bach who supplied the newest element, for his short Mass in F was probably unfamiliar to the majority of the audience.

This Mass, one of the four compiled about 1737, is most conspicuous for the majesty of its 'Kyrie,' a chorus *a cappella* of sustained beauty sung by a choir of four voices accompanied by strings playing in unison with them, while oboes and horns add an independent chorale melody ('Christe du Lamm Gottes'). With his own counterpoint, Bach has added another traditional church melody, the Kyrie of the Litany, sung by basses reinforced by bassoons. The movement was beautifully sung by Mr. Fagge's choir with sufficient elasticity to prevent any feeling of formality, yet with breadth and dignity. The choruses of the 'Gloria,' too, showed that the choir had a thorough command of the music, in which the solo singers in the arias did not equal them. Miss Perceval Allen's words were commendably clear in the 'Qui Tollis,' but neither Miss Gwladys Roberts nor Mr. William Waite equalled her in this. All three gave the impression, which used to be so common but now is generally outgrown, that they were wrestling with a task which they scarcely hoped to make enjoyable, but meant to accomplish with all possible decency.

Miss Gwladys Roberts was happier in the solo part of Brahms's Alto Rhapsody with male chorus. A worthy if not very inspired performance of the beautifully reflective work was given. It was, perhaps, the reflective character which was rather missed, and the singer's tendency to aim at a dramatic style of expression did not quite suit the feeling of either words or music.

The programme was completed with a performance of Beethoven's 'Missa Solennis' in D, the second which the Society has given. In the course of it there was much wholly admirable singing on the part of the choir, and the fact that they had behind them the experience of a year ago was a great advantage to both the singers and the conductor. The whole was better proportioned both in tempi and dynamic effect. The solo singers who had taken part in Bach's Mass, with Mr. Haigh Jackson (tenor), formed the quartet in Beethoven's, and all concerned, including the London Symphony Orchestra, contributed towards a performance which, even if it left some details to be improved, may still be called a very good one.

THE BACH CHOIR.

That such a fine work as César Franck's 'Beatitudes' should have been entirely neglected by London choirs is rather curious. It seemed difficult to believe that the performance of this oratorio by the above choir, on January 31, was actually the first in the Metropolis (though not the first in England). Franck's music certainly ought to find a place in the modern choral répertoire, for much of it has a dignity and spiritual beauty of a kind rarely met with. There are many pages in the 'Beatitudes' that can compare with similar things in Brahms's Requiem or Elgar's 'Gerontius.' The Bach Choir gave a very excellent performance of the music as regards correctness and finish, the interpretation of most of the choruses being well balanced and well sustained.

Dr. H. P. Allen, who conducted with skill and judgment, was always in close touch with the performers. The soloists—Miss Gladys Honey, Miss Leila Duart, Miss Sara Silvers, Mr. John Adams, Mr. Harry Dearth, and Mr. Campbell McInnes—all sang well, the last-named in particular realising to the full the spirituality of the music.

THE PHILHARMONIC SOCIETY.

The fourth concert of the hundredth season was given at Queen's Hall on February 8. Sir Edward Elgar conducted. The programme included :

Overture ... 'Coriolanus' ... *Beethoven.*
Dirge for Strings ... ... *Elgar.*
(In memoriam The Duke of Fife.)
'The Emperor' Concerto ... ... *Beethoven.*
Soloist, M. Cortot.
Variations for Orchestra, Op. 30 ... ... *Elgar.*
Pianoforte Solo ...Andante Spianato and Polonaise ... ...*Chopin.*
M. Cortot.
Symphony in G minor ... ... *Percy Pitt.*

The 'Dirge' was written for the Musicians' Company, and had been performed by a string quartet at two of that Company's functions. The present occasion was therefore the first public performance. The work is very characteristic of the composer's reflective idiom. Melody and harmony are suffused with regret and pensive charm. Here and there climaxes suggest passion, but the main mood is a sad one, and yet there is always dignity mingled with the pathos. M. Cortot gave a fine, broad interpretation of the Concerto, and made an excellent impression. The performance of the Variations was one of the finest we have ever heard.

Mr. Pitt's Symphony was unfortunately placed at the end of the programme. It is the composer's only work in this form, and was written for the Birmingham Festival of 1906, and again performed at Queen's Hall on April 18, 1907. It has only three movements: 1. Lento (Allegro deciso); 2. Intermezzo (Sostenuto assai); 3. Finale (Allegro Appassionato). Although the performance was given before a wearied audience, the work made a considerable impression. The ideas are on the whole serious—one could almost weave the story of a tragedy into the first movement—but there is always something worth hearing and of interest to the musician. The orchestration seemed heavy—not in the strenuous manner of some modern composers, but rather in the direction of thickness, even in the quiet passages. The Andante has some beautiful ideas, and the final movement has many moments of brilliancy. There can be no doubt that Mr. Pitt has greatly enhanced his reputation as a composer by this effective work.

QUEEN'S HALL SYMPHONY CONCERTS.

On February 2, a familiar programme was carried out with all the care and refined perfection that Sir Henry Wood and his Orchestra can exhibit at their best. It opened with Chopin's Funeral March, in the conductor's orchestral version, played in memory of the Duke of Fife. Then followed Dukas's 'L'apprenti sorcier,' Schubert's 'Unfinished' Symphony, Brahms's Violin concerto (with Herr Kreisler as soloist), and Strauss's 'Tod und Verklärung.'

The presence of the Manchester Orpheus Male-voice Choir lent a unique interest to the concert on February 17, and the resuscitation of Wagner's 'Love feast of the Apostles' made the occasion further remarkable. Apart from the opportunities it gave to the Choir, this somewhat uninspiring *pièce d'occasion* did not repay in musical interest the trouble that had been spent on it. The Manchester singers lavished upon it all their splendid technique, their unanimity of attack, tone-colour and gradation, and their extraordinary powers of articulation. Their efforts were put to better purpose in Brahms's 'Alto Rhapsodie,' in which Madame Mysz-Gmeiner as soloist contributed to a beautiful performance. The instrumental works in the programme were Svendsen's 'Carneval in Paris' and Elgar's Variations. Mr. W. G. Nesbitt in conducting the work of Wagner showed incidentally a masterful command over the orchestra.

Three extra symphony concerts are announced for March 16 and 23 and April 27.

Mr. Harry Alexander Matthews, a native of Cheltenham and now resident in the United States, has won the prize of hundred dollars for a sacred motett, 'Blessed be Thou, Lord God of Israel,' in a competition organized by the Manuscript Society of Philadelphia.

NEW SYMPHONY ORCHESTRA.

The chief feature of the New Symphony Orchestra's concert at Queen's Hall on February 1, was the first performance of Mr. York Bowen's Symphony in E minor. In many respects the work, which is the second Symphony Mr. Bowen has written, proved well worthy of its prominent place in the programme. It is not very striking in material or design; for though the composer expresses his ideas with great facility and no little power, the ideas themselves are not always fresh; nor, when quite free from reminiscence, are they particularly impressive for breadth and solidity. But the music exhibits an unusual command of orchestral resource. In this direction Mr. Bowen has undoubtedly surpassed his previous efforts, and, having the courage to write gratefully as well as cleverly, he has easily managed to raise his experiments above the merely interesting level. Throughout the work the brass is employed with unusual freedom, but with a sure sense for effect, and in places the score is thick with novel devices; sometimes, indeed, they follow one another so quickly as to create the suspicion that the composer has little or nothing in reserve. But Mr. Bowen is saved from appearing too prodigal or ostentatious by the fact that his effects satisfy the supreme test—they 'come off' naturally. The Symphony, which is dedicated to the conductor and members of the New Symphony Orchestra, was beautifully played under Mr. Landon Ronald's direction, as was also Lalo's 'Symphonie Espagnole,' in which Signor Antonio de Grassi gave a brilliant reading of the solo part.

LONDON SYMPHONY ORCHESTRA.

Mr. Hamilton Harty's bright, picturesque and imaginative tone-poem 'With the wild geese' was performed at the concert of January 29, under the composer's direction, and again aroused gratitude to a composer who could be so buoyant and British in a thoroughly sound and artistic work. Sir Edward Elgar conducted the remainder, which included Mozart's G minor Symphony and Tchaikovsky's 'Romeo and Juliet.' Madame Clara Butt sang three of the 'Sea-pictures.'

At the concert on February 12 a revised and, it seemed, modified version of Mr. Holbrooke's tone-poem 'The Raven' was given under the composer's direction. It appeared less bizarre on this occasion than when it was produced some years ago; but perhaps this is due not so much to alterations in the music as to the emancipating processes our ears have undergone meanwhile. The music had abundant vitality, but its psychological plan—that of illustrating a poem (Poe's 'The Raven') line by line—was rather bewildering. Sir Edward Elgar was again the conductor-in-chief, and his reading of Schumann's second Symphony drew further attention to his power of finding hidden beauties in music and laying them bare. The soloist of the concert was Mr. Jules Wertheim, who was heard in M. Saint-Saëns's G minor Pianoforte concerto.

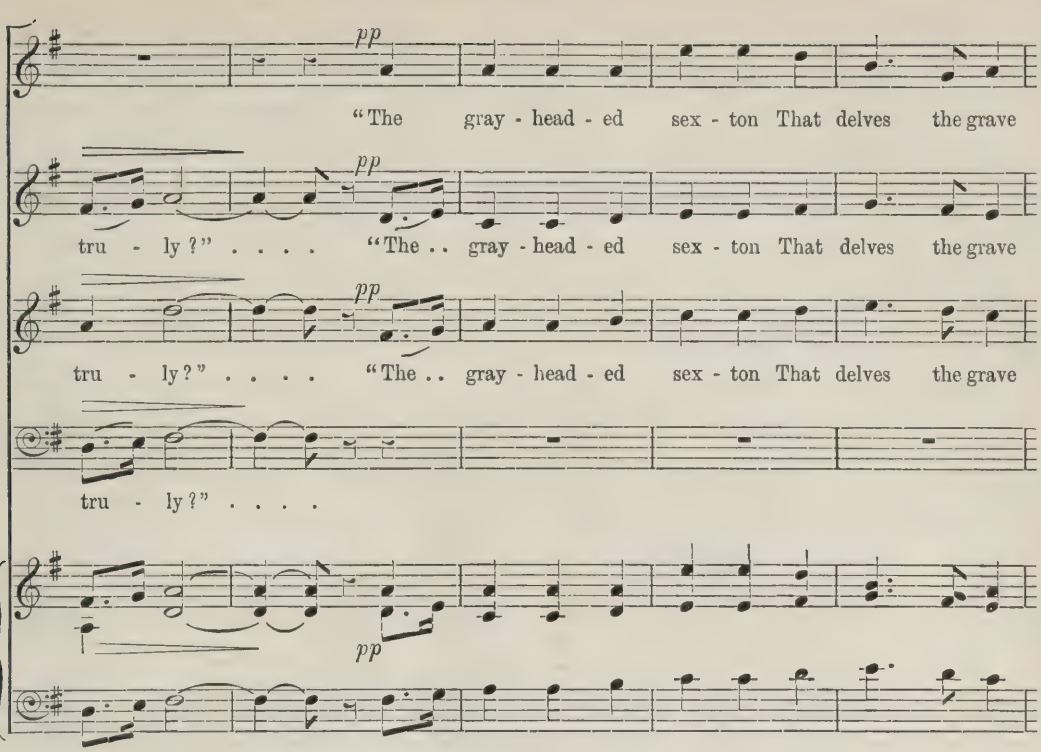
London Concerts.

Sir Frederic Cowen's ever-popular 'St. John's Eve' was given a refined and expressive performance at Queen's Hall on January 18 by the Central London Choral and Orchestral Society, under the capable direction of Mr. David J. Thomas. The solo parts were taken by Miss Helena Spicer, Madame Blanche Newcombe, Mr. Ernest Costa, and Mr. Samuel Masters. The 'Freischütz' and 'Ruy Blas' Overtures were among the miscellaneous numbers in the programme.

AMATEUR ORCHESTRAS.

A well-chosen programme of familiar works was carried out with customary ease by the Royal Amateur Orchestral Society at Queen's Hall on January 31, under Mr. Arthur W. Payne's direction. Brahms's 'Tragic Overture,' the last two movements from Tchaikovsky's fourth Symphony, and Schumann's A minor Pianoforte concerto provided abundant variety and interest. Miss Adela Verne was the pianist, and songs were given by Miss Amy Castles.

(Continued on page 181.)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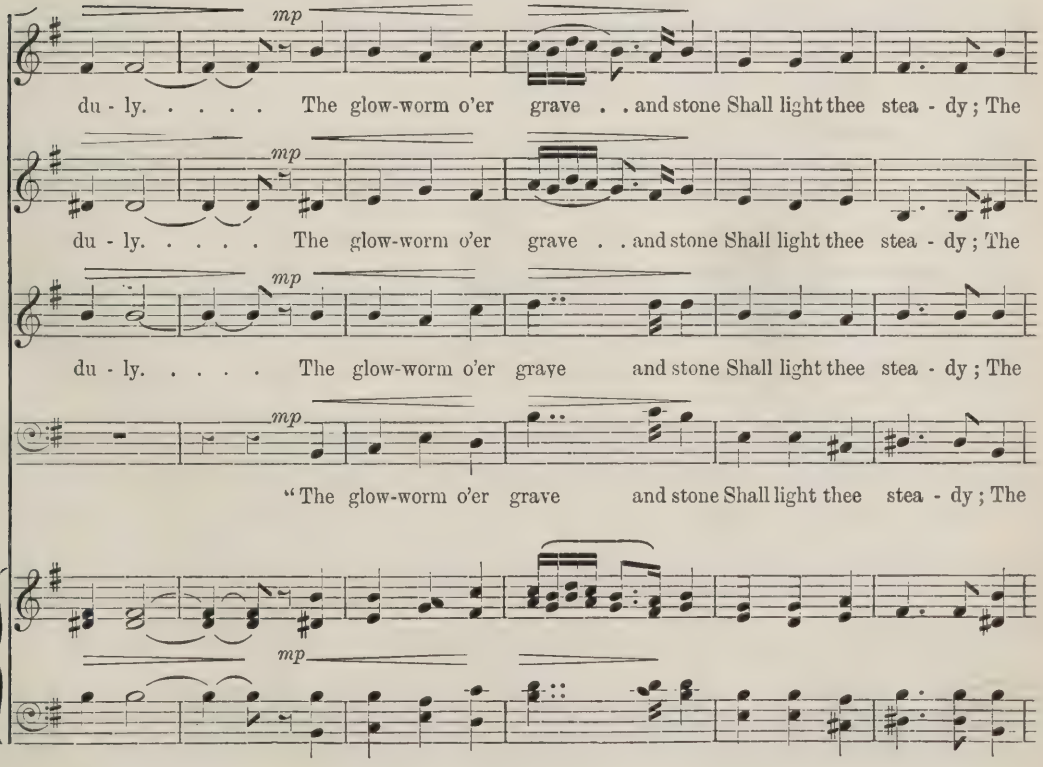
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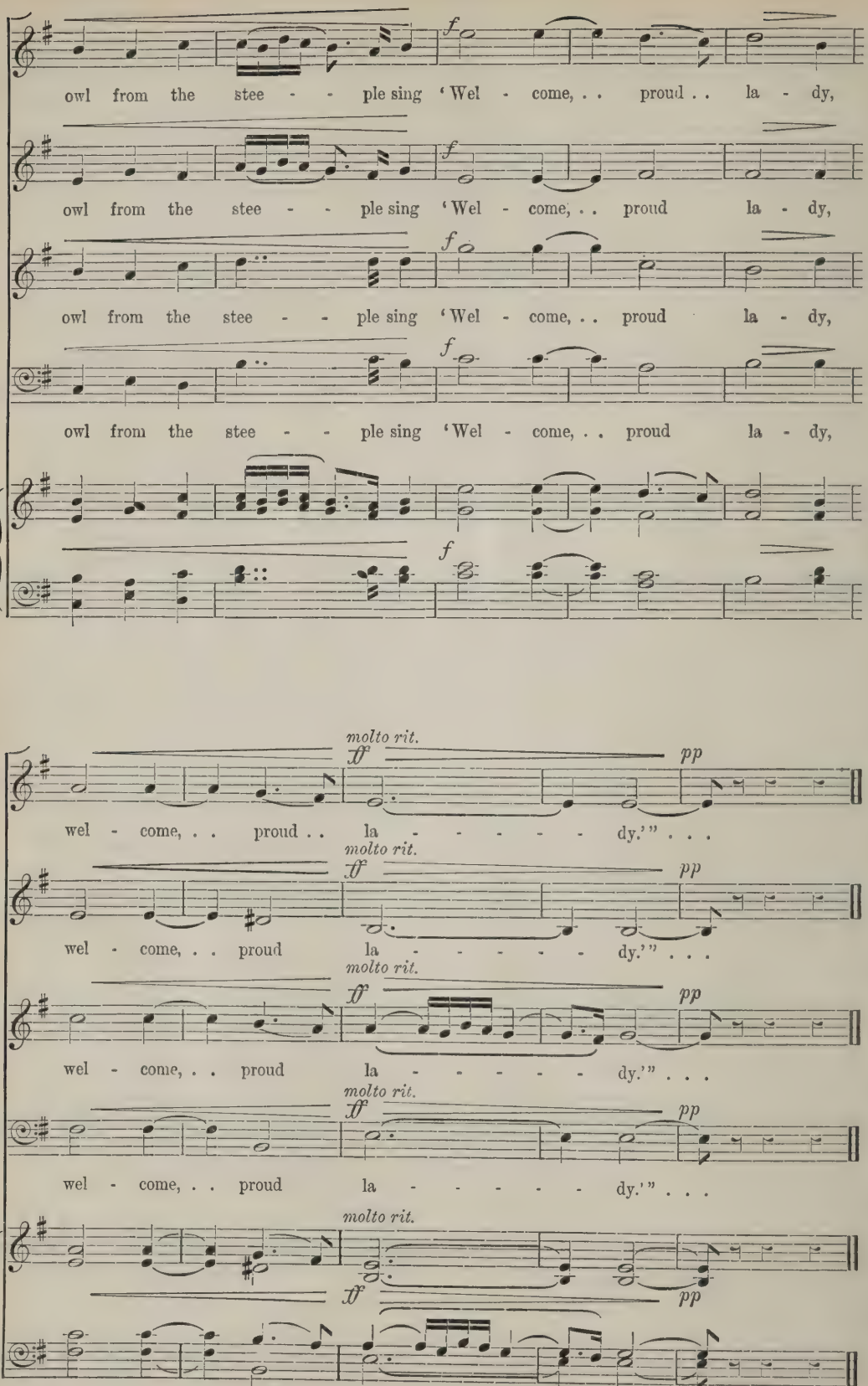
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owl from the stee - - ple sing 'Wel - come, . . proud la - dy,
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wel - come, . . proud . . la - - - - - - dy.'" . . .
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wel - come, . . proud la - - - - - - dy.'" . . .
wel - come, . . proud la - - - - - - dy.'" . . .

(Continued from page 176.)

The Stock Exchange Orchestra played Beethoven's eighth Symphony agreeably, under the direction of Mr. Landon Ronald, at Queen's Hall on February 7, and also the 'Peer Gynt' Suite and the 'Oberon' Overture. The male-voice choir sang a setting of 'Annabel Lee' by their conductor, Mr. Munro Davison.

Beethoven's second Symphony and Haydn's Violoncello concerto in D (soloist, Miss Vera Poppe) gave an air of rectitude to the programme of the Strolling Players' concert at Queen's Hall on February 13, and a similar quality graced the playing under Mr. Joseph Ivimey's direction. Mr. Landon Ronald's 'Birthday' overture and songs contributed by Mr. Hugh Peyton were among the lesser features of a pleasant evening.

CHAMBER MUSIC.

Lovers of chamber-music have had much reason to thank the organizers of the Broadwood Concerts for the opportunities of hearing the Rosé Quartet that have been provided recently. The superb qualities of the playing of this combination are fortunately well-known, and do not need a tribute of superlatives here. At the concert on February 1, Quartets by Haydn, Mozart, and Beethoven were interpreted to perfection. At an extra concert on February 3, the Rosé and Lucas Quartets joined forces in a performance of Svendsen's Octet. On February 9, the Rosé Quartet showed their infallibility by playing quartets by Schubert, Brahms, and Beethoven with unbroken faultlessness.

Mr. Isador Epstein continued his series of chamber concerts at Clavier Hall on January 23, when, in conjunction with Mr. John Dunn (violinist) and Mr. Kolni-Balozky, he played an uninteresting Trio by G. Catoire, and an interesting one by A. Gretchaninov.

'Thursday twelve o'clock' concerts were given at Æolian Hall on January 25, when the London String Quartet played Debussy's Quartet, and, with Miss Mathilde Verne, Dvorák's Pianoforte quintet in A; on February 1, when Mrs. Alice Verne-Bredt's finely-conceived Fantasie trio for pianoforte, violin and violoncello was played by Miss Mathilde Verne, Mr. A. E. Sammons, and Mr. C. Warwick Evans. The series was continued on February 8 and 15, and came to an end on February 22.

The chief points of interest at the Classical Society's Concert on January 25 were movements by Rameau for flute with gamba and harpsichord (for which violoncello and pianoforte were substituted), and the first appearance of Herr Thomas Denys, a Dutch baritone of distinguished ability. He and the Klingler Quartet supplied the programme at the concert given on January 31. The same combination gave a classical programme on February 7. On February 14, in the absence of Madame Mysz-Gmeiner, Mr. Leonard Borwick took the whole burden of the concert to himself, and made it a pianoforte recital of great interest.

Mr. Josef Holbrooke commenced his eleventh year of British Chamber Concerts at Æolian Hall on January 25, when an interesting new Pianoforte trio in one movement by Mr. Norman O'Neill was introduced. Mr. Holbrooke's own Fantasie quartet and 'Henry Vaughan' sextet added strength to the programme, and other works added length.

Two movements of a new String quartet by Dr. Ethel Smyth formed the outstanding feature of a concert given by the Society of Women Musicians at the small Queen's Hall on January 25. They were remarkable for an originality which had no recourse to the eccentric.

Brahms's Quartet in C minor (Op. 60) and that of Ernest Chausson in A (Op. 30) were played by the Henkel Pianoforte Quartet at Bechstein Hall on January 27.

Particularly interesting, by reason of its vitality and technical perfection, was the playing of the Sevcik Quartet at Bechstein Hall on January 30 in Mozart's 'Hunting' quartet in B flat and Svendsen's 'Aus meinem Leben' quartet.

The hard-working London Trio gave excellent performances of Brahms's A major Pianoforte quartet (with Mr. E. Tomlinson) and Arensky's D minor Pianoforte trio at Æolian Hall on February 5. The vocalist of the occasion was Miss Florence Miller.

The Wessely String Quartet gave their third concert at Bechstein Hall on February 7, with a programme in which Tanéïew's Variations in D were a notable feature.

On February 13, the Motto Quartet gave a convincing exhibition of their abilities at Æolian Hall. They were assisted in Mozart's G minor Quartet by Mr. T. F. Morris, and in Brahms's B flat Sextet by Messrs. Felix Salmond and Basil Hindenburg.

Two new English String quartets were brought forward by Mr. Dunhill at Steinway Hall on February 16, with Messrs. Antonio Piedra, Edwin Virgo, Eugene Goossens, and Cedric Sharpe as executants. That of Dr. Charles Wood had even more than one expected of freshness and originality expressed in the familiar idiom. That of Mr. Edgar Bainton, based on the subject of Spring, was pleasant and musicianly.

PIANOFORTE RECITALS.

Franck's 'Prelude, Chorale and Fugue' was the chief number in Mrs. Toni Cohen's programme at Æolian Hall on January 24.

Further recitals were given by Mr. Sergei Tarnowsky at Bechstein Hall on January 25 (Russian composers), February 1 and 8 (various), and February 15 (Chopin), when he gave additional proofs of his ability and versatility.

Madame Rose Koenig, the Wagner pianist whose aim is to perform excerpts from the music-dramas on the pianoforte in a way that makes the nearest possible approach to the orchestral colour and balance of the full score, carried out her aim admirably at Leighton House on January 31.

A clever Air and Variations of her own composition was played by Miss Christian Carpenter as part of her pianoforte recital at Æolian Hall on January 31.

Miss Ursula Newton, a pupil of Busoni, played his six Elegies at Bechstein Hall on February 1, without greatly enhancing his reputation as a composer.

On February 5, Mr. Wesley Weyman gave a recital at Queen's Hall, and in MacDowell's Sonata 'Eroica,' and pieces by Schumann and Chopin showed considerable proficiency. César Franck's 'Prelude, Aria and Finale,' and a group of modern English pianoforte works, were on the programme of Mr. James Friskin's recital at Steinway Hall on February 6.

Mr. Leonard Borwick gave a recital at Queen's Hall on February 6, after his return from a tour in Australia and America, where he has won a reputation, hard to dispute, as the foremost English pianist. He played Beethoven's C minor Sonata, Op. 111, in a style that was both arresting and authoritative; and in Bach, Brahms, Chopin, Debussy, and others, his expressive methods varied with thorough adaptability, while his characteristic lucidity remained constant.

On February 7, at Queen's Hall, Mr. Mark Hambourg gave an exhibition of pianoforte playing in which technique was as usual in the ascendant. Expressiveness took second place, but was not entirely in the background. Madame Bloomfield Zeisler, after a long absence from the concert platform, gave a recital at Queen's Hall on February 9. Mr. York Bowen was as brilliant as ever at Æolian Hall on February 10, especially in a group of his own pieces.

Manchester's retired 'slum-pianist,' Mr. Egon Petri, gave on February 10 the first of three recitals at Bechstein Hall, in the course of which he has proposed to play Liszt's 'Années de pélerinage' from beginning to end. In the first of the three sections he showed a *bravura* style that was well adapted to the music.

Mr. F. S. Kelly, of 'Diamond Sculls' fame, who was well-known in his Oxford days as a pianist, gave a recital at Æolian Hall on February 20, and showed that in the interval he has added maturity to his characteristic refinement.

OTHER RECITALS.

Both as a composer and as a violoncellist Miss Gwenhilda Birkett showed more than ordinary talent at Steinway Hall on January 31. Her works presented were a Sonata in D for pianoforte, played by Miss Dadine Sutherland, and three pieces for violoncello.

A Suite for unaccompanied violin by M. Sauret, which had little to recommend it for public performance, was played by Miss Ethel Barns at a Barns-Phillips concert at Bechstein Hall on February 3.

Miss Jean Sterling Mackinlay went from strength to strength in her recitals at the Little Theatre on February 8 and 15, when she again held her audience in the grip of her emotional expression. The unique attraction offered by her gifts for singing and acting and characterization are now happily receiving the wide recognition they deserve.

At Bechstein Hall, on February 13, Mr. Lennart von Zweygberg strengthened his claims as a violoncellist of high distinction.

A violin recital was given at Æolian Hall on February 15 by Signor Antonio de Grassi, who gave unequal but interesting readings of Glazounov's Concerto in A minor and Schumann's Sonata in D minor.

The successful young violoncellist, Miss Beatrice Harrison, gave further proofs of her prowess and progress at Bechstein Hall on February 15.

The only vocal recitals we have to record this month are those of Mr. Mostyn Bell, a clever and intellectual lieder singer (Bechstein Hall), Miss Ursula Nettleship (Æolian Hall), Mr. Frederick Keel (Æolian Hall). They all took place on February 16.

The first movement of Elgar's Violin concerto was played creditably by Miss Margaret Holloway, accompanied by Mr. Hamilton Harty, at Æolian Hall, on February 18.

Herr Carl Flesch was hailed on his recent English début as one of the world's leading violinists, and no modification of the opinion seemed necessary after hearing his performance of Bach's 'Chaconne' at Bechstein Hall on February 20.

LONDON SUNDAY-SCHOOL CHOIR.

The annual gathering of the London Sunday-school Choir at the Albert Hall took place on February 10 with great success. The combined thousand voices gave sonorous interpretations of Mendelssohn's 'O come, let us worship,' Goss's 'I will magnify Thee,' Roberts's 'Jesu, priceless treasure,' and part-songs under the direction of Mr. William Whiteman; and the orchestra, besides accompanying, played separate numbers under the direction of Mr. Wesley Hammet. The solo singers were Madame Ada Crossley and Mr. Charles Saunders, the organist Mr. H. G. Holmes, and the pianoforte accompanist Mrs. Mary Layton.

Elgar's 'King Olaf' is not easy to present with an exceptionally large choir and an orchestra chiefly composed of amateurs, even when these constitute the Alexandra Palace Choral and Orchestral Society, conducted by Mr. Allen Gill; and the performance given by this body on February 3 was admirable under the circumstances. In a few numbers, such as 'I am the god Thor' and 'As torrents in summer,' it was superb. The soloists were Miss Carrie Tubb, Mr. Daniel Beddoe, and Mr. Bridge Peters.

'The Creation' and Mendelssohn's 'Athalie' were performed at the Horticultural Hall on January 25 by the rapidly-progressing St. Margaret's Musical Society. The soloists were Miss Viola Salvin, Mr. Geoffrey Garrod, and Mr. Bertram Mills, and the Rev. Jocelyn Perkins conducted. The descriptive verses in 'Athalie' were recited by Mr. Charles Fry.

Mackenzie's 'The Rose of Sharon' was an excellent choice for the Brixton Oratorio Concert given on February 4, and it was excellently performed under the direction of Mr. Douglas Redman, with Mr. Welton Hickin at the organ.

Young people were again invited to Steinway Hall on January 27 to hear good music, after having heard all about it from the lips of Mr. Stewart Macpherson. Schubert's 'Unfinished' Symphony, and a Mozart Concerto, with Miss Elsie Hall as pianist, were the chief works chosen for the occasion. Miss Gwynne Kimpton conducted, and the Hon. Norah Dawnay contributed songs.

The unexpected pleasure of finding Debussy's Nocturnes on the programme of the Royal College of Music orchestral concert on February 15 was enhanced by the pleasure of hearing a very good performance. The remainder included Brahms's Violin concerto (soloist, Mr. Philip Levine) and Beethoven's fifth Symphony.

The annual 'Burns Nicht' Concert of the Scottish Clans Association took place at the Albert Hall on January 27 with uproarious success.

Suburban Concerts.

The Dulwich Philharmonic Society turned their attention to light music on February 3 and performed the concert version of German's 'Merrie England,' which was preceded by Eric Coates's 'Miniature Suite' and Massenet's Prelude 'Le dernier sommeil de la Vierge.' Under Mr. Julius Harrison's direction all the melodious and rhythmic properties of German's delightful music were brought out fully, and his efforts were well backed by those of the soloists, Miss Dorothy Crooksmith, Miss Effie Martyn, Mr. George Foxon, and Mr. Julien Henry.

The Lavender Hill Choral Society, which is ably conducted by Mr. George Lane, gave an attractive miscellaneous concert at Wandsworth Town Hall on February 9. The chief work performed, Coleridge-Taylor's 'Bon-bon' Suite, earned an enthusiastic reception that was due both to the music and an excellent performance. The baritone soloist was Mr. Bevington Rosse. The programme included part-songs, violin and violoncello solos played by Mr. Frank Lane and Mr. C. Crabbe, and songs provided by Miss Carrie Herwin and Miss Kathleen Peck.

Mr. Coleridge-Taylor's popular new cantata, 'A tale of Old Japan,' was performed with great success by the Crystal Palace Choir and Orchestral Society on February 10. It drew an enthusiastic reception from a large audience, who were charmed by its picturesqueness, pleasant sentimentality and melodiousness, and interested in its favour by a performance of great vitality and technical facility. The solo parts were adequately interpreted by Miss Mary Leighton, Miss Evelyn Aldridge, Mr. Harold Wilde, and Mr. Julien Henry. Mr. W. W. Hedgcock conducted.

A most successful concert was held at St. George's Co-educational School, Harpenden, on Saturday, February 10. The programme included two compositions—one for violoncello and pianoforte and one for pianoforte solo—by a pupil of the school, Mr. D. Wright.

A concentrated version of Gounod's 'Faust,' prepared by Mr. Oswald Laston, was performed in costume by the Sutton Choral and Operatic Society, aided by the Croydon Symphony Orchestra, at Sutton on January 17 and 18 and at Croydon on January 20. So great was the success achieved that a repetition was given at Sutton on February 12. The principal parts were taken by Madame Sobrino (Margarita), Mr. Wilfred Virgo (Faust), and Mr. Harry Reynolds (Mephistopheles). Mr. Laston conducted.

The Ealing Philharmonic Society gave a fine performance of 'Judas Maccabæus' at the second concert of their fifteenth season on February 14, under the conductorship of Mr. E. Victor Williams. A special feature of the concert was the excellence of the chorus work. The soloists were Miss L. Evans Williams, Miss Margaret Balfour, Mr. George Brierley, and Mr. Watkin Mills, who were eminently successful. Mr. H. W. Pierce was at the organ. Coleridge-Taylor's new work, 'A tale of Old Japan,' is to be given at the next concert on April 27.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Birmingham Symphony Orchestra gave a popular Saturday night concert in the Town Hall on January 27, which was of more than ordinary interest, inasmuch as an old Birmingham musician, Mr. Fred. W. Beard, formerly the conductor and trainer of the now defunct City Choral Society, and conductor of many notable orchestral concerts, happened to be in Birmingham on a holiday visit, having for the last five years established himself at Melbourne (Australia) as organist, teacher and conductor, to which city he returns in April; and his old colleagues invited him to appear once more as conductor on this occasion. He naturally met with an enthusiastic reception, and under his

beat he realised excellent performances of Wagner's overtures to the 'Meistersinger' and 'Tannhäuser,' Humperdinck's delightful 'Dream music' from 'Hänsel und Gretel,' and Tchaikovsky's 'Elegie for strings.' He also conducted Schumann's Pianoforte concerto in A minor, the solo-part being played by Mr. Julian Clifford with consummate artistic skill. Mr. Julian Clifford conducted his own overture, 'To the New Year,' a melodious work picturesquely scored. The vocalist was Miss Palgrave Turner.

The Midland Musical Society secured an all-round excellent performance of Handel's oratorio, 'Judas Maccabæus,' at the Town Hall on February 3, especially worthy of record being the impressive singing of the choruses, 'We come in bright array,' 'Hail Judea,' and 'See, the conquering hero comes.' The choir now numbers nearly 300 voices, and is well balanced. The principals were Madame Alice Phillips, Miss Emily Rudge (a new contralto gifted with a deep and rich voice), Mr. Samuel Manders, and Mr. James Pugh. The oratorio was conducted by Mr. A. J. Cotton, who also directed Haydn's Symphony in G.

The third Harrison Concert of the current series attracted a crowded assembly to the Town Hall on January 29. It was of the popular ballad type, and evidently appeared to delight those present, the artists having to respond to ten encores (a record). The soloists were Miss Louise Dale, Madame Ada Crossley, Mr. William Green, and Mr. Thorpe Bates, Mr. Mark Hambourg (pianist) and Mr. André de Ribaupierre (violinist).

The celebrated Rosé String Quartette from Vienna made their first appearance here at Mr. Max Mossel's third Drawing Room Concert of the season, given at the Grosvenor Room, Grand Hotel, on February 8. No finer combination of players has been heard here since the Bohemian Quartet came to us some years ago. The Rosé combination of artists created a remarkable impression by the unanimity of their ensemble, the luscious beauty of their tone, and above all by the artistic refinement and delicacy in their interpretation of Beethoven's String quartet in A major, Op. 18, No. 5. They played also Hugo Wolf's 'Italienische Serenade,' and, with Mr. Mark Hambourg, Brahms's great Pianoforte quintet in F minor, Op. 34, which received a memorable reading.

The New Choral Society, now conducted and trained by Mr. Miller Johnstone, who has lately settled here and has established a 'Conservatoire of Music,' gave a concert in the Town Hall, on February 10, of unaccompanied part-songs. The choir still needs additional tenors to make the balance quite even, and one may justly expect excellent results in the near future. That the choir is well trained was best shown in the refined and highly artistic exposition of MacDowell's 'Barcarolle,' Brahms's 'In silent night' and 'Love, fare thee well,' and Orlando di Lassus' 'Matona, lovely maiden.' Hubert Bath's part-song cycle, 'Voices of the air,' proved a remarkably original and effective composition which one would be glad to hear again. Miss Ada Forrest contributed songs, and Mr. Clarence Raybould accompanied and played solos.

The fifth and sixth Philharmonic Society Concerts of the season were given in the Town Hall on January 31 and February 14 respectively, and were conducted by Mr. Thomas Beecham. At the first concert the principal work given was Brahms's second Symphony in D, Op. 73, first heard in Birmingham in 1892, under the late Sir Charles Hallé, and subsequently at our Triennial Musical Festival in 1894, under Dr. Richter. Mr. Beecham was much more in sympathy with Brahms than with Sir Edward Elgar's second Symphony, the outcome being a performance of much artistic merit, especially as regards the beautiful slow movement and the wonderful 'Allegretto grazioso.' R. Vaughan Williams's 'Norfolk Rhapsody,' founded on English folk-tunes collected at King's Lynn, Norfolk, was a welcome novelty, and so was Berlioz's overture, 'Les francs Juges.' Mr. William Henley, who is the leader of the orchestra, played Tchaikovsky's Violin concerto with freedom, breadth of tone, and facile technique. The great feature of the second concert was the first appearance here of the celebrated Finnish artist, Madame Ackté, in the final scene of Richard Strauss's 'Salome,' preceded by the 'Dance of the seven veils.' She seemed to live the part even on a concert platform, and her glorious voice soared above the tremendous orchestration. The orchestra was greatly augmented to meet the requirements of Strauss's score, and taking the concert as a whole it was certainly the finest thing Mr. Beecham has so far accomplished in Birmingham. The other orchestral items included Havergal Brian's overture, 'For valour,' a Mozart Minuet for four horns (soli) and orchestra, the Entr'acte from Delius's 'Romeo and Juliet,' the Good Friday music from 'Parsifal,' and the 'Ride of the Valkyries.' The 'Dance of the seven veils' was repeated at the close of the concert.

The Catterall String Quartette gave their third chamber concert of the present season at Queen's College on February 13, realising excellent artistic results with their fine interpretation of Schumann's Quartet in A major (Op. 41, No. 3), Schubert's variations on the 'Death and the Maiden' from the Quartet in D minor, and Debussy's Quartet in G minor, Op. 10. The vocalist was a young débutante, Miss Bergitte Blackstad, the possessor of a rich and powerful contralto voice.

Mr. Coleridge-Taylor secured a veritable triumph with his new cantata 'A tale of Old Japan,' given by the Birmingham Festival Choral Society in the Town Hall on February 15, under the composer's direction. His appealing and effective setting of Alfred Noyes's touching poem is just the thing to create popularity, for here all is clear, telling and deeply interesting, and can be understood by the masses. His part-writing is always grateful, and in his orchestration he seems more than ever to have embodied some fascinating touches of local colour which is always a characteristic feature of his art. The performance, especially the work done by the orchestra, was excellent, and the principals—Miss Perceval Allen, Miss Grainger Kerr, Mr. Frank Mullings and Mr. Herbert Brown—rendered valuable service. At the close Mr. Coleridge-Taylor was the recipient of quite an ovation. Dr. Sinclair conducted the rest of the programme, which comprised Wesley's 'In Exitu Israel,' performed with superb tone-power, and Beethoven's monumental 'Choral Symphony,' in which the choir seemed to surmount the trying difficulties with remarkable effect.

The Birmingham Choral Union gave in the Town Hall, on February 17, under Mr. Thomas Facer's conductorship, Coleridge-Taylor's 'Hiawatha' Trilogy, a work that always attracts a crowded popular audience. The best performance was centred in the second and third sections of the cantata, the first somewhat lacking colour and proper accent. The principal artists—Miss Eva Rich, Mr. John Booth and Mr. Thomas Howell—did admirably, and Mr. C. W. Perkins gave effective help at the organ.

BOURNEMOUTH.

The second half of the Symphony Concert season is now well on its way, and there bids fair to be no abatement of interest on the part of the public, or decline in value as regards the concerts, from that which prevailed in the earlier portion of the series. A conspicuous date was January 25, when the thousandth symphony concert was given by the Municipal Orchestra. Mr. Godfrey has been the conductor from the very beginning, and it is a record of which he may well be proud. The programme on January 25 consisted of Weber's 'Jubilee' Overture, Brahms's Symphony in D, F. H. Cowen's Concertstück for pianoforte and orchestra, in which the solo part was played by Mr. Julian Clifford, and a new Suite entitled 'Sea-fancies,' a very pleasing work by Bournemouth's premier composer, Dr. H. Holloway. At the remaining concerts of the month there were performances of Symphonies by Mozart (in E flat), Ernest Bryson (Symphony No. 1), Schumann (No. 4, in D minor), Beethoven (the 'Eroica'); and the Concertos and soloists comprised Saint-Saëns's Violin concerto in B minor (Mr. Spencer Dyke), Popper's Violoncello concerto in G (M. Jos. Zeelander), Tchaikovsky's first Pianoforte concerto (Miss Tina Lerner), and Max Bruch's Violin concerto in G minor (Miss Marjorie Hayward). Among other attractive items brought forward may be mentioned Humperdinck's 'Die Königskinder' Overture, Lalo's 'Le Roi d'Ys' Overture, Mozart's 'Il Seraglio' Overture, two of William Wallace's symphonic poems—'The passing of Beatrice,' and 'Villon'—Dr. J. Lyon's Suite 'The miracle of the Roses,' Hamilton Harty's Comedy Overture and 'With the Wild Geese' tone-poem, and Percy Pitt's 'English' Rhapsody. All these modern British works were conducted by their respective composers.

That section of the public that boasts a preference for music of a more miscellaneous character has had its taste gratified by visits from Madame Alice Esty (orchestral concert); Mr. and the Hon. Mrs. Julian Clifford (orchestral concert); Mr. Herbert Fryer; Mr. Charles Saunders, Mr. Watkin Mills and party; Miss Louise Dale, Lady Maud Warrender, the Earl of Shaftesbury, and Mr. Pedro de Zulueta (orchestral concert); Madame Aino Ackté, and Mlle. Tosca di Benici and Miss Marjorie Hayward.

A much-needed want in this musical centre has been supplied by the opening of the Bournemouth School of Music. The institution is under the direction of Mrs. Farnell-Watson and Mr. Hamilton Law, and provides opportunities for expert instruction in all branches of music. Mrs. Farnell-Watson, who is the local representative of the Tobias Matthay Pianoforte School, is one of the leading pianists in the neighbourhood, and Mr. Law (who studied composition and singing under Sir Charles V. Stanford and Signor Garcia respectively, at the Royal College of Music, for a period of close upon six years) is not only an active composer and successful teacher, but also a musical critic and a writer upon subjects connected with the art generally.

BRISTOL.

The thirty-first annual concert of the Clifton Choral Society was held at Redland Park Hall on January 30, and a large audience was attracted. The works given were J. L. Roeckel's cantata, 'Mary Stuart,' and H. J. Edwards's motet, 'Praise to the Holiest,' with a miscellaneous selection. The principal vocalists were Miss Hilda Blake, Miss Gladys M. Dyer, Miss M. C. Dennis, Mr. Lionel Venn, and Mr. Lionel E. Doré. Mr. Harold Bernard held the principal violin, Mr. Gilbert Burchill was at the organ, and Miss Hettie Applegate at the pianoforte. Mr. A. Ernest Hill (organist of St. John's Church) directed the performance with ability.

On January 31 the Bristol Symphony Orchestra gave a concert at the Victoria Rooms, and under the direction of Mr. Frank S. Gardner satisfactory interpretations were afforded of several interesting compositions. The principal productions were the first movement of Beethoven's Violin concerto (Mr. Otto Milani, soloist), and the same composer's Symphony No. 7, in A major (Op. 92). Other features were Mendelssohn's 'Ruy Blas' Overture, 'Danse Macabre' (Saint-Saëns), 'Præludium' (Jarnefeldt), and Völkmann's Serenade for strings and violoncello (soloist, Mr. Percy Lewis). The leader of the orchestra was Mr. Maurice Alexander. At intervals songs were given by Miss Winifred Thomas.

The Bristol Royal Orpheus Glee Society held their annual Ladies' Night on February 15 at Colston Hall, and there was a large attendance. Under the capable direction of Mr. George Riseley, a well-arranged programme of old and new compositions was performed most effectively. The following pieces had not before been given by the Society:—'The little Sandman' (arranged by John E. West), 'Let maids be false, so wine be true' (Sir G. C. Martin), 'The land o' the leal' (arranged by H. Elliot Button), 'Lullaby' (C. Lee Williams), and 'Alexander' (Dr. A. H. Brewer). The soloist was Mr. Lloyd Chandos, who took part with the choir in 'I know an eye' (F. X. Chwatal), 'Wake, my fair one' (Gotthard), 'Italian salad' (Genée), and 'Serenade' (F. Abt). These and others which have from time to time been included in the Society's schemes were highly appreciated by the audience.

DEVON AND CORNWALL.

THE THREE TOWNS.

Plymouth Orpheus Male-Voice Choir contributed largely to a concert given on January 24 on behalf of Police charities, singing in a manner creditable to themselves and their conductor, Mr. David Parkes. Choruses from Handel, Haydn, Weber, Weekes, and Mascagni were sung on January 31, by a choir of 120 voices, with orchestral support, in the United Methodist Free Church at Plymouth, Mr. R. Lang conducting. The performance was spirited and excellent in tone and rhythm. The King Street Wesleyan Choir gave another of their excellent concerts of part-songs on January 31, conducted by Mr. H. Woodward, and assisted by the Devonia Quartet. The Plymouth Guildhall Choir gave two very fine performances of 'The Dream of Gerontius' on February 3. Mr. H. Moreton, borough organist and conductor, achieved a triumph, having trained the choir to a pitch of exceptional accuracy and artistic expression, and having an excellent band led by Mr. Alexander. The principal vocalists were Miss Alice Lakin, Messrs. H. Turnpenney and R. Chignell.

At their third (of the series) chamber concert on January 31, the Misses Smith had the assistance of Miss May Mukle ('cello) and Miss Dorothy Silk (soprano) and Mrs. H. R. Freeman ('cello). The Phantasie in C minor pianoforte trio by Frank Bridge closed a programme of vocal and 'cello solos given respectively by the two visiting artists.

Elgar's Suite for orchestra, 'Dream-children,' was an interesting number in the programme of Mr. R. G. Evans's symphony concert on February 7, the 'Unfinished' Symphony of Schubert being included; and Mr. Newton's symphony orchestra played the 'Ocean' Symphony of Rubinstein at Stonehouse on February 20.

DEVONSHIRE TOWNS.

Ridgway Wesleyan Choir sang 'The feast of Belshazzar' on January 24, conducted by Mr. Goad; and on February 7 Ottery St. Mary Choral Society were assisted by Miss Pender-Cudlip and Mr. A. G. Wills in singing 'The Revenge' and part-songs, conducted by Mr. Stanley Chipperfield. 'The Holy City' (Gaul) was efficiently performed by the Society at Bovey Tracey on February 15, conducted by Mr. W. Back.

The Haydn String Quartet played the Beethoven C major, Op. 57, No. 3, and the Brahms C minor, Op. 51, No. 1, at Torquay on January 25, at their seventeenth concert.

CORNWALL.

The young and enterprising Choral Society conducted by Rev. C. C. C. Bosanquet at Linkinhorne must be encouraged by mention—somewhat belated—of their performance on January 4 of the cantata 'Noel-tide' (Facer) and part-songs. The fine choir of the Bodmin Philharmonic Society gave a highly creditable performance of 'King Olaf' on February 7, conducted by Mr. R. R. Glendinning. On February 8, Charlestown Choir gave a programme of part-songs, conducted by Mr. C. L. Forrester. Mr. H. M. Lamerton's Choral and Orchestral Societies at Bodmin performed 'King Harold' (Cunningham Wood) on February 14, with miscellaneous choruses. On the same date Mrs. Chris Rawling's singing-class gave a programme of part-songs and choruses, with assistance from a choir of male voices, at Saltash. 'The Pied Piper of Hamelin' was sung by Callington Choral Society on February 15, under the direction of Mr. H. P. Giles, assisted by a small orchestra.

Eighteen competitors were heard in an instrumental solo contest at St. Austell on February 17, Mr. J. G. Judd being the judge, and Mr. E. Osborne (euphonium) gaining the first prize.

Organ recitals were given respectively at Falmouth Wesleyan Church, on February 5, by Mr. J. H. Williams, of Truro; at Falmouth Parish Church, on February 14, by Mr. Ewart West; and at Fowey, on February 15, by Dr. H. Walford Davies.

DUBLIN.

The Royal Dublin Society chamber music recitals have maintained their interest. On January 29 Miss Annie Lord, a talented local pianist, supplied the programme.

On February 5 the Rosé Quartet were to have played here for the first time, but the indisposition of the leader prevented them, to the great disappointment of local musicians. On February 12 the Brodsky Quartet, assisted by Dr. Esposito, gave a fine performance of César Franck's Quintet in F minor—the first performance in Dublin of this great work.

On February 16 Dr. Esposito gave a pianoforte recital and played his own 'Three Ballades' (Op. 59)—(a finely-conceived trio of pianoforte pieces)—and Chopin, Op. 58.

The Musical Times. **EXTRA SUPPLEMENT.** March 1, 1912.
No. 1011. NOVELLO'S OCTAVO ANTHEMS. *Price 3d.*

O SING UNTO THE LORD

Psalm xcviii. 1, 2;
Psalm cxxvi. 4;
Psalm cxlvii. 5;
Psalm cxviii. 14, 17;
2 Corinthians v. 15;
1 Corinthians xv. 57;
Isaiah xxv. 8.

ANTHEM FOR EASTER

COMPOSED BY

J. VARLEY ROBERTS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

ALTO, TENOR AND BASS IN UNISON.

Moderato. *mf*

O sing un - to the Lord a new song, for He hath done

Moderato. ♩ = 108.

Gt. Diaps. coupled to Sw. to Oboe.

Ped. 16 *ft. Open.*

marv'llous things, for He hath done marv'llous things. With His own right hand, and with His ho - ly

arm, hath He got - ten Him - self the vic - to - ry. . . . .

Sing un - to the Lord, sing un - to the Lord, sing un - to the Lord. For

Tuba.

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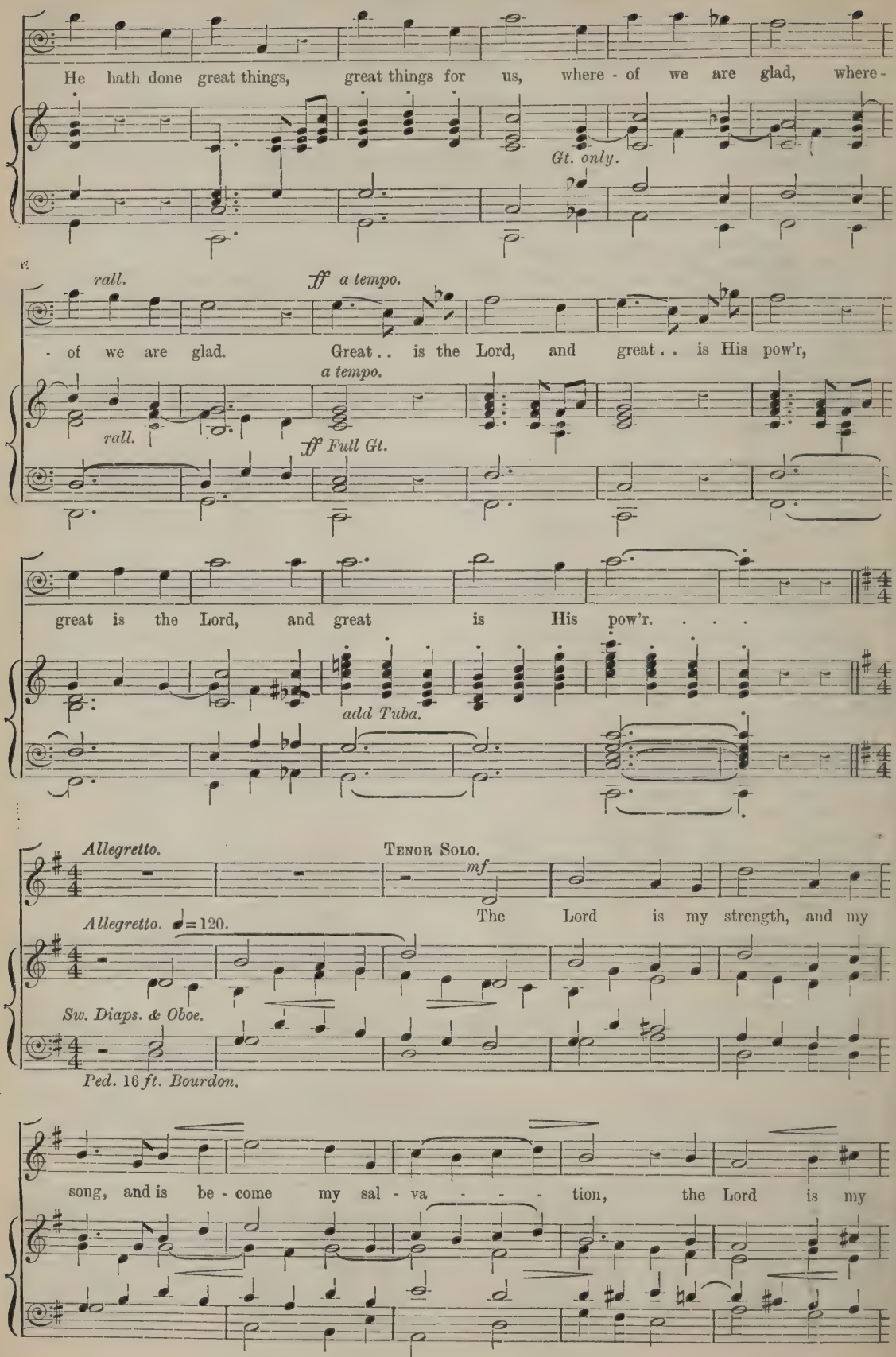
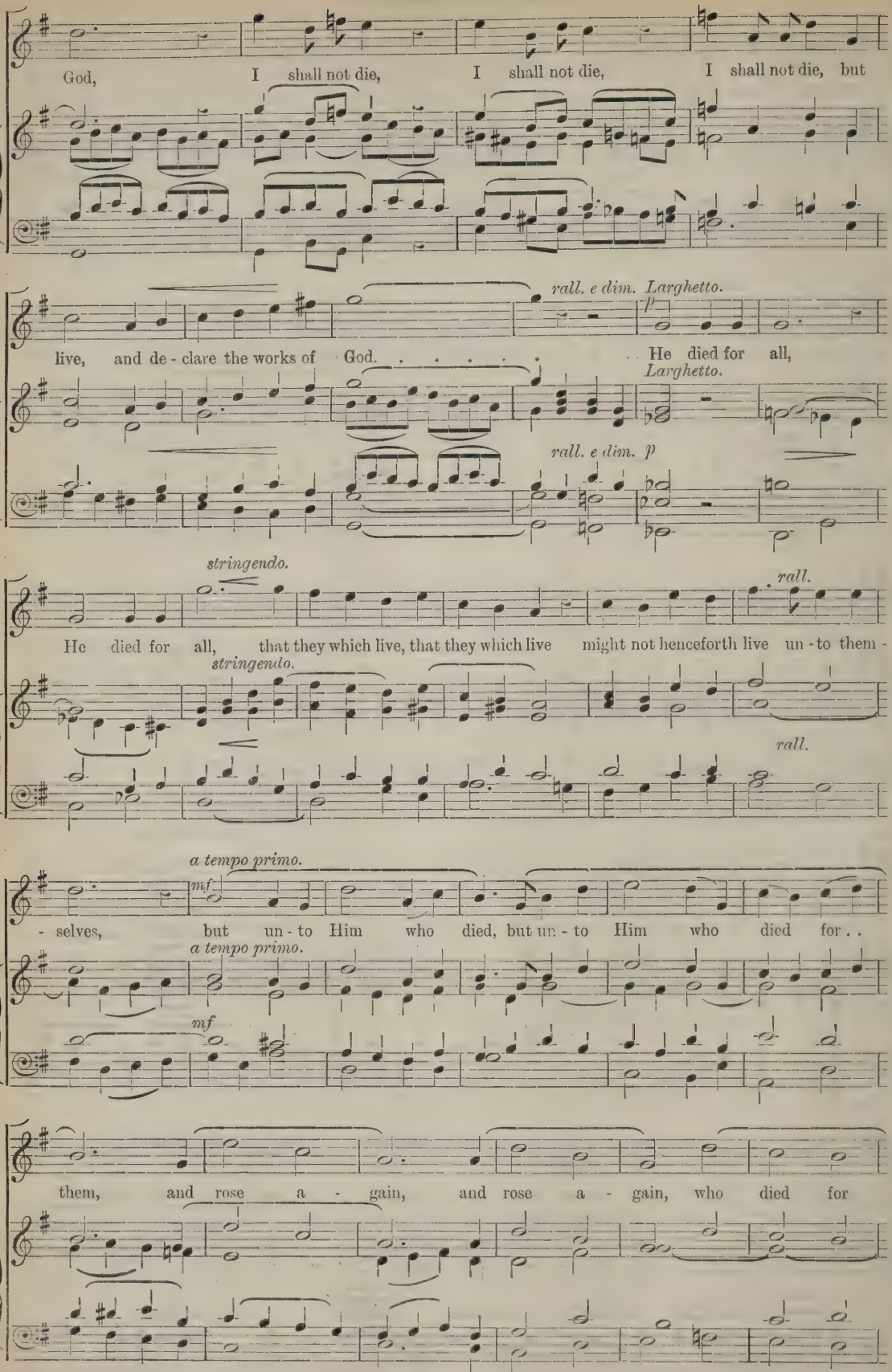
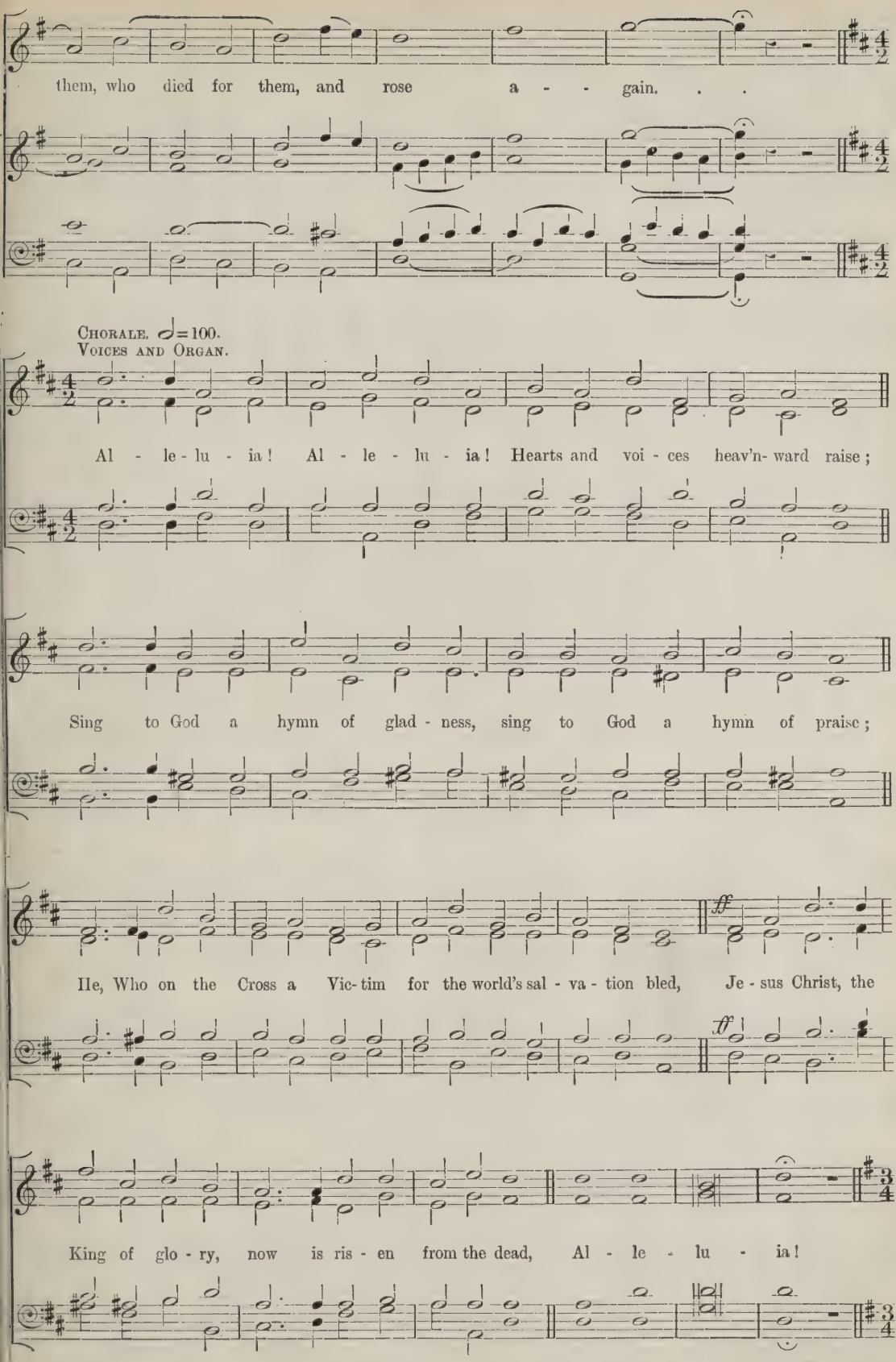
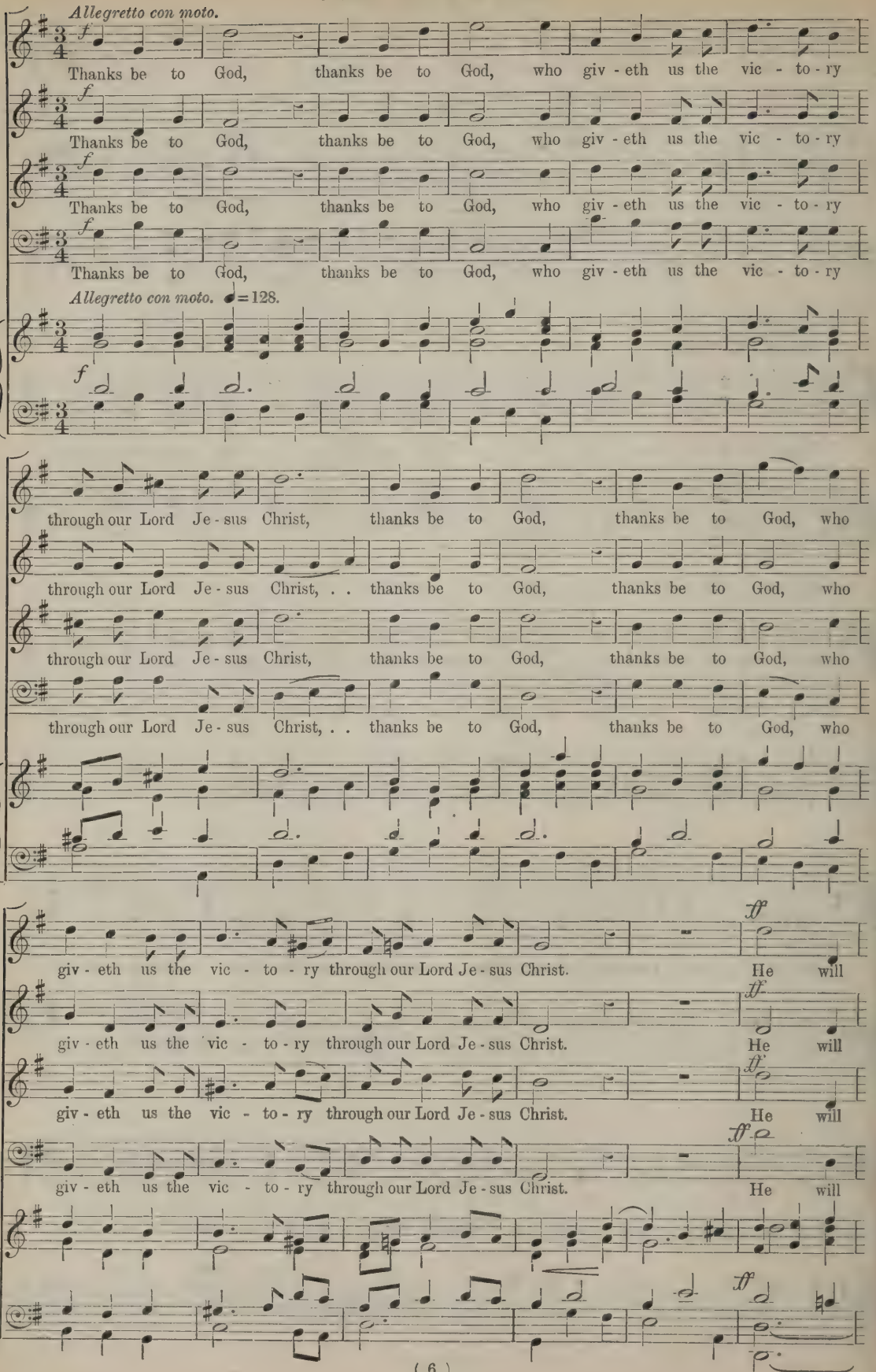

He hath done great things, great things for us, where - of we are glad, where -
Gt. only.
rall.
ff a tempo.
- of we are glad. Great . . is the Lord, and great . . is His pow'r,
a tempo.
rall.
ff Full Gt.
great is the Lord, and great is His pow'r. . . .
add Tuba.
Allegretto.
Tenor Solo.
mf
Allegretto. ♩=120.
The Lord is my strength, and my
Sw. Diaps. & Oboe.
Ped. 16 ft. Bourdon.
song, and is be - come my sal - va - - - - tion, the Lord is my

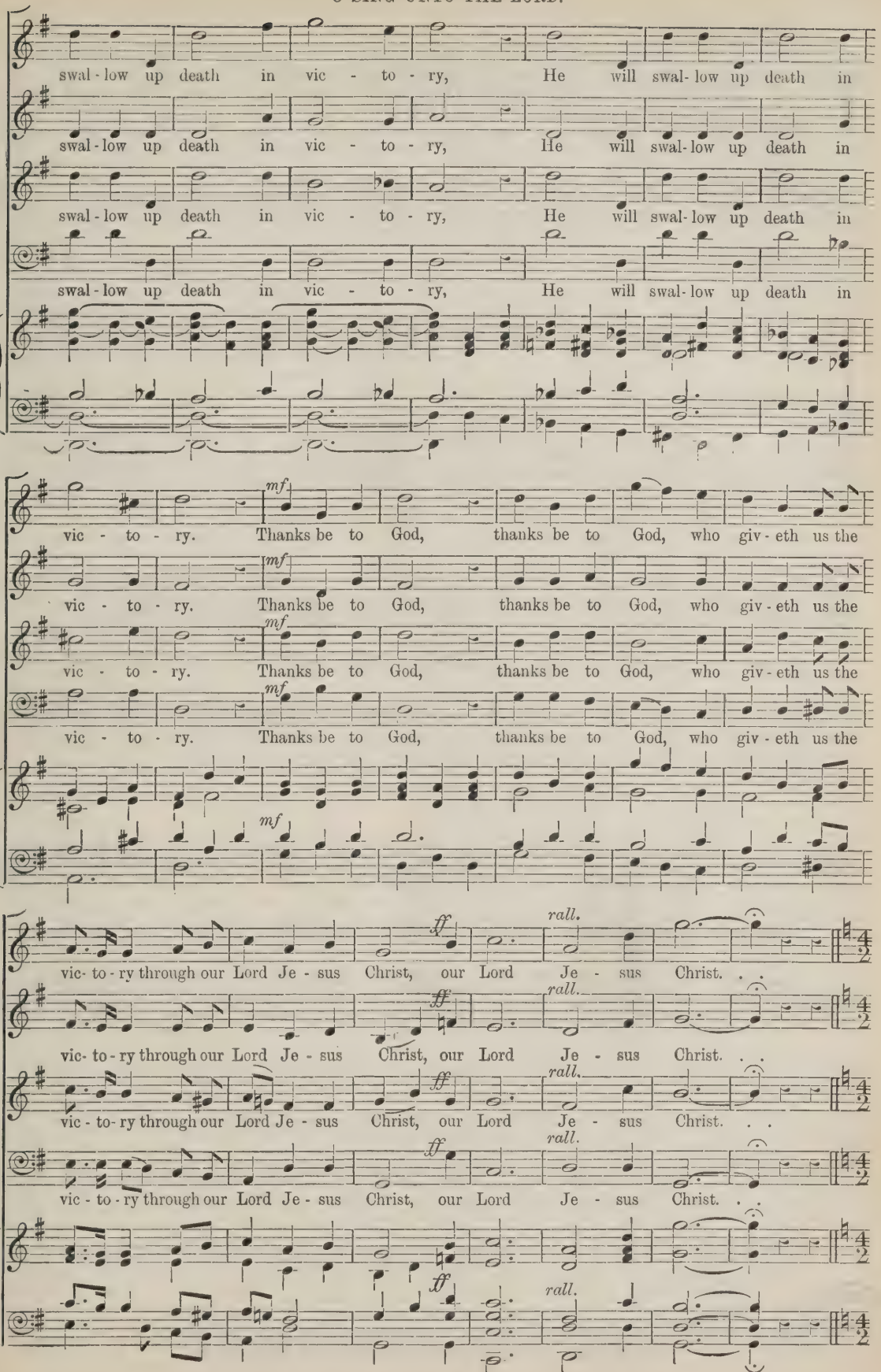
O SING UNTO THE LORD.

strength and my song, and is be - come my sal - va - - - - -
mf
- tion, the Lord . . is my strength, my strength and my song, and
is be - come my sal . va - - - tion.
mf
Poco più mosso.
f
I shall not die, but
Poco più mosso.
string.
f
live, I shall not die, but live, and de - clare the works of . .


God, I shall not die, I shall not die, I shall not die, but
rall. e dim. Larghetto.
p
live, and de - clare the works of God. . . . . He died for all,
Larghetto.
rall. e dim. p
stringendo.
rall.
He died for all, that they which live, that they which live might not henceforth live un - to them -
stringendo.
rall.
a tempo primo.
mf
- selves, but un - to Him who died, but un - to Him who died for . .
a tempo primo.
mf
them, and rose a - gain, and rose a - gain, who died for


them, who died for them, and rose a - - gain. . .
CHORALE. ♩=100.
VOICES AND ORGAN.
Al - le - lu - ia! Al - le - lu - ia! Hearts and voi - ces heav'n- ward raise;
Sing to God a hymn of glad - ness, sing to God a hymn of praise;
ff
He, Who on the Cross a Vic- tim for the world's sal - va - tion bled, Je - sus Christ, the
ff
King of glo - ry, now is ris - en from the dead, Al - le - lu - ia!


Allegretto con moto.
Thanks be to God, thanks be to God, who giv - eth us the vic - to - ry
Thanks be to God, thanks be to God, who giv - eth us the vic - to - ry
Thanks be to God, thanks be to God, who giv - eth us the vic - to - ry
Thanks be to God, thanks be to God, who giv - eth us the vic - to - ry
Allegretto con moto. ♩=128.
through our Lord Je - sus Christ, thanks be to God, thanks be to God, who
through our Lord Je - sus Christ, . . thanks be to God, thanks be to God, who
through our Lord Je - sus Christ, thanks be to God, thanks be to God, who
through our Lord Je - sus Christ, . . thanks be to God, thanks be to God, who
giv - eth us the vic - to - ry through our Lord Je - sus Christ. He will
giv - eth us the vic - to - ry through our Lord Je - sus Christ. He will
giv - eth us the vic - to - ry through our Lord Je - sus Christ. He will
giv - eth us the vic - to - ry through our Lord Je - sus Christ. He will


swal - low up death in vic - to - ry, He will swal- low up death in
swal - low up death in vic - to - ry, He will swal- low up death in
swal - low up death in vic - to - ry, He will swal- low up death in
swal - low up death in vic - to - ry, He will swal- low up death in
mf
vic - to - ry. Thanks be to God, thanks be to God, who giv - eth us the
vic - to - ry. Thanks be to God, thanks be to God, who giv - eth us the
vic - to - ry. Thanks be to God, thanks be to God, who giv - eth us the
vic - to - ry. Thanks be to God, thanks be to God, who giv - eth us the
ff
rall.
vic- to - ry through our Lord Je - sus Christ, our Lord Je - sus Christ.
vic- to - ry through our Lord Je - sus Christ, our Lord Je - sus Christ.
vic - to - ry through our Lord Je - sus Christ, our Lord Je - sus Christ.
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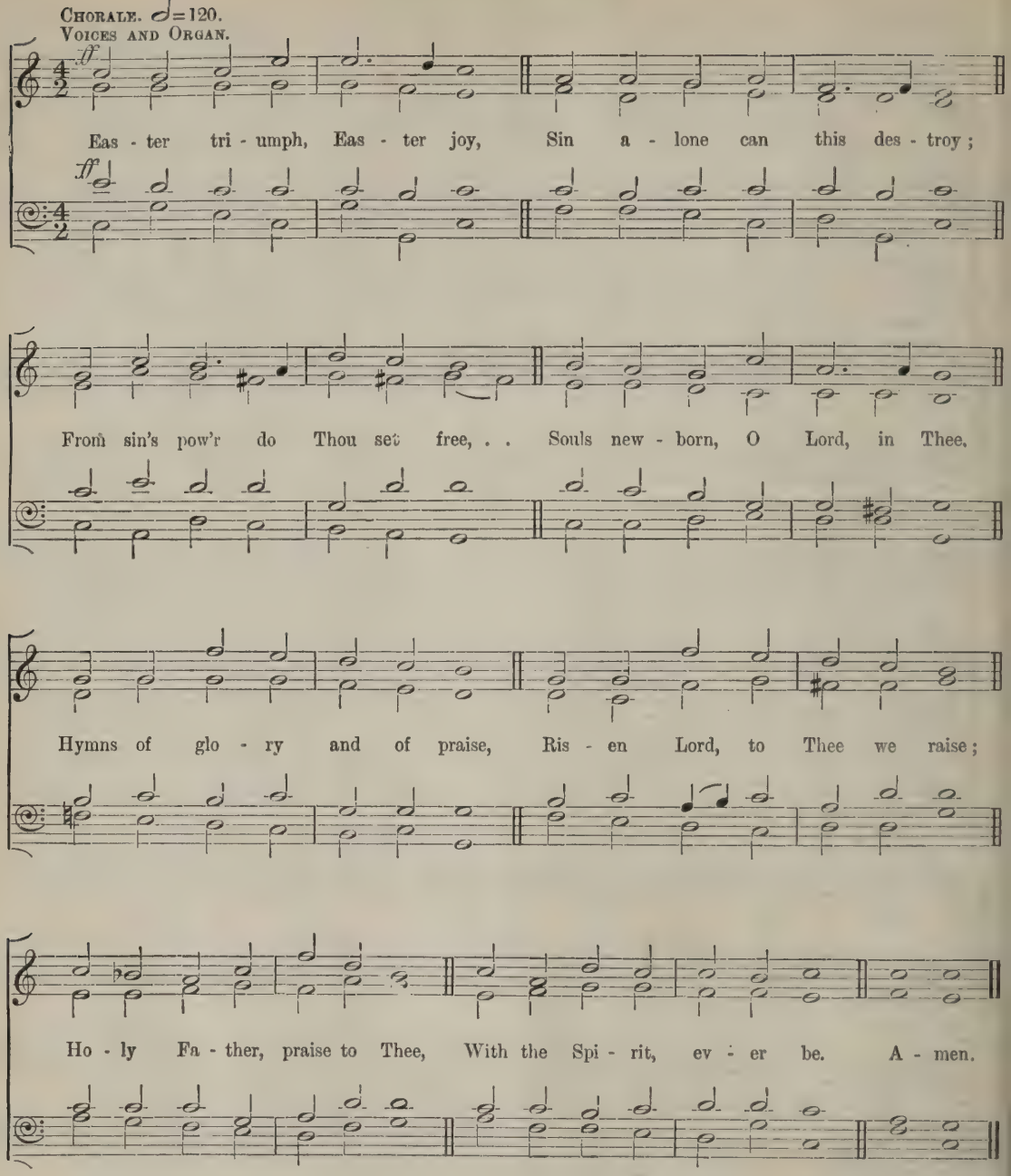
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VOICES AND ORGAN.
ff
Eas - ter tri - umph, Eas - ter joy, Sin a - lone can this des - troy;
From sin's pow'r do Thou set free, . . Souls new - born, O Lord, in Thee.
Hymns of glo - ry and of praise, Ris - en Lord, to Thee we raise;
Ho - ly Fa - ther, praise to Thee, With the Spi - rit, ev - er be. A - men.

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The Sunday Orchestral Concerts, of which three were given after the vacation, were brought to a close for the season on February 4 with Beethoven's eighth Symphony in F. The soloists were Miss Queenie Eaton (vocalist) and Dr. Esposito (pianist). The programmes of the other two included Beethoven's seventh Symphony and Wagner's 'Siegfried Idyll.' The soloists were Mr. Gerald Murphy and Miss Edith Mortier, Mr. Clyde Twelvetrees (violoncello), and Herr Adolf Wilhelmj (violin).

On February 5, Mr. Cormac O'Shane, a local bass singer, who has been studying in Italy for some time, made a successful début in the Theatre Royal. He had the valuable co-operation of Madame Wilna, Madame Kirkby Lunn, Mr. Joseph O'Mara, Mr. Clyde Twelvetrees (violoncello), with Mr. Hamilton Harty at the pianoforte. On February 13, in the Rotunda, the Commercial Rowing Club gave a concert at which Miss Amy Castles and Mr. Wilfrid Douthitt (two of the greatest 'draws' locally) appeared.

On February 15 in the Gaiety Theatre, the Dublin Orchestral Society gave the first concert for the season. Dr. Esposito, as usual, conducted the following programme: Beethoven's 'Prometheus' Overture; Brahms's Symphony No. 3, in F; Wagner's 'Klingsor's magic garden' (Parsifal); Bizet's 'L'Arlésienne' Suite, No. 1.

On February 9, Their Excellencies The Lord Lieutenant and the Countess of Aberdeen distributed the prizes to the students of the Royal Irish Academy of Music in the Antient Concert Rooms, and there was also a students' concert.

On February 21, Miss Mabel Lander (pianoforte) and Mr. Joshua Watson (violinist) gave a recital at the Antient Concert Rooms. The programme included Brahms's Sonata in D minor, and solos for each artist.

EDINBURGH.

At the tenth of the Paterson Orchestral Concerts, which took place on January 22, the event of the evening was the superb performance by M. Zacharewitsch of the solo part in Elgar's Violin concerto. Under M. Mlynarski's skilful direction, the orchestra, by giving an absolutely irreproachable rendering of the beautiful orchestral score, fairly shared the honours with the soloist. The presentation of this notable addition to concerted music created a profound impression, and at its conclusion M. Zacharewitsch had to respond to numerous recalls. The purely orchestral numbers were Schubert's 'Rosamunde' Overture, Noskovski's symphonic poem 'Die Steppe,' and Goldmark's 'Im Fruhling' Overture.

At the last concert, on February 5, Miss Lucy Gates was the vocalist, and fairly captivated the audience by her brilliant singing of the 'Mad Scene' from 'Hamlet' (Ambroise Thomas) and the Mozart-Adam 'Bravura Variations.' The orchestral items included fine performances of Beethoven's 'Eroica' Symphony, Spohr's 'Jessonda' Overture, Granville Bantock's Comedy Overture, 'The Pierrot of the Minute,' and the overture to 'Die Meistersinger.'

In aid of a local charity, Mrs. Alexander Maitland's choir and orchestra gave a most enjoyable concert in the Music Hall on January 20. The works performed comprised compositions by Bach, Brahms, Beethoven, and Henschel, and throughout the evening the choir sang with a degree of culture and refinement which left little room for criticism. Mr. George Henschel gave great pleasure to the audience by his singing of songs by Loewe, Schubert, Schumann, and others.

In the University Music Class-room on January 31, the third of Professor Niecks's Historical Concerts was given before a crowded audience. The programme was devoted to performances of Quintets for clarinet and string quartet by Mozart, Weber and Brahms. Mr. R. D. M'Haffie (clarinet) and the Verbrugghen Quartet were the performers. At the fourth concert on February 7, the programme took the form of a recital of organ music by Mr. Edwin H. Lemare, the eminent organist and composer. The programme included compositions by J. S. Bach, Mendelssohn, Rheinberger, Guilmant, Widor, and Lemare, and in these the performer had ample opportunities in which to display his masterly command of the resources of the instrument.

The second of the Millar-Craig String Quartet Concerts took place in St. Andrew's Hall on February 2. The outstanding feature was an exceptionally well-balanced performance of César Franck's Pianoforte quintet in F minor, in which Miss Jean Buchanan played the pianoforte part in a most praiseworthy manner.

Under the management of the Concert School Committee, a concert for young people was given in the Queen's Hall on February 9. The performers were the Verbrugghen Quartet, Miss Ailie Cullen (pianoforte), and Mr. R. D. M'Haffie (clarinet). Professor Niecks as usual prefaced each number with interesting explanatory remarks, and the concert gave evident enjoyment to the large audience.

At a meeting of the Edinburgh centre of the National Song Society, held in the Goold Hall on February 9, Mr. Alan Reid delivered an interesting lecture on 'Allan Ramsay and his songs.' In the course of his lecture, Mr. Reid discussed Ramsay's work as an editor, restorer, and song-writer. Vocal illustrations were contributed by the lecturer, Mrs. Rodger, Miss Reid, and Miss Justice. The accompanist was Mrs. Plenderleith.

GLASGOW.

The first of Mr. A. M. Henderson's chamber concerts on January 25 took the form of a pianoforte and vocal recital with the concert-giver as solo pianist and Mr. George Henschel as solo vocalist. Mr. Henschel's inimitable singing of no fewer than fourteen songs somewhat dwarfed the instrumental programme, which included compositions by Bach, Brahms, Schumann, Rachmaninoff and Scharwenka. One of Mr. Henderson's most successful performances was that of five of Bach's organ choral preludes transcribed for pianoforte by the performer.

At the Choral and Orchestral Union's twelfth concert on January 23, Elgar's Violin concerto was performed for the first time here, Mr. Zacharewitsch giving a highly emotional reading of the solo part. Two other novelties found a place on the programme—a symphonic-poem, 'The Steppe,' by Siegmund Noskovski, and Goldmark's Overture, 'In the Spring.'

On January 30, the Choral Union sang the Easter Scene from 'Cavalleria Rusticana,' Elgar's 'Bavarian Highlands,' and Beethoven's Choral Symphony. In the first of these the performance was somewhat unsatisfactory, the choir failing to keep in tune, but they recovered themselves and gave a spirited reading of the Elgar numbers as well as achieving some success in the Choral Symphony. The solo music was sung by Misses Alice Prowse and Effie Martyn, and Messrs. Henry Brearley and Wilfrid Douthitt. The Scottish Orchestra, under Mr. Emil Mlynarski, played the instrumental part brilliantly. The last Classical Concert, on February 6, was one of all-round excellence. The programme included Glazounow's sixth Symphony, Sullivan's 'In memoriam' Overture, the overture to 'Die Meistersinger,' and a most attractive novelty in the form of Bantock's Fantastic-poem, 'The Pierrot of the Minute.' The admirable singing of Miss Lucy Gates charmed the audience. By the kindness of the management of the Choral and Orchestral Union, the senior classes and junior students attending public schools in the north-western district were invited to a concert by the Scottish Orchestra on February 3. The programme was on popular lines, ranging from the overture to 'Egmont' to a Scottish 'Reel.' It was curious to observe that the numbers best received were those which made the strongest rhythmic appeal, although Handel's well-known Largo in G was encored, possibly because of the fine climax in which the organ supplemented the full orchestra. Altogether the concert was a complete success, and was thoroughly enjoyed by the young people, to most of whom an orchestral performance was a new experience. The closing concert of the season—the annual plébiscite—took place on February 10, when the programme included those hardy annuals without which no plébiscite concert would be complete. The audience was enormous in dimensions and enthusiastic in character, and at the close of the performance Mr. Mlynarski and the Orchestra received an ovation.

The Bach Choir gave a very interesting chamber concert on February 8. The choral numbers were that delightful cantata, 'Phœbus and Pan,' and two national choruses, and the instrumental programme comprised pianoforte solos (excellently played by Mr. Hyllested-Holme), a Suite in C

for violoncello solo (Mr. John Linden, soloist), and a Sonata in D major, for violoncello and pianoforte (Mr. Linden and Mrs. Mather). On February 13, the choir of St. Mary's Cathedral, under Mr. G. T. Pattman, made a new departure by giving a secular concert in the Queen's Rooms. Among the most effective of the concerted pieces on the programme were Dr. Walford Davies's clever setting of some nursery rhymes, and Sullivan's 'O Gladsome Light.' Members of the Choir contributed solos and duets, and Mr. J. Connell shared with Mr. Pattman the duties of accompanist.

Two local choirs—the Glasgow Choral Union under Mr. Henri Verbrugghen, and the Orpheus Choir, under Mr. H. S. Roberton—are to try their strength at the great Festival to be held in Paris at Whitsuntide. Their fortunes will be followed with keen interest.

GLOUCESTER.

The members of the Gloucester Orpheus Society gave their fourteenth annual concert at the Shire Hall, Gloucester, on Thursday evening, February 8, and by general consent the event may be written down a brilliant success. There are not many Societies of the size and comparative youth of the Gloucester Orpheus which could afford sufficient 'expense of spirit' to introduce no less than six new numbers in a single evening, and, further, be able to boast that all six were the productions of local or neighbouring composers. While it is a feature that several novelties are heard at each concert, the compositions of the older masters and favourites heard on previous occasions are not neglected. If the Society did not over-top their previous best form, they certainly equalled anything they have hitherto attained. Their singing was hearty and wideawake, and as crisp in attack and in finish as ever, and their pianissimos exquisite. The new contributions of the Society were as follows:—Elgar's 'Feasting, I watch'; Parry's 'That very wise man, old Æsop, said'; 'A Lullaby' and ''Ware Wire,' by Mr. C. Lee Williams, and Dr. A. H. Brewer's 'The Lass of Richmond Hill' and 'Alexander.' The soloists engaged were Miss Edith Evans and Mr. Thorpe Bates. Mr. C. Lee Williams conducted his own compositions, the remainder being in the hands of the painstaking conductor of the Society, Dr. Brewer, to whom much of the success of the concert was due.

The smaller Gloucestershire Choral Societies are doing excellent work. On February 15 the Stroud Society, under the enterprising direction of Mr. S. Underwood, gave a most successful performance of Brahms's 'Requiem.' The band and choir (both augmented from Gloucester) numbered 170 performers. Mr. W. H. Reed led the band, which also played Schubert's 'Unfinished' Symphony. Miss Alice Baxter and Mr. W. Higley were the soloists.

The chief piece in the programme of the Longhope Choral Society, at their concert on February 16, was Stanford's 'Revenge,' which was sung with fine spirit. The conductor and trainer of this flourishing Society is Mr. A. P. Porter, deputy-organist of Gloucester Cathedral.

The second of the three concerts of the season of the Gloucester Choral Society was given in the Shire Hall, Gloucester, on February 19, before a large audience. The soloists were Miss Amy Simpson, Mr. Downing, and Mr. W. H. Squire (violoncello). The part played by the members of the Society itself was most interesting. The choir sang Parry's 'Blest pair of Sirens,' the whole set of Brahms's Liebeslieder (eleven in number) for pianoforte duet and voices, and Elgar's Motet for six voices, 'Go, song of mine.' Dr. A. H. Brewer conducted, and Mr. A. P. Porter and Mr. C. Organ accompanied.

LIVERPOOL AND DISTRICT.

The outstanding feature of the eighth concert of the Philharmonic Society on January 23 was the masterly performance by Mr. Leonard Borwick of the solo part in Brahms's Pianoforte concerto No. 2, in B flat, Op. 83. The performance, conducted by Sir F. Cowen, was one of interest and dignity, as was also the interpretation of Beethoven's fourth Symphony, and another example of immortal music—Mendelssohn's overture, 'A Midsummer Night's Dream.' The vocalist, Mlle. Wilna, sang with success. The choir had their single opportunity, of which they availed themselves *con amore*, in Max Bruch's Hebrew melody 'On Jordan's banks.'

Mr. Coleridge-Taylor's 'A tale of Old Japan,' which was produced by the Philharmonic Society on February 6, is a beautiful work which fully sustains the composer's reputation. He has attained an even surer touch of constructive thought, emotion and expression, shown both in the lighter and graver measures of the graceful poem by Alfred Noyes, which deals with the old story and tragedy of unrequited love. Whether in the lyrical features, musical narrative, or dramatic possibilities of the poem, the composer has admirably succeeded. His music is sweet and sustained in its flow, and while he does not seek after novel forms of expression, the suggestion of newness, especially in the harmonic treatment, is delicately present. Written for four solo voices, chorus and orchestra, the music is remarkable for local colour without obvious recourse to the Japanese scale. The orchestral part is inventive and resourceful, and while the leit-motif is not adopted there is one little roguish, wistful figure of which significant use is made, firstly in the prelude and lastly in the tragic closing bars, where it conveys a sense of sadness and desolation. The vocal solos are not detachable, and the singers together with the choir take their part in the narration. The chorus music evidently attracted the singers, and the choir sang extremely well throughout. The vocal principals were Miss Perceval Allen, Miss Phyllis Lett, Mr. Lloyd Chandos, and Mr. Frederic Austin.

Sir Frederic Cowen also conducted a first performance here of Debussy's 'Blessed Damozel,' a choral work dating from 1886, when the composer held the famous *Prix de Rome* scholarship. It is a sufficient commentary on the rate of recent musical development, and upon what Wagner termed 'the illimitable cultivability of the ear,' that the work was heard in Liverpool on this occasion with attention and appreciation.

At their concert on January 16, the Akeroyd Symphony Orchestra played a Wagner selection which included the four well-known overtures and 'Lohengrin's Narration,' well sung by Mr. Maurice D'Oisly. In Vieuxtemps's Violin concerto in E, Op. 10, Mr. Rodian Mendelevitch displayed more digital skill than strength of tone. At the sixth concert, on January 30, Mr. Akeroyd conducted a steady performance of the C minor Symphony, and novelties heard with approval included Bantock's quaint and original Oriental dances—(1) 'Snake'; (2) 'Veil'; (3) 'Dagger'; and Sibelius's Suite, 'Karelia.' The vocalist, Miss Edith Evans, was specially successful in singing Weber's trying 'Ocean, thou mighty monster.'

To the Societa Armonica belongs the credit of introducing to Liverpool an orchestral work by Max Reger, whose Serenade in G, Op. 96, in four movements, was played at their concert on January 27. The work is one of great musical beauty, and came as a surprise to those who had hitherto associated Reger with dryness. This particular work shows inspiration as well as masterly technique. Another novelty of quaint charm was Maurice Ravel's 'Pavane pour une Infante défunte.' Miss Nelly Briercliffe was an acceptable vocalist, and Miss Mary McCullagh exhibited skill and taste in playing Saint-Saëns's Violoncello concerto in A minor. Mr. V. Akeroyd conducted.

The Welsh Choral Union were assisted by Madame Clara Butt, Mr. Kennerley Rumford, and Mr. Zacharewitsch (violin) at their concert on February 3. Chorally the programme gained distinction by the fine singing of Bantock's 'On Himalay,' Morley's 'Fire, fire my heart,' Elgar's 'Lullaby' and 'The Dance' ('From the Bavarian Highlands'), and Harry Evans's new arrangements of two Welsh airs for chorus and orchestra, 'David of the White Rock,' and the Welsh National Anthem, 'Land of my fathers,' during which the immense audience stood. On this occasion Mr. Harry Evans also showed resourceful orchestral command in the 'Oberon' Overture and Schubert's 'Unfinished Symphony.'

The social evenings of the Rodewald Concert Club continue in favour. The music on January 29 was provided by the Rawdon Briggs String Quartet, an excellent combination of skilled players. On February 12 the 'O.M.' Male-voice Choir sang, conducted by Dr. S. B. Siddall, of St. Helens, and two young leaders among local pianists,

Mr. Frederic Brandon and Mr. Douglas Miller, played Max Reger's Variations and Fugue on a theme by Beethoven, Op. 86, 'Une Nuit sur le Mont Chauve' (Moussorgsky), and Valse, Op. 15 (Arensky), for two pianofortes. The splendid singing of the 'O.M.' choir of twenty-two tenors and basses evoked general admiration. In their wide selection of pieces in all styles English composers were well represented. Dr. James Lyon's 'Roman war song' was one successful example.

Local Societies which cultivate the glee and madrigal are too few in number, and the concert of the Fairfield Glee Society on January 30 deserves mention for a varied programme, which contained Wilbye's 'Sweet honey-sucking bees,' Elgar's 'Weary wind of the West,' and Brahms's 'Dirge of Darthula.' The conductor was Mr. Arthur Davies. Another local Society, the Walton Philharmonic, eighty voices strong, gave a creditable performance of Elgar's attractive 'Banner of St. George' on January 18, with Madame Cearns Owen and Mr. G. R. Barnett as principals. The accompaniments were sustained by Mr. Branscombe (pianoforte) and Mr. C. Collins (organ), and Mr. Albert Orton conducted.

Mr. Percy Harrison provided a generous array of first-class talent for his third concert on January 31. The artists included Miss Louise Dale, Madame Ada Crossley, Mr. William Green and Mr. Thorpe Bates. Mr. Mark Hambourg was the pianist, and M. de Ribaupierre the violinist.

The musical recital given on February 8 by two gifted and highly-trained young artists, Miss Teresa Amalfi (mezzo-soprano) and Mr. Douglas Miller (pianist), deserves recording in terms of appreciation and encouragement.

Recent lectures on musical subjects have included 'Chamber music,' by Mr. Raymond Tobin, on January 30, and 'The rise of Oratorio,' upon which Mr. Albert Workman lectured to the local section of the I.S.M. on February 10.

The Liscard Orchestral Society, a powerful combination conducted by Mr. Philip Smart, gave a successful concert on February 10, at which Mr. Walter Hatton played Böellman's Symphonic variations for 'cello, Op. 23, and Madame Naomi Bell sang.

The West Kirby Choral Society gave evidence of Dr. W. B. Brierley's able direction of good material on February 12, performing Elgar's 'The Black Knight,' Walmisley's madrigal, 'Sweete Floweres,' and Stanford's pastoral, 'Shall we go dance?' Mendelssohn's Violin concerto was cleverly played by Miss Dorothy de Vin, accompanied by the excellent small orchestra led by Mr. A. Ross. The vocalist was Mr. Charles Tree.

MANCHESTER.

The mere account of musical events in recent weeks is of quite secondary importance alongside the announcement made in the Press on January 29, that the Hallé executive had entered into a three years' agreement with Mr. Michael Balling as conductor of the Hallé concerts, the duties commencing next October. The executive considers it in the best interests of orchestral music here and in other centres of the North that the Richter regime should be perpetuated. A good deal more, however, will have to be taken on trust in Balling's appointment than was the case with Richter. There is just one possible development which would add greater weight in the choice of Balling, and that is in matters operatic. Should some form of co-operation between the Hallé Orchestra and one of the theatres make possible in the near future a permanent Grand Opera season, then not Manchester only but the whole North of England would have occasion to rejoice.

On January 25, Manchester was for a brief space *the* centre of musical interest in Britain. Bantock's 'Atalanta in Calydon' evoked considerable interest, and choral-lovers from all parts were present in force. The Hallé Choir is the one choir in Manchester which has had comparatively little experience in *alla cappella* music—in recent years one only recalls three occasions when it has sung without accompaniment. A work on the scale of Bantock's choral symphony is sufficient to tax to the full the powers of any choir, even after it has studied the work for six months and had no other choral work to distract its attention; but until the New Year this choir has not been able to concentrate on it, and the concluding rehearsals clearly demonstrated that the first performance could not be even approximately note-perfect, not to mention any other refinement of good choral singing. The choir went through the trying ordeal with considerable courage, but the results in the first two movements were nearly chaotic at times. The Scherzo for women's voices, comparatively simple in design as it is, produced better singing, and the applause seemed to nerve everybody for the big final movement (only published at the beginnning of December), and oddly enough this very exacting section was sung with greater freedom than anything else. In this first performance there were only fugitive glimpses of the many wonderful beauties embedded in the Symphony. Moderately sung as it was, the composer's ideas were clearly possible of realisation, and it is not to be doubted that another few years will make 'Atalanta' as possible of attainment as has been, say, 'Gerontius'; to some extent a technique will have to be evolved, but our choirs to-day are much better fitted to tackle the difficulties of Bantock's idiom than they were in 1901 to face Elgar's (then) new type of choral expression. Report has it that the Hallé Choir will repeat the work next autumn, after devoting further rehearsals to its more complete preparation.

Of the very young conductors who have appeared this winter none has excelled Ossip Gabrilovich, the one time pianist. Only twenty-six years of age, he has studied under Nikisch, and has the makings of a really first-class conductor. Not even his great exemplar surpasses him in rhythmical strength and beauty; on February 1, he conducted Beethoven's 'Coriolan,' the 'Pathetic Symphony,' a Grétry-Mottl ballet-suite (Céphale et Procris), and Liszt's 'Les Préludes,' entirely from memory, and in the last obtained a sublimity of effect that even Richter might have envied. The attitude of our Hallé audience towards Liszt's music has been one of the curiosities of the season. Hitherto his works have been received quite tepidly; now, no work of his this season but has had quite an ovation. There can be no doubt than Hans Richter sowed the seed of this revival.

On February 8, Sir Frederick Bridge conducted a performance of 'Elijah' that was very well received; the singing of Mr. Herbert Brown in the part of the Prophet was conspicuously good.

The Hallé concert conducted by Sir Henry Wood on February 15, brought us Saint-Saëns's third Symphony (never before heard here), and two novelties of slenderer proportions in Balfour Gardiner's 'Shepherd Fennel's dance,' and Georges Enesco's 'Roumanian Suite.' Some felt these sparkling miniatures hardly consorted with the stately dignity of Hallé traditions; criticise as folks may, there is no gainsaying the fact that the Hallé audiences have been more 'live' this season than since the earlier days of Richter's conductorship, and Wood has played no small part in wakening us up. Miss Muriel Foster at the last moment was unable to come, and her place was filled by Miss Doris Woodall, one of the best exponents of the rôle of 'Carmen' ever heard in Lancashire; another and quite unexpected side of her art was revealed in very illuminating performances of German lieder.

For some weeks past there have been vague rumours of a fresh series of orchestral concerts; the Manchester Musical Society had been mentioned in such a connection, but on February 19 the important announcement was made that, commencing next season, Mr. Brand Lane had arranged for Sir Henry J. Wood to conduct a series of Saturday and Monday evening concerts on the lines of the Queen's Hall 'Promenades,' having at his disposal a band of about eighty players. Thus, whilst it may be a matter of some regret that Sir Henry J. Wood is not associated with our premier organization, it is gratifying to know that his stimulating influence will not be lost to South Lancashire.

A concert of quite unusual interest was that given on February 7, in aid of the Distressed Foreigners' Fund; the Manchester Orpheus Society, as the recipients of very marked favours on the occasion of their Rhineland visit last Whitsuntide, gave of their best. Brahms's 'Alt-Rhapsodie' was the most extended work; here again illness played havoc with the solo arrangement, Miss Myra Dixon being unavoidably absent. At twenty-four hours' notice Madame Gertrude Brooks stepped into the breach, and must be congratulated on her preparation of such a work in so short a time. This performance was somewhat in the nature of a 'trial run' for the London Queen's Hall Orchestra's symphony concert on February 19, and it is gratifying

to find other opinions on the choir's merit in this work abundantly confirming one's own. As showing the grip of Bantock's most advanced choral work on an average audience, it should be noted that 'Lucifer in Starlight,' so superbly sung by Mr. Nesbitt's men, was encored, and still more enthusiastically received on its repetition. Mr. George Parker, a fine bass singer of Manchester Cathedral, also sang on this occasion with great distinction. He goes shortly to Westminster Abbey.

Music played an unusually important part on the occasion of the festivities in Manchester in connection with the Kaiser's birthday. Wolf-Ferrari's operetta, 'Susannen's Geheimniss,' was given in German, the title-rôle being taken by Miss Theresa Schlagintweib, and Mr. George Parker playing the suspicious husband, Graf Gil.

Two concerts of chamber music, on January 31, were of unusual interest. In the afternoon, at the Gentlemen's Concert, Dr. Theo. Lierhammer sang a severely-chosen set of Schubert and Brahms songs. Perhaps his style gravitates naturally towards the sombre; but although this recital seemed somewhat restricted in its scope, there was much to admire.

The evening's Brodsky Quartet concert brought a new Octet for strings in A major, written by Mr. F. Bonavia without the usual Scherzo. As previously remarked here, this composer's art is full of subtle, elusive fancies, possibly lacking that unity in variety which the perfect art-form must have: a string-player himself, it was to be expected that the work would prove grateful to the performers.

The Burnley Vocal Society varied its usual procedure by allowing the Hamilton Harty Wood-wind Quartet to take the principal burden at their concert on February 6. Quintets by Mozart and Beethoven, and the Brahms Sonata in E flat for clarinet and pianoforte (with Mr. Harty), were the chief instrumental items, although a Reverie for horn by Glazounov proved a perfect gem. Mrs. Swinton was the vocalist, and the choir performed Elgar's 'From the Bavarian Highlands' choral songs.

NEWCASTLE-ON-TYNE AND DISTRICT.

Beethoven's 'Missa Solennis' has never been heard hitherto in this district, so that much interest attaches to the announcement that this great work will be given at the second concert of the Choral Union next season. Granville Bantock will reappear at the first, and conduct Part I of 'Omar Khàyyam,' and the 'Dante and Beatrice' symphonic-poem. Three 'Celtic Sketches' were played by the Philharmonic Orchestra on February 1. They are from the pen of the conductor, Mr. E. L. Bainton, and are based on the idylls of Fiona MacLeod. They are entitled 'Sea-Sorrow,' 'Sea-Rapture,' and 'Pharais.' The first is the most original, and is a fine lament of haunting melancholy. The second is less convincing, but the third, an impression of the Celtic Paradise, contains some impressive climaxes. They are among the best works this composer has yet produced, and point an advance in the emotional nature of his conceptions. Mozart's 'Jupiter' Symphony was perhaps played the least sympathetically of all the other items. The 'Peer Gynt' Suite, and three widely-differing overtures—Cherubini's 'Anacreon,' Dvorák's 'Carnival,' and Wagner's 'Meistersinger'—completed a programme which reflected credit on the men and on their chief.

There are three chamber concerts to record, one to the account of each of our local Societies. The Sevcik Quartet gave brilliant and incisive readings of an interesting Quartet by Glazounow, Op. 64, No. 4, Smetana's great 'Aus mein Leben,' and Haydn's Op. 77, No. 1. A fine concert was marred by a wholly inappropriate selection of songs. Mr. Friskin exhibited his splendid pianoforte technique in Franck's beautiful 'Prelude, Aria and Finale' and two modern British works by the performer and Frank Bridge at the Newcastle Musical Society's concert on January 31. He also, with Mr. Alfred Wall, gave flawless performances of pianoforte and violin sonatas by Beethoven and Brahms. Mrs. George Dodds sang with taste. The Langley Mukle Quartet suffered from a too prominent and forceful first violin in their performance of Beethoven's late E flat and Mozart's D major Quartets at the last concert of the Classical Concert Society on February 5. Miss Mukle played finely Schumann's dull 'Stücke im Volkston' for violoncello, and Miss Dorothy Silk sang some Italian arias and a group of Wolf songs with perfect limpidity of voice in the one set, and earnestness and intellectuality in the other.

On Friday, February 2, a miscellaneous concert was provided for Mr. Harrison's subscribers.

NOTTINGHAM AND DISTRICT.

The Long Eaton Orchestral Society gave their second concert of this season on February 6, when the programme included the 'Ruy Blas' Overture (Mendelssohn), the first movement of Beethoven's fourth Symphony, Elgar's 'Bavarian Dances,' 'Minuet d'amour' (Cowen), and the introduction to Act III. of 'Lohengrin' (Wagner) for the orchestra, which gained great credit for the Beethoven work. Miss Emily Breare and Mr. Morgan Kingston contributed vocal items, and Mr. Jacques Renard 'cello solos. Mr. Mountney and his fellow-workers are to be congratulated on the result of the season's efforts.

Granville Bantock's 'Omar Khàyyam' was produced for the first time at Nottingham on February 8, at the Sacred Harmonic Society's third concert, under the direction of Mr. Allen Gill. Much time and labour had been devoted to this production, and the general result reflects great credit on the choral work, and as a first performance entails so much expenditure of time and money it would be a pity if the work were not heard again. The novelty of the part-writing, where the voices are employed orchestrally, demands more attention than one performance allows. The Caravan scenes certainly took a keen hold of the audience. The programme of the second part was filled with familiar items. The artists were Miss Alice Lakin, Mr. Frank Mullings, and Mr. Frederic Austin, who all supported the production by the sincerity of their work.

The Nottingham Subscription Concert on February 20 included in its programme vocal items by Miss Louise Dale and Mr. Thorpe Bates, violin solos by Miss Marie Hall, and pianoforte solos by Miss Cantelo. A good audience attended the performance of Gaul's 'Joan of Arc' by the Riddings Choral Society on February 14. The solos were undertaken by Miss Ida Bloor, Mr. W. Hudson, and Mr. Harry Horner.

SHEFFIELD AND DISTRICT.

The promoters of the Sheffield Promenade Concerts are justifying their faith by the character of their programmes and performances, while the public, in turn, are attending in steadily increasing audiences. The orchestra has been increased to sixty-five, and its quality further improved in several departments. A picturesque and often brilliant performance of Tchaikovsky's Symphony No. 5 was rivalled in interest by a technically polished and imaginative performance of Schumann's Pianoforte concerto in A minor. Miss Ivy Parkin, the soloist, played with notable beauty of tone and well marked but flexible rhythm. Mr. H. Mortimer played the solo in Weber's Concertino in E flat for clarinet and orchestra, phrasing with nice taste and producing a luscious, well-controlled tone. Shorter works by Mozart, Wagner and Bach ('Wachet auf,' arranged for strings and horns by Professor Bantock) completed the programme. Mr. J. A. Rodgers was the conductor. Miss Dorothy Silk sang art-songs with perfect diction and much charm of style.

The suburban choral Societies usually defer their second concerts until mid-spring. The Sharrow Choral Society, however, departed from custom and gave a successful winter concert, performing Beethoven's Mass in C and Stanford's 'Phaudrig Crohoore' with a score of choral merits and but few failings, the chief of the latter being lack of balance. Mr. O. C. Owrid conducted.

Several interesting organ recitals have been given in the Albert Hall and at the Parish Church, where Mr. Hanforth's fortnightly recitals are much appreciated. Mr. E. H. Lemare, a former organist of the Parish Church, won a crowded audience to the Albert Hall on his reappearance in Sheffield after a lapse of seven years. He played Mendelssohn's Sonata No. 6, some Wagner pieces, and a group of his own compositions.

At a chamber concert given by the Manchester Trio (Messrs. Edward Isaacs, Arthur Catterall and Carl Fuchs)

a Trio in E flat by Mr. Isaacs was performed. The texture of the music is good; in design and handling it follows the best models and makes a good effect. The themes are hardly equal to the craftsmanship, but the work proved interesting and one would like to hear more of Mr. Isaacs's scholarly music.

A performance of Cowen's 'The Rose Maiden' by the All Saints' Choral Society (conductor, Mr. R. Bellamy), and a joint recital by Miss Edith Bingham (pianoforte) and Mr. John E. Bingham (violin), each of whom displayed musical aptitude, are also to be chronicled.

The Chesterfield Musical Union is rapidly taking up an important position in North Derbyshire musical circles. That the choir improves at each concert was proved by their spirited and expressive singing in Mendelssohn's 'Hymn of Praise,' under the direction of Mr. J. F. Staton.

YORKSHIRE.

LEEDS.

For the Philharmonic Concert on February 7, Sir Edward Elgar was invited, and he conducted the Hallé Orchestra in a programme that included his second Symphony, which had not previously been heard in Yorkshire. It was a good, if not a brilliant, performance, while as to the impression it made, one might perhaps say that it was deepest on those who knew it best, while many to whom it was strange found themselves bewildered by its wealth of detail. The chorus, 'Go, song of mine,' was finely sung by the Philharmonic choir, but the male-voice part-song, 'Reveille,' lost something of its effect by the two halves of the choir being out of touch with each other. The rest of the programme was of familiar things, the 'Zauberflöte' Overture, 'Peer Gynt' Suite (No. 1), and Bach's fourth 'Brandenburg' Concerto.

On January 24 the Rasch Quartet played Beethoven's String quartet in A minor (Op. 132), and, with Mr. Percy Richardson as pianist, gave a brilliant interpretation of Brahms's Pianoforte quartet in A. On January 31 the Leeds Bohemian Quartet had its programme upset by the absence of one of the party, but made up an enjoyable programme with Debussy's first Clarinet rhapsody, a violin and pianoforte Suite by Bernard, and York Bowen's effective 'Miniature Suite' for flute and pianoforte, which were artistically played by Mr. Louis Booth (clarinet), Mr. Whitelock (flute), Mr. Elliott (violin), and Mrs. Elliott (pianoforte). Another excellent chamber concert was that of the Leeds Trio on February 14, when Rachmaninoff's 'Elegiac' Trio was, according to the programme, given for the first time in England. It is a powerful, strongly-coloured work, showing the influence of Tchaikovsky, to whose memory it is dedicated, and it was played with brilliance and sympathy by Messrs. Cowen, Hemingway, and Herbert Johnson.

Messrs. Mason and Maude have, on January 26 and February 16, continued their recitals of sonatas for violin and pianoforte, and on February 20 the Leeds Musical Evening introduced two young artists—a violinist, Miss Helena Kontorovitsch, and a pianist, Miss Mildred Langley. The Leeds Symphony Society, an amateur organization, gave a concert on February 13, at which, under Mr. Hoggett's direction, were given Mendelssohn's early Symphony in C minor, and, with Miss Elsie Suddaby as soloist, the same composer's Capriccio brillant for pianoforte and orchestra. Mr. W. T. James was the vocalist.

BRADFORD.

At the Bradford Subscription Concert on February 2, the Hallé Orchestra appeared and, conducted by Mr. Gabrilowitsch, gave a reading of the 'Pathetic' Symphony which disappointed a good many (whether agreeably or otherwise) by its restraint. It was, however, a fine musical interpretation, and an excellent performance. The dainty Suite which Mottl arranged from the ballets in one of Grétry's operas, and a brilliant performance of Liszt's 'Les Préludes,' were other features of the concert. Miss Agnes Christa was the vocalist. At the next concert of the series, on February 16, Miss Marie Hall was the violinist, Mr. Mark Hambourg the pianist, and Miss Doris Woodall's singing of some modern German songs was one of the best features of the concert.

The concert of the Bradford Permanent Orchestra on January 27 was conducted by Mr. A. W. Payne, who gave a carefully-finished performance of Dvorák's 'New World' Symphony, of the same composer's 'Carnival' Overture, and of three characteristic Wagner pieces. Miss Mabel Manson and Miss Clara Baxandall were the vocalists. Mr. Allen Gill conducted the fourth concert of the same series, at which Miss Ethel Leginska played, with remarkable charm of style, Rubinstein's D minor Pianoforte concerto, and a pretty 'Miniature Suite' by Eric Coates was given. Miss Marjorie Leighton was the vocalist. The Free Chamber Concerts arranged and managed by Mr. S. Midgley continue to attract good and interested audiences. On January 29, Dvorák's Pianoforte quintet, with String quartets by Beethoven and Haydn, formed the programme, while on February 12 Brahms's Pianoforte trio in B (Op. 8) was given in its original form, and for the sake of the weaker vessels in the audience, divided into two parts, one at each end of the programme. Grieg's Violin sonata in F was given, by way of a bonne bouche, between. All these pieces were adequately performed by local professional artists, and local singers gave a variety to the programmes.

OTHER TOWNS.

The Huddersfield Subscription Concert on February 6 was of a mixed type, consisting of a recitation by Mr. Alexander Watson of 'A Midsummer Night's Dream,' interpersed with Mendelssohn's music. The orchestral pieces were given with fair success by the Huddersfield Philharmonic Orchestra, an amateur body, under Mr. Ibeson, while a ladies' choir, under Mr. D. W. Evans's direction, sang the 'Fairies chorus' very prettily, and a young girl pianist, Miss Mildred Langley, played Liszt's adaptation of the 'Wedding March' very pleasingly. At the Wakefield Chamber Concert on February 8, Mr. Herbert Withers, the violoncellist, with Mrs. Withers as pianist, introduced some interesting modern music, Dohnányi's artistic and effective Sonata in B flat minor (Op. 8), and a Sonata in one movement by Jean Huré. Both received a really brilliant and masterly interpretation. Miss Rhoda von Glehn was the vocalist. At Harrogate the Choral Society, by way of an agreeable relaxation, invited Mr. J. M. Glover and his military band to give a concert on February 10. The music, if not very elevated, was suited to the occasion, and under Mr. Glover's very picturesque beat was played quite smartly. Mr. Charles Tree sang some songs with admirable point and effect. The Subscription Concert at Malton on February 13 consisted of a pianoforte recital by Miss Adela Verne, whose brilliant virtuosity was astounding, especially in Liszt's startlingly clever transcription of the 'Tannhäuser' Overture. Mr. Roland Jackson was an artistic vocalist. On January 23 the Hull Vocal Society, conducted by Dr. G. H. Smith, gave an interesting programme of unaccompanied choral works, including Bach's motet, 'Blessing, glory and wisdom,' Samuel Wesley's noble motet, 'In Exitu Israel,' and Tchaikovsky's chorale, 'Hymn to the Cherubim,' as well as some modern pieces, in very artistic style. Miss Phyllis Lett and Mr. Herbert Brown were the soloists.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AYLESBURY.—The enterprise of the Vale of Aylesbury Harmonic Society in performing Parry's 'The Pied Piper of Hamelin' and Smith's 'Ode to the North-east wind' on January 30 deserved better support than it received. Labouring under the difficulty of diminished numbers, the Society needs every encouragement to proceed with its spirited policy. Mr. W. H. Parker secured some choral singing that was highly creditable, and further interest was added by the work of the soloists and the independent contributions of the orchestra.

Brampton.—A highly creditable performance of Mendelssohn's 'St. Paul' was given on February 9 by the Choral Society, under the direction of Mr. F. Drakeford. The solo parts were taken by Miss Isa Walton, Mr. John Collett, and Mr. Peacock.

Brighton.—The Brighton Sacred Harmonic Society, which produced Coleridge-Taylor's 'Bon-Bon' Suite at the Festival of 1909, renewed acquaintance with it for their concert of February 8, and gave a performance full of vitality. Mr. Julien Henry was the baritone soloist. The remainder of the programme consisted of Barnett's 'The Ancient Mariner,' in which the solo parts were taken by Miss Alice Venning, Miss Mabel Corran, Mr. William Maxwell and Mr. Henry. Mr. Robert Taylor conducted.

Bromley.—The Choral Society had a great success with their recent performance of German's 'Merrie England,' under the direction of Mr. F. Fertel. The soloists were Miss Dora Mason, Miss Maude Clough, Mr. Frederick Blamey and Mr. Dan Richards.

Cairo.—A violoncello recital was given at Shepheard's Hotel, Cairo, on January 26, by Mr. B. Walton O'Donnell, accompanied on the pianoforte by the Countess de Lavison. The programme included Richard Strauss's Sonata in F, Saint-Saëns's Concerto in A minor, Grieg's Sonata in A minor, Popper's 'Ungarische Rhapsodie,' and 'Two Irish tone-sketches,' (1) Colleen and (2) Gossoon, by the concert-giver.

Cardiff.—A very successful violoncello and dramatic recital was given in the Y.M.C.A. Hall on February 20 by Miss Dorothy Bentall. Her instrumental programme included the Grieg Sonata in A minor, the Boëllman 'Variations Symphoniques,' and the 'Legende' by d'Ambrosio, all of which were interpreted with artistic feeling.

Chelmsford.—Mr. Frye's Choral Society gave their second and closing concert of the season on February 19, at the Shire Hall. The choir gave three 'Old sea chanties' (Fagge), 'Angelus' and 'Go, song of mine' (Elgar), 'Sweet honey-sucking bees' (Wilbye), and three old Scotch songs. The singing was excellent in tone and interesting in expression. The Wilby String Quartet (G. H. Wilby, E. R. Wilby, C. Woodhouse and C. A. Crabbe) gave a fine performance of Schumann's Quartet in A, Op. 41, No. 3, and Frank Bridge's 'Phantasie.' Miss Richenda Clayton was the soloist, and she was encored in her selection of old Somerset folk-songs. Mr. G. Wilby and Mr. C. A. Crabbe gave violin and 'cello solos. Mr. F. R. Frye conducted.

Chichester.—The Orchestral Society gave a concert, under Mr. F. J. W. Crowe's direction, on February 12, the programme of which included Grieg's 'Holberg' Suite, Debussy's 'Petite' Suite, the Largo from Dvorák's 'New World' Symphony, and other attractive numbers. Miss Beatrice Overton (soprano) made an excellent impression.

Chippenham (Wilts).—The Chippenham Choral Society gave its seventh annual concert at the Neeld Hall, on February 14. The programme included Stanford's 'The Revenge' and miscellaneous numbers. The soloists were Miss Florence Heming and Mr. John Prout. Mr. W. R. Pullein conducted.

Christchurch (N.Z.)—A carefully prepared and inspiring performance of Mendelssohn's 'Hymn of Praise' was given by the Musical Union on December 19, under the able direction of Dr. Bradshaw. The soloists of the concert were Mrs. Gower Burns, who was heard in 'Hear my prayer,' Miss Lezard, and Mr. Stephens.

Crowborough.—On January 16 and 17, the Crowborough and Jarvis Brook Musical Society, under the popular conductorship of Herr E. Grimm, gave very enjoyable performances of 'Judas Maccabæus.' Marked improvement was noticed in the work of both choir and orchestra, and the music was listened to on both nights by a large and appreciative audience. The solos were sung by Miss Hoare and Messrs. E. Kellett and R. E. Miles.

Culham.—An excellent concert was given by the Culham College Choral and Orchestral Societies on February 19, before a large and enthusiastic audience. Gluck's 'Iphigenia in Aulis' Overture and Mozart's Symphony in G major were played by the orchestra of fifty, led by Mr. W. J. Toms, who gave also a finished rendering of the Rondo and Andantino from de Bèriot's eighth Concerto. The Choral Society sang with considerable taste and skill a number of part-songs and choruses. These included 'Where lies the land?' (Rogers), 'What care I?' (Blumenthal), 'In this hour of softened splendour' (Pinsuti), and 'Song of the Vineyard' (de Rillé). The Rev. A. S. Arrowsmith, musical director of the College, conducted with his customary ability.

Dundee.—A successful performance of Berlioz's 'Faust' was given by the Amateur Choral Union on February 14. The soloists were Miss Emily Breare, Mr. Maurice D'Oisly, Mr. Charles Knowles, and Mr. Philip Malcolm. A professional orchestra of forty-five, under the leadership of Mr. W. H. Cole, of Glasgow, ably performed the exacting accompaniments. Mr. Charles M. Cowe conducted.

Egremont.—Macfarren's melodious cantata, 'May-Day' and Dr. Walford Davies's stirring 'Hervé Riel' formed an excellent choice of music for the concert given by the St. John's Choral Society on January 29 and highly attractive performances were given under the direction of Mr. W. Biller. The principals were Mrs. Robert Walker and Mr. Samuel Mann. The programme included also Lee Williams's 'Song of the Pedlar.'

Enniscorthy.—The Choral Union chose Cowen's 'St. John's Eve' for their first concert of the season, which took place on February 1. Mr. Challans conducted a spirited and agreeable performance, in which the honours were shared by choir, orchestra and principals. The latter were Miss H. Preston, Mrs. Arnold, the Rev. J. R. Barker, and Mr. F. Rayne.

Farnborough.—Mendelssohn's 'St. Paul' was sung by the Choral Society with excellent choral efficiency, under the direction of Mr. G. A. Stanton, on February 7. The soloists were Miss Marion Perrott, Miss Fanny Stapley, Mr. Douglas Boorman, and Mr. Jackson Potter.

Gainsborough.—The fifty-first annual concert of the Gainsborough Choral Society took place on February 14, when the programme included MacCunn's 'Lay of the last Minstrel, Ambroise Thomas's 'Raymond' Overture, and solos contributed by Miss Nellie Judson, Miss Amy Dewhurst, Mr. Charles Nicholson, and Mr. Robert Charlesworth. Some attractive choral singing was secured by Mr. W. A. Montgomery, the conductor.

Hastings.—At All Souls' Church on January 24, a performance of Handel's 'Messiah' was given by Mr. Edward Kennard's Ore and Clive Vale Harmonic Society. The soloists were Miss Florence Mellors, Lady Maud Warrender, Mr. G. W. Foxon and Mr. R. H. Abraham. Mr. Henry Poole was the organist, and Mr. Edward Kennard, organist and choirmaster, conducted.

Hawarden.—On February 13, the second provincial performance of 'A tale of Old Japan,' Coleridge-Taylor's new choral work, was given by the County School Choir, in conjunction with the Hawarden and District Male-Voice Choir, a combination which produced an exceptionally fine mixed choir. The choral parts of the work were extremely well rendered, and its beauties were enthusiastically appreciated by a crowded audience. Miss Edith McCullagh gave an inspiring performance of the part of little O Kimi San, while the rôles of Sawara and Yoichi Tenko were very ably taken by Messrs. J. J. Maltby and H. Bairstow. An orchestra, mainly from Liverpool, played the picturesque accompaniments very capably, while Mr. Arthur Lyon, the headmaster of the County School, conducted. The work made a very deep impression on all present.

Hightown (Liversedge).—A recital of English Church music by Sir George Martin was given by the Hightown Wesleyan Choir on February 11. In the anthem 'Hail, gladdening Light,' the accompaniment of cornets and

trombone, along with the organ, was most effective. Mr. Robert Charlesworth sang three solos with great acceptance, and with Miss Jennie Halmshaw was responsible for the solo and duet work. Mr. Arthur Firth accompanied on the organ with excellent judgment and taste, and played Bach's Toccata in C major and Driffill's Suite in F minor. The choir, under the direction of Mr. Frank Sharp, sang throughout in a manner which showed the most careful attention to detail, and the result was well worthy of commendation.

Horsham.—Under the direction of Mr. G. F. Brockless the Musical Society gave a well chosen and interesting programme at the King's Head Assembly Room on January 25. Coleridge-Taylor's neglected but attractive cantata, 'The blind girl of Castél Cuillé' was the principal work, and being adequately performed, it made a good impression. Stanford's 'The Revenge' and the chorus, 'I am the god Thor,' from Elgar's 'King Olaf,' gave the choralists a chance of showing their capabilities in sturdier music. An orchestra accompanied and played Grieg's 'Peer Gynt' Suite as an independent contribution. The soloists of the concert were Miss Nellie Evans, Miss Lily Fairney and Master Eric Bates.

Hythe.—The Choral Society gave the second concert of their ninth season on January 25. The programme consisted of 'Gallia' (Gounod), 'The Black Knight' (Elgar), and 'Preciosa' (Weber). Miss Elizabeth Hyde was the solo vocalist, the principal first violin was Miss Mary Noverre, and Dr. A. T. Froggatt conducted.

Leighton Buzzard.—The Musical Society gave an excellent performance of Sullivan's 'Golden Legend' on February 8. The choir, admirably trained by the hon. conductor, Mr. R. Richardson Jones, frequently evoked the approval of the large audience by the all-round merit of its work. Particularly was this the case with the unaccompanied anthem, 'O gladsome Light.' The soloists were Miss Rhoda Whyley, Miss Maud Wright, Mr. Henry Beaumont and Mr. Charles Tree. The latter gentleman sang with great dramatic ability as Lucifer, and quite justified his high reputation. Miss Maud Wright sang with much power and feeling, and Mr. Henry Beaumont did extremely well. The orchestra, augmented by a number of well-known London instrumentalists and some members of the band of the Royal Marines (Chatham), was on the whole very efficient indeed.

Lowestoft.—The first concert of the newly-formed Musical Society was given on February 6, at the Swimming Baths, to a large and appreciative audience. Rossini's 'Stabat Mater' occupied the first part of the programme. The soloists were Miss C. Furness, Miss M. Curnow, Mr. A. E. Benson, and Mr. Vincent Jones—the latter created an excellent impression at his first appearance in Lowestoft. The choir and orchestra (numbering 120) gave evidence of careful training under Mr. W. J. Wightman, who conducted, and were particularly successful in the final chorus, 'In sempiterna.' The miscellaneous second part included the Overture to 'Raymond,' by the orchestra, the Miserere Scene from 'Il Trovatore,' by Miss L. White and Mr. Benson, 'Hail, bright abode,' from 'Tannhäuser,' and some unaccompanied part-songs.

Ludlow.—The Choral Society performed a selection from 'Judas Maccabæus' on February 6, under the conductorship of Mr. H. C. L. Stocks. The soloists (who also contributed songs in the second part of the programme) were Madame Sadler Fogg, Miss Connie Mason, Mr. A. Wilkes and Mr. W. Bradford. The leader of the orchestra was Mr. J. W. Austin.

Milford-on-Sea.—The Choral Society gave a Madrigal Concert on January 31. The programme contained seven madrigals, by Dowland, Luca Marenzio, Wilbye, and John Farmer. A Trio from Mozart's 'Magic Flute' was sung by trebles selected from the choir of the Parish Church, and trained by Mr. W. R. Beesley, the choirmaster. The second part of the programme consisted of items from the works of Richard Wagner, amongst them being the 'Spinning Chorus' and 'Sailors' Chorus' from the 'Flying Dutchman' and the 'Bridal Chorus' from 'Lohengrin.' Miss Madge Bruce accompanied on the pianoforte, and played two of MacDowell's 'Sea-pieces' with excellent effect, besides giving such a spirited rendering of the march in 'Tannhäuser' as to earn an 'encore.' A somewhat novel feature in this concert was the successful performance of two solos on the trumpet by Mr. E. Knight, a local amateur. The conductor was Mr. C. F. Abdy Williams.

North Walsham.—The Amateur Musical Society gave two concerts on the afternoon and evening of February 14. The programme in the afternoon included Mendelssohn's 'Hear my prayer' and Elgar's 'Banner of St. George,' and that in the evening Mendelssohn's 'Athalie' and a repetition of Elgar's cantata. There was a small but efficient orchestra, led by Mr. W. Gemmer, and the choruses were sung with much spirit under the direction of Mr. A. S. Wilde. The solo parts were sung by Miss Margaret Layton (an excellent soprano), Miss G. E. Crotch, and Miss L. Burton. Mr. Charles Fry was once more responsible for the descriptive lines in 'Athalie,' besides contributing other items with much success.

Porth. — A musical event of unusual importance occurred on February 8, when Dvorák's 'Stabat Mater' was performed by the Bethlehem Choral Society, under the able direction of Mr. W. Howell. The choral singing was notable for its fine tone and earnestness of expression. The principals were Miss May John, Miss Winifred Lewis, Mr. John Roberts and Mr. Ivor Foster.

Princes Risborough.—The Saunderton and District Choral Society held their first concert in the Hall, Princes Risborough, on January 17, under the conductorship of the Rev. Leonard Packer, Rector of Saunderton. The choral singing, much of which was unaccompanied, reflected great credit on both conductor and choir for its precision, delicacy, and correctness of pitch. The encouragement given to choral music by the Bucks, Berks and Oxon. Festival can reap no better reward than such intelligent and enthusiastic efforts on the part of individual districts in the three counties.

Sittingbourne.—The Sittingbourne and District Musical Society, now in its thirtieth season and still flourishing, gave a concert on January 24, at which Barnett's 'The Ancient Mariner' and Sterndale Bennett's 'The May Queen' were well performed under the direction of Mr. W. J. Keech. The principals were Miss Kathleen Peck, Miss Ruth Brandon, Mr. Albert Watson and Mr. Graham Smart.

Stoke-on-Trent.—A 'Festival Concert' was given on February 8 by the North Staffordshire Symphony Orchestra, conducted by Mr. John Cope, and the North Staffordshire District Choral Society. The choir confined their attention to part-songs. The orchestra played the Vorspiel and Liebestod from 'Tristan,' and accompanied Miss Margaret Holloway in a creditable performance of Elgar's Violin concerto. Songs were given by Madame Kirkby Lunn.

Sydney.—'The Messiah' was performed twice by the Royal Philharmonic Society as a Christmas celebration, under the direction of Mr. Joseph Bradley. The choral singing was excellent in tone and breadth of expression. The feature of the occasion, however, was the presence of Mr. Ben Davies as tenor soloist. His colleagues were Miss Esta d'Argo, Miss Josie Miles, and Mr. A. K. Jamieson.

Tredegar.—Gade's 'The Crusaders' was very creditably performed on February 8 by the Seion Philharmonic Society of 200 voices, under the direction of Mr. Evan Jones. The choir made good use of the opportunities afforded for expressive and dramatic singing, and showed a good technical grasp of the music. Good work was done by the baritone soloist, Mr. Bridge Peters. The other soloists engaged were Miss Gertrude Blomfield and Mr. Sam Hempsall.

Ventnor.—The performance of 'The Messiah,' given by the Musical Society on January 24, was one of the most successful events in the Society's career. This outcome was

due to Mr. Evan Jones's able training and conducting, and the responsiveness of the singers. The principals were Miss Elizabeth Hyde, Miss Lily Fairney, Mr. Ernest Osborne, and Mr. Gordon Yates.

Wakefield.—A successful vocal recital was given on January 23, by Miss Edith Lofthouse, who was assisted by Mr. Austin Mahony and Mr. Richard Wilson (vocalists), and Miss Ella Child (pianist).

Winchester.—The Choral Society has emerged with added vigour from its troublous times, and revealed its new spirit on February 1, in an excellent performance of Cowen's 'St. John's Eve,' under the able direction of Mr. Gamblin. A high level of efficiency and expressiveness was maintained by the singing of the choralists and by that of the soloists—Miss Marsden Owen, Miss Mary Williams, Mr. Douglas Boorman, and Mr. Reginald Stuart.

Foreign Notes.

BERLIN.

The young Australian pianist, Winifred Purnell, has given a second and very successful recital at the Bechstein Hall. The house was sold out a week before the performance.——Dr. Ernst Kunwald is retiring from the conductorship of the Philharmonic Orchestra on April 1.——The 'Verein für die Geschichte Berlins' gave a performance of the pastoral play 'Il rè pastore,' by Frederick the Great, on the occasion of the two-hundredth anniversary of his birth. This play was first performed in 1777 in the castle of Charlottenburg. It was written in honour of the Queen-mother Sophie Dorothea, and the King commanded Quantz, Graun and Nickelmann to set the arias and choruses, while he himself composed the two principal scenes.——Caruso states that he will sing Lohengrin for the first time at one of the five appearances he is making at the Opera next October.——Richard Strauss has signed a contract to conduct the symphony concerts and occasional performances at the Opera till September 1, 1913.——Eugen d'Albert's reappearance as solo pianist, with the Philharmonic Orchestra under Dr. Kunwald, was a great artistic triumph. He played Beethoven's Concertos in G and E flat, and Liszt's Concerto in E flat.——The Roumanian sixteen-year-old pianist, Nadia Chebap, had a great success at her first recital.——The five-act opera, 'Quo Vadis?' by Nouguès, was performed for the first time in Berlin at the Kurfürstenoper on February 17.

BREMEN.

At the sixth Philharmonic Concert, conducted by Ernst Wendel, Ysaye played Elgar's Violin concerto. As in Berlin, the success was enormous, though the critics voice widely-differing opinions. One hails the concerto as 'a strong and earnest work, the importance of which is evident in every bar, and before all containing much that is new.'

BRUNSWICK.

Richard Strauss's 'Elektra' has been produced here. This is the first opera by Strauss that has been given in Brunswick.

BRUSSELS.

The Festival performance of 'Fidelio' under Otto Lohse's direction was a noteworthy event. A new translation by Kufferath and Guidé was used, and the recitative added by Gevaert was omitted, the dialogue being spoken, as in the original.——The pianist Alice Jones has given a very successful recital, at which she played the 'Prelude, Aria and Finale' of César Franck.——A new opera in four acts entitled 'Rhena,' libretto by Michel Carré, music by Jean van den Eeden, was produced with great success at the Théâtre Royale de la Monnaie on February 15.

BUENOS AYRES.

Humperdinck's 'Königskinder' will be performed here in Italian during the spring, under Toscanini's direction.

CHICAGO.

The second season of the Chicago Opera Company concluded on Saturday, January 27, with a performance of Wolf-Ferrari's 'Jewels of the Madonna' in the afternoon, and 'The Secret of Susanne' (Wolf-Ferrari) and 'Pagliacci' in the evening. The season lasted ten weeks, and was the most successful ever given in Chicago. The gross receipts amounted to $463,000, or $63,000 more than last year. Among the operas performed, the following have obtained the most conspicuous success: 'The Juggler of Nôtre Dame' (Massenet), 'The Jewels of the Madonna,' 'The Secret of Susanne' (Wolf-Ferrari), and 'Natoma,' the new American-Indian opera by Victor Herbert.

COLOGNE.

The first part of the sixth Gürzenich concert was devoted to music by British composers. The works performed were Stanford's Prelude to his 'Stabat Mater,' Parry's Symphonic Variations, and songs by Elgar and Mallinson, sung by Madame Kirkby Lunn. Elgar had been invited to conduct his second Symphony, but was unable to accept the invitation.

COPENHAGEN.

A hitherto unknown Bach manuscript, occupying ten folio pages, is reported to have been found in the Royal Library by the German music-historian, Martiensen. It is a sacred cantata for soprano solo, with accompaniment for string quartet and oboe. The manuscript was originally in the possession of the Danish musician, Grönland.——Elgar's first Symphony is to be performed here twice, under the direction of Prof. Neruda, on March 5 and 16.

CREFELD.

The first performance of Otto Neitzel's opera, 'Die Barberina' (in three acts and an epilogue), on January 28 in the Stadttheater provided a small sensation. Immediately after the performance the police stepped in, and issued an order forbidding all repetitions of the work, the reason being that German law does not allow a Prussian king to be represented on the stage within two hundred years of his death. In this opera Frederick the Great appears as a mute character in a very favourable light. The prohibition has since been withdrawn, and it seems probable that the work will have a long life. The music is well written and tuneful, without being banal, and is free from Wagnerian influence. The libretto, written by the composer, is also very favourably spoken of.

DRESDEN.

The 'Meistersinger' has been given with entirely new scenery, made according to old plans and pictures of Nuremberg. —— Generalmusikdirektor von Schuch is engaged to conduct for six months in America next season.

FRANKFORT-ON-MAIN.

'Oberst Chabert,' a music tragedy by H. W. von Waltershausen, was very favourably received at its first performance on January 18. The composer is also the author of the libretto, which he has founded on a novel by Balzac. Throughout there is a strong sense of the dramatic, and the orchestration is so discreet that practically every word of the text can be heard and understood—a fact that makes this opera almost unique among modern operas.——A committee, presided over by Oberbürgermeister Adicke, is arranging a Festival of sacred music which is to take place on April 3, 4, and 5. On the first day Mahler's eighth Symphony will be performed; on the second there will be a matinée given by artists from Amsterdam; and on the third the 'St. Matthew' Passion will be sung. Mengelberg will conduct, and the forces under him consis of three orchestras, among them the Concertgebouw Orchestra from Amsterdam, two mixed choirs (one from Amsterdam), a boys' choir, and twelve vocal soloists. The Festival will be held in the Festhalle, a hall which can seat fifteen thousand people. There has been much discussion as to the suitability of this hall for the performance of such works as the Passion, but a circular which has been sent out by the Committee should dispel all doubts on the subject.

This Supplement is part also of the March issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 44.

INTERNATIONAL MUSICAL COMPETITION & DEMONSTRATION FOR CHOIRS, ORCHESTRAS, & BANDS.

PARIS, MAY 26, 27 (WHIT-MONDAY), AND 28.

IN our last issue we gave all the particulars obtainable as to the three main Choral Divisions of this International event. We have now to describe the existing situation.

I.—THE CHORAL COMPETITIONS.

The entries closed on February 10, and on February 18 the order in which choirs are to compete, and the grouping, were decided by ballot at the Hôtel de Ville in the presence of a large gathering of delegates and other persons interested. Entries have been received from forty-one British choirs, with 2,813 singers. As was anticipated, the entries of the female-voice and mixed-voice classes are mainly British. The French choirs have entered in large numbers in the male-voice choir classes, but mostly in the lower divisions. We give on the next page a list of all the entries in classes in which British choirs have entered. 'Excellence' is the highest Division, the next is 'Superior,' and below that the classes are Division I., II., &c.

Each choir has to sing the stated test-piece and music of its own choice. The Paris Council provides the copies of the tests imposed free, and the choirs have to provide copies of their own-choice music.

All the music is now ready, and nearly all of it can be obtained in the tonic sol-fa notation.

II.—NON-COMPETITIVE SINGING.

Tuesday, May 28.—This section is open to any choir which may be formed for the occasion. There are no money-prizes, but trophies will be awarded. Each choir may choose its own programme, to last not more than thirty minutes. The pieces may be accompanied or not, but it will not be possible to arrange for orchestral accompaniment, if only because of the difficulty of adequate rehearsal. Entries need not be made before April 1.

III.—CHILDREN'S CHOIRS.

As announced in our last issue the Paris Committee very generously and cordially invites British school children to join the Paris children at the competition on Tuesday, May 28. Their first idea was to invite 1,000 children, but it is now doubtful whether accommodation can be provided for so great a number. Until this can be definitely ascertained the invitation is restricted to 500 children from the London County Council schools.

The matter has been before the L.C.C. Authorities, but no definite decision to accept the invitation had been made up to the time of our going to press. Mr. B. M. Allen, an officer of the L.C.C., has been in Paris on behalf of the Council to inquire into the proposed arrangements for the accommodation of the 500 children, and has reported to the Council. He has stated (to the Paris representative of the *Daily Telegraph*) that he is perfectly satisfied that the children will be well looked after and given comfortable quarters. He visited the Lycée Jean Baptiste, at Auteuil, where it is proposed to accommodate the boys. The girls will be provided for at Versailles at the Lycée des Jeunes Filles and at the Ecole Normale Institution.

The *Daily Telegraph* says that:

'The ground of the Lycée occupies some ten acres with large playgrounds and gardens. There are eight dormitories, capable of accommodating 250 pupils, and three refectories which can hold more than 500. The dormitories are about 60ft. long and more than 30ft. wide. The ceilings are high and the accommodation is modern. The director explained to me that it was not likely that they could accommodate all the boys at this establishment, but the Municipal Council still has at its disposal the dormitories of the Lycée Rollin and the Lycée Chaptal, and, if necessary, it will not be difficult to arrange for other accommodation with the State Lycées, some of which, like the Lycée Michelet, can take in 1,000 pupils. There is also easy communication between Auteuil and the Hôtel de Ville, and there is likely to be a special boat for the boys, who will thus have a pleasant ride on the Seine. The accommodation, in fine, is abundant, and anxious mothers, whose boys and girls are coming over for the first time to Paris, may rest assured that the City Fathers will treat them royally.

Full list of entries in the classes for which British choirs have entered :

FEMALE-VOICE CHOIRS.

(Div. Excellence.)

Test : 'The exiles' (Laurent de Rille).

	Voices.
The Irish Ladies' Choir, Dublin	30
Farmer Road Choir, Leyton	50
Blackpool Orpheus Glee Society	40
Manchester Vocal Society	40
Mrs. Mary Layton's Ladies' Choir, London ...	40
The Padiham Ladies' Choir	40
Gitana Ladies' Choir, Birkenhead	60

FEMALE-VOICE CHOIRS.

(Div. Superior.)

Test : 'Paternoster' (Maréchal).

	Voices.
Birmingham Ladies' Select Choir	20
Miss Florence Etlinger's Ladies' Choir, London	16
Newport Ladies' Choir...	60
'Triphena' Ladies' Choir, Penrith	30
Liverpool Village Choir...	50
Bangor Ladies' Choir	35

FEMALE-VOICE CHOIRS.

(First Division.)

Test : 'L'Alouette' (Mouquet).

	Voices.
Institut Artistique, 'Clermont-Ferrand' ...	50
Rotton Park Ladies' Choral Society	45
'Cecilia' Female-Voice Choir, London ...	50
Chorale des Jeunes Filles, St. Quentin ...	41

MALE-VOICE CHOIRS.

(Div. Excellence.)

Test : 'To aviators' (Saint-Saëns).

Avenir Narbonnais, Narbonne
La Legra 'Liege,' Belgique
Union Chorale 'Salon'
Société Chorale, 'St. Cecile,' Angers
London Welsh Male Choir
Stourbridge Institute Male Choir
Swansea and District Male Choir
Association des Instituteurs Chanteurs, Prague
Choral Nadaud, Roubaix
La Lyre Havraise, Le Havre
Orphéonistes, St. Quentinois
Southport Vocal Union
Union Chorale de Macon

MALE-VOICE CHOIRS.

(Div. Superior.)

Test : 'The riders of the night' (Laurent de Rille).

Les Enfants de Provence, Aix
Wavertree Imperial Glee Union, Liverpool
'Les Ouvriers Réunis,' Gand, Belgique
Lyre Tarbienne, Tarbes
Morley Vocal Union
Union Chorale, La Bouverie, Belgique
'Excelsior' Male-Voice Choir, Hartlepool
Choral "Les XXX.," Lille
Société Gaetano, Donizetti, Milan
York Male-Voice Choir
The Wren Male Choir, London
Bradford Old Choral
Orphéon de Tours
Orphéon des Mines des Dourges, Henin-Lietard
Habergham Glee Union
Orfeon Asturiano, Gijou, Espagne
Les Montagnards de Flenu, Belgique
Union Chorale, Caroloregienne, Charleroi
Les Enfants d'Aigues, Mortes.
Choral des Amis Réunis, St. Etienne

MALE-VOICE CHOIRS.

(Division I. First Section.)

Test : 'The two messages' (H. Maréchal).

	Voices.
Shrewsbury Male-Voice Society	40
Les Bardes du Nord, Lille	75
Union Chorale, Montlucon	
Orpheon Vauclasien	32
Union Montaguarde du Lavedan, Lourdes ...	80
Orpheon Chambérien	68
Barclay's Bank Musical Society	45
Les Amis Réunis de St. Quentin	65
Cercle Choral, 'La Renaissance,' Marseille ...	66
Echo du Roussillon, Perpignan	66
La Malmédienne, Malmédy Prusse Rhénane	74
Chorale des Chemins de Fer du Midi, Bordeaux	56
Orphéon de Meaux	55
Société Chorale 'Cercle des XVI.,' Junet, Belgique	26
Abertillery Male-Voice Society	70

MIXED-VOICE CHOIRS (without accompaniment).

(Div. Excellence.)

Test : 'The two fiddlers' (A. Chapuis).

The Smallwood-Metcalfe Choir, London
Manchester Vocal Society
'La Lyre' de Donai
Melton Mowbray Choral Society
Le Chœur des Madrigaux, Copenhague
Halifax Madrigal Society
Glasgow Choral Union
A Cappella Gantois, Gand, Belgique

MIXED-VOICE CHOIRS (with accompaniment).

(Div. Excellence.)

Test : 'Far o'er the bay' (César Franck).

	Voices.
Edward Mason Choir, London	100
Union Chorale de Gasselies, Belgique ...	108

MIXED-VOICE CHOIRS (without accompaniment).

(Div. Superior.)

Test : 'The weasel' (F. de la Tombelle).

La Neustrie, Caen
Barnoldswick Choir
Ealing Philharmonic Society
Birmingham Madrigal Society
Ayr Burgh and County Choir
Willesden District Choir
Glasgow District Musical Union
Glasgow Orpheus Choir
London Scottish Choir

MIXED-VOICE CHOIRS (with accompaniment).

(Div. Superior.)

Test : 'The charcoal burners' (A. Chapuis).

St. James's Glee Party, London
Newport United Choir

HUDDERSFIELD.—February 9, 10.

(Mrs. Sunderland Competitions.)

Some interesting contests took place in the course of these meetings. Morley Vocal Union (Mr. S. Smith) were again successful in the male-voice section, and Armley Choral Society (Mr. H. H. Pickard) in the mixed-voice section. Five excellent school choirs entered, and Golcar Knowl Bank (Mr. J. Griffiths) deserve special credit for beating their rivals. The violin-solo class was made specially interesting by the choice of the Finale from Mendelssohn's Concerto as a test; the performances, of which Miss Winnie Butterworth's was the best, were surprisingly good. The other solo prize-winners were Miss Dorothy G. Spooner (sopranos), Mr. George Ould (basses), and Harry Shackleton (choir boys). Dr. Roland Rogers adjudicated.

CARLISLE.—February 14, 15, 16.

Except in the instrumental classes, this Festival was a great success. The tests were well chosen, and the competitions were well supported by choirs and public. The adjudicator throughout was Mr. Harry Evans.

As usual this neighbourhood produced some of the finest children's choral singing that has been heard. The performances with which Bishop Goodwin Memorial Boys' School (Mr. W. H. Reid) won the two chief challenge shields and the prize for staff-notation sight-singing were so described by Mr. Harry Evans. In all three competitions this choir was closely pressed by Brook Street Girls' School (Miss E. Irving), who won the second prizes. In other junior classes the premier positions were won by Spelter Works School (Mr. T. W. Young), Upperby G.F.S. (Miss A. Mann), Holy Trinity Choristers (Mr. J. K. Kirkbride).

In a class for business choirs, Carr Works Society (Mr. W. C. Darley) were successful against four other competitors.

The competition for village choral societies attracted eight entries. The test was Pinsuti's 'Rhine raft song,' and the prize went to Mosser Singing Class.

In the three classes for church and chapel choirs, St. James's, Scotby Church, and Upperby St. John-the-Baptist won the first places.

The tests and results in the chief choral competitions were as follow:

Female-Voice Choirs.

(Eight entries.)

Tests: 'From the green heart of the waters' (Coleridge-Taylor).
'Now all the roses are blooming.'

1st. Lowther Choir, Carlisle (Mr. W. C. Darley).
2nd. Triphena, Penrith (Miss M. E. Thompson).

Male-Voice Choirs.

Tests: 'Polish tavern song' (Stehle).
'I dare not ask a kiss' (Bairstow).

1st. Carlisle Glee Union.
2nd. Aspatria.

Choral Societies (under 40 voices).

Tests: 'Sweet day so cool' (Parry).
'In these delightful, pleasant groves' (Purcell).

1st. Aspatria Choral School (Mr. James Cobb).

Choral Societies (under 50 voices).

Tests: 'Adieu, sweet Amaryllis' (Wilbye).
'Dim-lit woods' (Brahms).
'Blow, blow, thou winter wind' (Wood).

1st. Carlisle Choral Society (Mr. W. H. Reid).
2nd. Carlisle Madrigal Society (Mr. J. R. Cockbain).
3rd. Orpheus (Mr. Isaac Byers).

BURY.—February 15, 16, 17.

I had the honour of adjudicating at the first two Festivals held in this town in 1906 and 1907. It was interesting and very gratifying to compare the general results of this year's event with my memories of the former Festivals. The advance made in almost every department was marked, and most so in the solo-singing and choral sections. The music was well chosen, and its quality served to show that the Selection Committee has an educated musical conscience. The vast Drill Hall, in which the chief classes were heard, was often well filled during the three days (9.30 a.m. to about 10 p.m., with intervals for meals). The 1912 Festival provides a very good object-lesson in the educational value of the Festival movement.

W. G. McN.

Below we give some of the principal results in the choral classes. We regret we cannot find space for other results. The adjudicators were Dr. McNaught, Mr. Carl Fuchs, and Mr. H. Whittaker:

Children's Choirs.

First prizes were won by the following:

Sight and Ear-Test.

Ramsbottom Junior Orpheus.

Action-Songs.

(Under 14) Bank Street S.S. (Dr. W. Rigby); (under 7) Peel Brow Infant School (Miss B. Hartley).

Choirs of Children (under 14).

Tottington Wesleyan (Miss Florrie Holding.

Choirs of Children (under 17).

Castlecroft School (Mr. Stanley Spencer).

In a class for G.F.S. choirs, St. Mark's (Miss Helen Walker) were successful. The open female-voice choir competition was won by Salford Vocal Society (Mr. F. W. Blacow). In the two mixed-voice classes only choirs from churches and chapels were invited. Bank Street Unitarian S.S. (Dr. W. Rigby) were first in the less advanced section. The tests, entries, and results in the higher mixed-voice and male-voice sections were the following:

Male-Voice Choirs.

Tests: 'Boot and saddle' (Bantock).
'Hymn before action' (Walford Davies).

1st. Accrington and Church Co-operative (Mr. E. Whittaker).
Littleborough Male Glee Club (Mr. T. M. Robinson).
2nd. Salford (Mr. David Grundy).
St. Mark's Men's Guild, Bury (Mr. J. E. Ford).

Church and Chapel Choirs.

Tests: 'Emer's lament for Cuchulain' (Bantock).
'Now sinks the sun' (H. W. Parker).

*2nd. Presbyterian Chapel, Bank Street (Dr. William Rigby).
1st. Radcliffe Bridge Wesleyan (Mr. E. Barnes).
*2nd. Stand Independent Church (Mr. F. W. Clay).
Lumb Baptist Choir (Mr. J. Parkinson).
Altrincham P.M. (Mr. J. A. Hill).

* Equal 2nd.

THE BLACKPOOL FESTIVAL, 1911.

OFFICIAL REPORT.

The official list of awards given at the above Festival, with the adjudicators' notes in full, has just been published in a substantial pamphlet of 80 pages (to be obtained from the Secretary, Musical Festival, Blackpool, post free, 9*d.*). As the Festival occupied five full days, and involved the employment of ten adjudicators, the report is a very elaborate one and affords evidence of the extraordinary influence of the event. We give extracts from the remarks of some of the adjudicators:

Dr. McNaught: 'A general survey of the whole field of the 1911 Festival justifies the conclusion that it was one of the most useful and successful of the series. Five thousand or more competitors came before its searchlight. There were thrilling moments of splendid efficiency, and there was mediocrity to tolerate and, if possible, to help to better things. This capture of the relatively inefficient is more to the glory of the movement than even the revelation of the efficient. There ought to be all grades in such a comprehensive school. The children's day was, as usual, a pleasurable experience. Such achievements in a pregnant educational direction would alone warrant the existence of the Festival. Perhaps the most important lesson to be learned in connection with the event is that, whether in solo singing or collective performance, over- or lopsided-cultivation tends to destroy the objective of its aim. The most beautiful and convincing performances were those achieved through naturalness and sincerity and obvious interest and enjoyment of the thing done. We conjure our adult solo singers to sing naturally viâ technique. But here in the children's solo classes we have the mystery often repeated of a young girl who comes forward and makes

such an appeal as regards tone, temperament, and other qualities sought for in training, that judgment is almost paralysed and technical considerations seem petty and pedantic. The Challenge Trophy Male-Voice Class brought forward an unbeautiful piece by Richard Strauss—I am not objecting to the choice of the piece as a test, for it is well for us to know all schools—and a very original piece by Granville Bantock, "Lucifer in Starlight." I confess that a fairly close study of this remarkable composition beforehand made me dubious as to its feasibility and the effect of some of the novel features of its construction. But, once again at a competition, the apparently impossible was achieved, and we were all amazed at the splendid technique of the execution and the insight of the interpretation exhibited. In this connection it was gratifying to note that fine choral execution is so widespread in the country. That Worcestershire (Stourbridge) and Yorkshire (Halifax) wrested shields from Lancashire makes me harbour the thought that possibly some day the miracle of a choir from "somewhere farther south" may accomplish what a Leyton (London, E.) juvenile choir did in their class in 1910, and win the coveted trophy.'

Mr. ERNEST NEWMAN: 'It seemed to me that there is an ever-present danger of the choirs becoming a trifle mechanical through too much regard for the dynamic markings of their music. If there is to be a contrast of soft and loud, for example, or fast and slow, each choir knows that every choir will make the most of this, and so each choir tends to make too much of it. "Points" of this kind are literally hurled at the judges' heads—shot out of a cannon at them. It all makes for a certain mechanism in the singing; sometimes we can't see the wood for the trees. Is there no way of assuring the choirs that if, in accordance with their own idea of a passage they make a little more or a little less of a given marking than their competitors do, it will not tell against them so long as the general effect is fine? I don't recommend giving the choirs unmarked music. I simply plead for greater freedom of interpretation with regard to the markings, and for an assurance to the choirs that they will not be penalised for some slight modification of these so long as they make the music expressive. After all, the markings exist for the sake of the music, not the music for the markings.'

DR. BREWER: 'In the wide range of music chosen for performance, the Committee showed much broadmindedness, and set an example to other Competitive Festivals. With such high ideals before them, I hope the Festival Committee will eventually do for orchestral music what they have already done for choral music in the North. I was greatly impressed with the extraordinarily high level reached by the players, and it was difficult, in one instance, to realise that one was listening to a body of amateurs. I feel sure you would be doing a still greater work if a class could be arranged for solo wind instruments at your next Festival.'

Mr. FREDERIC AUSTIN: 'Attention should also be drawn to the increasing significance of the words in all modern vocal music. To carry the rendering of such music to the highest point, it is necessary, more now than at any previous period, to combine beauty of tone with absolute clearness of the word and truth of its emotional colour. This can only be done when the voice possesses its natural freedom and consequent elastic balance of tone; for clearness and truth of words is primarily clearness and flexibility of vowel-sounds. In seeking this combination of tone and vowel is found the clue to true production.'

Mr. J. FRANCIS HARFORD: *Foreign Languages.*—'There was one small upward tendency here—in that the study made for clearer diction. However, as has been already pointed out, one wants to use the original tongue as a better means of discovering the hidden meanings of both author and composer—much of which is often lost in the process of translation.'

Mr. PAUL LE VALLON: 'On the whole there is no doubt that plenty of good material exists; but there is also much evidence that the study of singing is not taken *seriously* enough in this country. There are at least two reasons for this: (1.) The average students, living in the provinces at any rate, have such rare opportunities of hearing the really best artists, that they do not realise the enormous chasm—a chasm only bridged over by years of strenuous and often bitter toil—which separates the first-class artist from the semi-professional. (2.) The strong commercial instinct (prevalent in the North more especially) which leads the majority of students to accept engagements before they are really fit to do so. The greater number, even during their short period of study, content themselves (or have to be content) with *one* short lesson per week. A good professor in Italy would expect the student to have an hour's lesson *every day. Hinc illæ lachrymæ!*'

Mr. CHAS. H. FOGG: 'Two strong points impressed me in the pianoforte classes: the great advance made in getting a right touch—not one of the young children could be charged with thumping—and more particularly the sight-reading, which, in many of the competitors, did not end in reading notes only, but in giving expression and interpretation to the music. This I had asked for.'

Mr. CHARLES RISEGARI: 'In Class 18, in which the solos were—(*a*) "Warum" and (*b*) "Grillen" (Schumann)—the chief fault was, of course, the lack of instinct to present these little tone-poems in their proper moods. Several competitors were successful in portraying the right spirit in one or the other of the two; but the test from the point of view of the diversity of the moods of the two pieces was undoubtedly a difficult one, and it was pleasing to hear so many do so very creditably. In Class 19—"Consolation in D flat" (Liszt)—the result was rather disappointing: for the simple rhythmical device of two notes against three, and three against four, seemed to be a serious difficulty to so many. After this disappointment, however, the pleasure of hearing the prize-winners was a real gratification.'

THE BARROW CHOIR LONDON CONCERT.

In our issue for December, 1911, we gave an account of the exploits of the above Choir, and a portrait of the conductor, Mrs. Bourne. We are glad to be able to announce that the Choir will appear at the Broadwood Concert, to be given at the Æolian Hall, New Bond Street, on Thursday, March 7, at 8.30. A fine selection of Madrigals and part-music (all unaccompanied) will be performed. Lovers of part-singing should not miss this exceptional opportunity.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

MARCH, 1912.

SOUTH LONDON FESTIVAL.—March 2, 4, 6, 7, 9, and closing concert on March 16. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E.

HEXHAM.—March 8, 9. Mrs. Allgood, Nunwich, Humshaugh, Northumberland.

ST. ANDREW'S (FIFE).—March 8, 9. Miss Ruth Skene, 78, Elm Park Gardens, London, S.W.

BELFAST (ULSTER HALL).—March 8, 9. Mrs. J. E. MacIlwine, 26, College Gardens, Belfast.

MANCHESTER DISTRICT (Tonic Sol-fa Annual Festival).—Saturday, March 9. Secretary, Mr. James Currie, 'Alderglen,' Worsley, Manchester.

MORPETH (WANSBECK, NORTHUMBERLAND).—March 15, 16. Mrs. Orde, Nunnykirk, Morpeth.

STRATFORD AND EAST LONDON.—March 16, 18, 19, 20, 21, 22, 23, 30. Mr. J. Graham, 74, Park Hall Road, East Finchley, N.

EAST FINCHLEY.—March 18. Mr. P. C. Hughes, 23, Briarfield Avenue, Church End, Finchley. Mr. W. F. Stiff, 6, Grand Mansions, Muswell Hill.

DOUGLAS (MANX MUSICAL FESTIVAL).—March 19, 20, 21. Mrs. Laughton, Peel.

LONDON WORKING GIRLS' CLUB.—March 23. The Hon. Maude Stanley, 32, Smith Square, Westminster, S.W.

PEOPLE'S PALACE (E. LONDON).—March 27, 30; May 7, 8, 9, 10, 13, 14, 17, 18. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

COLERAINE (N. IRELAND).—March 28, 29. Mrs. Huston Ulster Bank, Coleraine.

GOTHA.

'The Rosenkavalier' has been given here for the first time, under the direction of Hofkapellmeister Lorenz.

HAMBURG.

Busoni's opera 'Die Brautwahl' will be produced here in April.——Weingartner has been appointed principal conductor and artistic adviser to the Hamburg and Altona theatres.

HILDESHEIM.

While searching the archives of the church of St. André, the organist has discovered among numerous musical manuscripts several cantatas and motets by Heinrich Schütz, who died at Dresden in 1672.

KAISERSLAUTERN.

Kapellmeister Alfred Thiemann has started a series of symphony concerts. The orchestra has been strengthened to fifty men, and the chief item in the first concert was the Fantastic Symphony of Berlioz.

KÖNIGSBERG.

On January 13, Ysaye played Elgar's Violin concerto with great success at one of the symphony concerts, under the direction of Prof. Max Brode.

LEIPSIC.

At the fourteenth Gewandhaus Concert Maximilian Schwedler played the slow movement from a Flute concerto in C major by Frederick the Great, to commemorate the two-hundredth anniversary of his birth.

MAINZ.

Granville Bantock's symphonic poem 'Dante and Beatrice' was played here for the first time at the eighth symphony concert under the direction of Kapellmeister Gorter, and was well received.

MILAN.

On January 20, Mascagni's new opera 'Isabeau' was produced simultaneously in Milan and Venice and made a great success. The first German performance will probably take place at the Munich Hofoper.

MUNICH.

Humperdinck's 'Königskinder' has been produced here with great success.——On January 29, Elgar's second Symphony was played at a concert of the Konzertverein under Kapellmeister Löwe's direction. We quote the following remarks from the *Augsburger Abendzeitung*: 'This Symphony shows that in Elgar England's musical spirit is stirring strongly, and that England is gradually leaving behind the barren years that for centuries have held her, once a leader in musical art, in chains of bondage.'

NANCY.

'Le Pays,' a new opera in three acts by M. Guy Ropartz, libretto by Ch. de Goffic, was produced here early in February and favourably received.

PARIS.

A new Symphony (No. 2) by M. Witkowski has been produced at a Lamoureux Concert.——On January 16 a Society with the title 'Salon des musiciens français' was inaugurated. Among the members of the committee are Debussy, G. Hüe, Vidal, Dukas, and Madame Chaminade. One of the chief objects of the Society is to make known unpublished works.——On January 17, Vernon Warner gave a very successful pianoforte recital at the Salle Erard.——At the Salle des Agriculteurs, on January 16, Edith Smeraldina gave a violin recital with great success.——A dramatic opera with the title 'La Lépreuse,' libretto by Henri Bataille, music by Silvio Lazzari, has been produced at the Opéra-Comique. The libretto is so uninviting that the work is not likely to become widely known, in spite of the excellent music, which at times succeeds in ennobling a very sordid subject.——Arnold Schönberg, the most modern of all modern composers, is to be heard in Paris. In March the 'Lejeune' Quartet will give a 'Schönberg' concert, and the 'Société Independante de Musique,' founded by Debussy, will give the first performance of five new pieces for orchestra, conducted by the composer.

PILSEN.

Dvorák's 'St. Ludmila' is to be performed here on March 23.

PRAGUE.

Kienzl's opera 'Der Kuhreigen' has been produced at the Neues Deutscher Theater under the direction of Kapellmeister Zemlinsky, with great success.

ROME.

The committee engaged in collating Verdi's correspondence, which is to be published next year, the hundreth anniversary of his birth, has discovered at the villa Santa Agata, where Verdi spent most of his life, the complete overture to 'Aïda.' The existence of this overture has been questioned, although it was said that the composer had withdrawn it after the final rehearsal for the first performance, as he was not satisfied with it.——The first performance of Richard Strauss's 'Elektra,' under the direction of Vitali, made a deep impression.

SCHWERIN.

A Festival of French music is to be given here next October.

STUTTGART.

The Württembergische Bachverein is arranging a Bach Festival to take place from June 1 to 3. Two choirs, numbering together 800 singers, and the Hoftheater orchestra will take part. Generalmusikdirektor Max Schillings and Hofkapellmeister Band will conduct.

TÜBINGEN.

A three days' Bach Festival was given here on January 30 to February 2, under the direction of Prof. Dr. Fritz Volbach, to whose initiative and energy the whole scheme was due.

VIENNA.

The Municipal Council of Vienna has decided to acquire for the Historical Museum a bust of Haydn which originally belonged to the composer himself.——d'Albert's new comic opera 'Die verschenkte Frau' was produced, and very well received, on February 6 at the Hoftheater.——At his second recital, on February 5, Fritz Kreisler played, with the Tonkünstlerorchester under Nedbal, Elgar's Violin concerto, with which he had a great success.——Elgar's second Symphony has been played here for the first time at a concert of the Konzertverein, under the direction of Ferdinand Löwe. A critic in the *Neues Wiener Tageblatt* refers to it as 'perhaps the most important production of recent times, certainly one of the most interesting.'——Elgar's 'The Apostles' is to be performed here on March 31 by the Sängerbund 'Dreizehnlinden,' under the direction of Ferdinand Habel.——Granville Bantock's 'Omar Khàyyam' was performed here by the 'Gesellschaft der Musikfreunde' on February 14, under the conductorship of Franz Schalk. The house was crowded, and the success of the work was unqualified. The German re-translation of Fitzgerald's translation is by Karl Lafite, secretary-general of the Society. The soloists were Fräulein Flore Kalbeck, Herr Rudolf Ritter (tenor) and Herr Thomas Denys (from Amsterdam) baritone.

Miscellaneous.

The following have been awarded scholarships at Trinity College of Music for one year with possible renewal: William Harold Bowyer and Harold Arthur Wood (pianoforte). Gladys Laura Jones, Florence Clarice Mills and Augusta Theresa Tromp (singing). Hazel Blanche Giles and Samuel Kutcher (violin).

It is announced that the Mendelssohn Scholarship is about to become vacant. The following particulars have been supplied:—Musical students of either sex, between the ages of 16 and 22, being single, and natives of, or domiciled in, Great Britain or Ireland, are eligible. The qualification for election is a decided talent for music, exhibited in composition. The scholars are elected, after examination, for the period of one year, subject to renewal. No person, however, can hold a scholarship for more than four years; nor after having been married, without the previous sanction of the committee. The education of the scholars is carried on, in this country or abroad, under the control of the committee. The candidates' claims are judged by inspection of specimens of composition, not exceeding three, from each candidate and by *viva voce* examination. Certificates of birth, testimonials, and compositions, with the examination fee of one guinea, must be sent on or before May 1, to the hon. sec., 1, New Court, Carey Street, London, W.C.

Apropos the 'Occasional Note' in our last issue relative to the excellent work carried on by the Oxford House Dramatic and Musical Association, we note that Mr. Charles Fry gave his one hundredth Shakespearean costume recital in Excelsior Hall recently. At the conclusion of the performance the head of Oxford House addressed the audience, congratulating Mr. Fry on the success of his Shakespearean mission at the East-End. Subsequently Mr. Fry was presented by the members of his company with a handsome silver cigar casket, suitably inscribed with the names of the twenty-three plays which had been performed before overflowing audiences in the hall.

The Earl of Plymouth has given his patronage to a concert to be given at the Crystal Palace on Wednesday, June 19, by the Festival of Empire Girls' Choir. The choir is formed of girls from the higher-class schools of London, and is conducted by Mr. S. Filmer Rook. The proceeds of the concert will be given to the Earl of Plymouth's Fund for the purchase of the Crystal Palace. All inquiries in relation to the concert should be addressed to Mr. Granville Humphreys, 85 Elms Road, Clapham, S.W.

We hear that Mr. Charles Manners's production of 'Elijah' as an opera, at Liverpool, on February 21, was a great success. We regret that we cannot report it this month.

On February 12 a presentation, taking the form of a writing-desk, was made to Mr. William Johnson, who for eighteen years has conducted the Leytonstone Glee Union.

'The structure and arrangement of concert halls' was the subject of a lecture delivered by Mr. H. Heathcote Statham at a meeting of the Musical Association on February 20.

For the ninth consecutive year all the candidates from York Minster Choir School entering the musical theory examinations at Trinity College of Music have been successful.

Messrs. J. B. Cramer & Co., Ltd., the well-known pianoforte manufacturers, have removed their West-End establishment from Oxford Street to 139, New Bond Street, W.

We regret to hear that Miss Edyth Walker is seriously indisposed, and has been compelled to cancel all her engagements.

We are glad to hear that Herr Humperdinck is making satisfactory, if slow, progress towards complete recovery.

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Answers to Correspondents.

C. E. J.—The metronome rate of the crotchet is constant at the change from four-four to three-two time in Dr. Walford Davies's 'Cradle Song' (No. 815, Novello's School Songs). The change is simply an alteration of the accent from two groups of two's into three groups of two's. If three beats in a bar at the same rate as four of the preceding bar had been wanted, the signature 'three-four' would have been used.

Faust.—We do not think that clarinet-playing will necessarily interfere with your voice qualities. Your experience as a singer may very well help you to phrase properly in playing the instrument.

Debussyite.—'Whole-tone' scale is decidedly the better term, as it implies a scale of whole-tones. The indefinite word 'tonal' has been extensively used, but seems to have died out.

J. Wood.—We have not yet traced the vocal duet, with English words, based upon the 'Blue Danube' Waltz. Perhaps some of our readers could help us.

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And the sea-eagle screams as he flaps in the shrouds,
Like a warning voice from the bursting clouds.

THE STORM.

It comes! it comes! the storm!
The shrieking, shattering storm!
With the thunder's crash, and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white on his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters; an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silv'ry main,
On the calm of its depths are all mirror'd again.

Ah, list! o'er the deep doth a melody sweep,
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2.	If thou would'st ease thine heart	Beddoes
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*6.	Of all the torments	William Walsh

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*3.	When we two parted	Byron
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5.	There be none of Beauty's daughters ...	Byron
6.	Bright star	Keats

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*1.	A stray nymph of Dian	Julian Sturgis
*2.	Proud Maisie	Scott
*3.	Crabbed age and youth	Shakespeare
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5.	At the hour the long day ends ...	Alfred P. Graves
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SEVENTH SET.

1.	On a time the amorous Silvy	Anon.
2.	Follow a shadow	Ben Jonson
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After the publication of the Magazine, Miss Lyne drew our attention to the fact that she had expressly told the interviewer she had not at any time studied under Madame Blanche Marchesi, of London, the well-known operatic singer and teacher, and Miss Lyne also wrote to Madame Blanche Marchesi, explaining this to her, and expressing her regret that such a mistake had been made.

We accept the entire responsibility for our interviewer's error, and hereby sincerely apologise to Madame Blanche Marchesi for the very serious mistake which has been made, and wish to assure her of our very great regret thereat, and we have undertaken to make this apology as public as possible with a view to minimising the damage and annoyance which such article has occasioned.—The National Magazine Co., Ltd.

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The author desires to acknowledge his great indebtedness to the authorities of the London University; the Royal Academy of Music; the Associated Board of the Royal Academy of Music and the Royal College of Music; The Royal College of Organists; Trinity College of Music, London; and the Incorporated Society of Musicians, for their kindness in allowing him to incorporate copies of their latest Examination Papers in Parts II. and III. of his Handbook, in order that he might present their latest examination requirements.

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I am, yours truly, J. E.

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The Musical Times
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1912.

AN UNKNOWN COMPOSER OF TO-DAY: M. ERNEST FANELLI.

By M.-D. Calvocoressi.

Towards the end of February, a surprising piece of news spread through Paris like wildfire, exciting musicians and reporters alike: M. Gabriel Pierné had discovered, by sheer accident, a totally unknown composer of genius; a man who, about thirty years ago, had begun writing symphonic works of the highest originality and interest, in which the most advanced tendencies of the modern French school were wonderfully forestalled, but had never succeeded in getting his music produced. He was now living in the utmost poverty; and, having applied to M. Pierné for work as a copyist of music, had submitted as a specimen one of his own scores, which had greatly interested not only M. Pierné, but all the members of the Colonne Orchestra.

At first sight such sensational news might have appeared suspicious, but for the guarantee afforded by M. Pierné's reputation as a musician. And M. Pierné vouched not only for the truth of the story, but also for the intrinsic merits of the composer's music: 'M. Ernest Fanelli's craftsmanship,' he asserted, 'is admirable, and astonishingly modern considering the time when he began to write. I obtained the Prix de Rome in 1882, and I can confidently say that in those times our art was very different from M. Fanelli's. Wagner's influence was not yet felt in France; we did not know the Russian school, and Debussy's creative powers hardly asserted themselves before 1890 or thereabouts. M. Fanelli's idiom, remarkably original and subtle, includes most of the modern acquisitions.' He also said that the scoring was novel, effective, and unusually excellent to its minutest details. And he did not content himself with words, but actually decided to give without delay, at the Concerts Colonne, of which he is the conductor, a performance of the score accidentally submitted to him.

This performance took place on March 17, and the set of tone-pictures, 'Thèbes,' thus abruptly revealed was received with indescribable enthusiasm. This triumph, no doubt, was partly caused by sympathy for the composer, and also for M. Pierné, who had boldly and disinterestedly staked his reputation as an expert. But I do not hesitate to say that this work amply deserved to be known and favourably received, and that it may be judged on its intrinsic merits, all sentimental considerations being cast aside.

'Thèbes,' inspired by descriptive parts of Théophile Gautier's 'Roman de la momie,' is one of M. Fanelli's earliest works. I should not say that in idiom and in technical treatment it is as far in advance of its time as well-meaning journalists would have it; but in idiom and in treatment as well as in invention it is unimpeachable. And the severest judge will find it modern in spirit, for it reveals a keen, refined sensitiveness that has come to independent, straightforward expression; a bold sense of the picturesque, a free command of technical resources (the orchestration is truly beautiful, and the form, though 'irregular,' is clear and coherent enough). In this respect M. Fanelli has shown himself a real precursor, even if his music does not resemble actual impressionism any more than it resembles the French music of the early 'eighties.

In some parts of 'Thèbes,' it is true, one notices the Oriental tinges with which works like Borodin's, for instance, have rendered us familiar, but which one is astonished to find so adequately compassed in the music of a composer who was guided by his mere imagination—never having come into contact with Eastern music or with the East.

M. Ernest Fanelli, whose father, a Bolonese, was a plain bank-clerk, was born in Paris, June 29, 1860. He began to study music at the age of ten, and afterwards entered the Paris Conservatoire. He gave up attending the classes on account of the terror inspired by the brutality of one of the masters, and consequently was expelled. At thirteen he began to earn his livelihood as a kettle-drum player in small orchestras; at sixteen, owing to the protection afforded by a friend, he was re-admitted to the Conservatoire, and followed for a time the class of Délibes. But being obliged to work for his daily bread, he did not find sufficient time to do his tasks; so he progressed little. He did not pursue to the end the regular course of tuition; but after leaving the school he continued to work, and acquired the greater part, if not the whole, of his technical proficiency through reading scores, or, whilst playing some minor instrument in the orchestra, sedulously observing what was going on around him. Towards the age of twenty-two he applied himself to composition in earnest. After the set of symphonic pictures of which 'Thèbes' is a part (and which he left unfinished after working at it from 1883 to 1887), he composed a very important orchestral suite, 'Impressions pastorales,' for which he tried in vain to obtain a performance (1890). His other works are four 'Humoreskes' and a 'Suite Rabelaisienne' for orchestra (1890-92), a Pianoforte quintet (privately performed in 1892), a lyric scene entitled 'l'Effroi du Soleil' (1891-92), and several vocal pieces with orchestral accompaniment.

In works like 'Thèbes,' or the 'Impressions pastorales'—and especially in the latter—the association of descriptive tendencies and of unalloyed idealism is striking. The colours, the musical imagery, the concrete character of the inspiration of some passages, contrast sharply with certain flights of unfettered poetic fancy. The properly descriptive parts (viz., the parts that suggest picturesque emotions) are interspersed, in 'Thèbes,' with sentimental suggestions, with

episodes of love, with lamentations of war-prisoners; in the 'Impressions pastorales,' with dreams of hope or of terror, with actual hallucinations—all that, one may episodically remark, is in flagrant contradiction to the æsthetics of true 'impressionists,' and reveals in M. Fanelli a touch of romantic spirit.

Another remarkable trait of his individuality is a vivid sense of humour in its most grim form, of the grotesque, and a certain taste for the weird and the lugubrious—which would also be romantic but for the latent irony that one detects even in his most ghastly fancies. In 'l'Effroi du Soleil,' for instance, the nightmare of an executioner is graphically depicted: a severed head bounces from the scaffold, rolls over the hills and dales, the executioner vainly pursuing it and confusing it, at last, with the setting sun, whilst torrents of blood cover the whole landscape. This unusual lyric-work, however, is caricatural rather than melodramatic. Other weird vocal pieces are entitled 'Mors' (poem by Victor Hugo), and 'The Nightmare'; they are not in the same sardonic vein. But the very titles of the 'Suite Rabelaisienne' (founded on three chapters of the books of Gargantua and Pantagruel), of the 'Humoreskes' (the fourth of which includes a 'Satanic' scherzo), speak for themselves.

Most of M. Fanelli's works are extremely developed; and it is possible that their length may have discouraged the few people to whom they had been formerly submitted. For a performance of the 'Impressions pastorales,' I am told, three hours are necessary; 'l'Effroi du Soleil' occupies about forty-five minutes; even the songs with orchestral accompaniments are of unusual duration, the orchestra alone taking charge of tolerably long episodes. On the other hand, the set of tone-pictures, 'Thèbes,' lasted but thirty minutes. Judging from it and from a perusal of certain other scores, I should say that in M. Fanelli's music redundances are comparatively few: the composer has the gift of abundant invention, and is quite equal to sustained working out. As already mentioned, he is an expert in the art of scoring; it should be added that he is fond of using a very full orchestra, including many brass instruments. In fact, he acknowledges that were he not refrained by practical considerations, he would like to add to his orchestra quite a number of the instruments used in military bands. The cast of the 'Impressions pastorales' includes two sarrusophones, two saxhorns, alto and bass clarinets, an organ, and human voices—all of which, after all, is pretty reasonable. M. Fanelli uses these instruments most musically; he scores not for the eye, but for the ear, and is guided by a very delicate sense of hearing. His scoring is never coarse, nor harsh, nor hollow, and his choice of harmonies as well as of timbres reveals his tact as well as the independence of his imagination.

It is said that his desire was to be introduced to the public not with 'Thèbes,' but with one of his later works; and possibly the 'Impressions pastorales' and the 'Humoreskes' show his individuality in a fuller light. Nevertheless, I believe that M. Pierné was perfectly right in selecting 'Thèbes' for a first venture. Even if in some respects the later output is more 'modern,' these three symphonic pieces, besides being modern enough, are good music—and good music, after all, is neither modern nor ancient. Being satisfied with M. Fanelli's first work for its unquestionable spontaneity and its power of suggestion, we need not give undue weight to the question of his rank as a precursor; the matter may well be left to future historians.

A more interesting problem might be derived from the fact that since 1894 he has not composed a single note. From that time to the day when he was introduced to M. Pierné, his tale is one of resignation and poverty. He followed the contemporary evolution of music with interest, although, on account of his situation, in a very incomplete way. When asked whether during that long period new ideas have come to him, he merely shakes his head. Certainly, he is a man of whom much may be expected; and, despite his misfortunes, he never lacked confidence in himself. It is to be hoped that now, the burden of poverty being removed from him, he will find fresh inspirations as well as renewed courage.

THE PHILHARMONIC SOCIETY OF LONDON.

(Continued from page 156, March number.)

On May 21, 1827, 'Mr. Liszt' (then sixteen years of age) played a Pianoforte concerto by Hummel. The next event worth special record was the first appearance of Mendelssohn at the concerts. On May 25, 1829, 'a Sinfonia MS. never performed' (to quote the ambiguous language of the programme), by the young composer, then in his twentieth year, was given under his own direction. This was the C minor Symphony, now rarely revived. After the performance, Mendelssohn sent the following letter (in French) to the Committee:

> I deeply feel the honour of which the Philharmonic Society has deemed me worthy, in performing a Symphony of my composition at the last concert, an honour which I can never forget. I know that my success, obtained through the brilliant execution of the orchestra, is due much less to my talent than to the indulgence shown to my youth; but, encouraged by a reception so flattering, I shall labour to justify the hopes entertained of me, to which I undoubtedly owe the kind feeling shown to me.

The wonderfully precocious Overture to 'A Midsummer Night's Dream,' which was brought forward on March 1, 1830, must have provided a much greater sensation than the conventional symphony.

It was in this year (on February 6) that the Argyle Rooms, in which, till then, all the concerts of the Society had been given, were destroyed by fire. The library of the Society was very fortunately saved. The concert-hall belonging to the Italian Opera House was engaged and used until 1833, after which the concerts were given at Hanover Square Rooms, until they were removed to St. James's Hall in 1878.

For some years after 1830 Mendelssohn furnished the chief novelties of the programmes. In 1832 (May 14) his overture, 'Fingal's Cave,' was given.

At the general meeting of the Society held on November 5, 1832, the following resolution was unanimously passed:

That Mr. Mendelssohn Bartholdy be requested to compose a Symphony, an Overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.

That the copyright of the above compositions shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic Concerts.

and sent to Mendelssohn, who replied that he felt highly honoured by the offer, which he accepted with thanks. On his arrival in London, early in 1833, he informed the Directors that the scores of the Symphony and Overture were ready, and that as he had composed two Overtures they might have the choice. All three works were accepted. The Symphony was that known as the 'Italian,' and the Overtures were the 'Meeresstille' ('Calm sea') and the Trumpet overture, all of which were performed during the season. In 1835 Spohr's symphony, 'Die Weihe der Töne' (generally called in England 'The power of sound'), was brought out. It was received with much approbation, and performed many times, but now it is relegated to the shelf. In 1834, Mendelssohn's overture 'Melusine' (described on the programme as 'The Mermaid and the Knight') was performed. Gluck's name appears for the first time in 1839, when his 'Che faro' was sung. In 1841 'The Hymn of Praise' was given by the Society for the first time in London (it having been produced at the Birmingham Festival on September 23, 1840). On June 13, 1842, Mendelssohn's 'Scotch Symphony' was produced under the baton of the composer, who also played his Pianoforte concerto in D minor. In 1842 Chopin's name appears for the first time, Madame Dulcken playing the F minor Concerto. Schubert is also represented this year for the first time, Herr Staudigl bringing forward 'The Wanderer.' Schubert's instrumental music was not heard until 1844, when on June 10 his Overture 'Fierrabras' was performed. In the same year Bach was first recognised by a performance of an Overture and Suite; and Mendelssohn's 'First Walpurgis Night' was performed for the first time in this country on July 8. In 1846 Costa was appointed permanent conductor, and from this time forward the programmes make no mention of 'leader.' Beethoven's Mass in D was given on May 4, 1846, and Mendelssohn's Violin concerto was introduced to this country by Sivori on June 27. The same composer's 'Athalie' was given on March 12, 1849. A notable first appearance was that of Joachim, on May 31, 1853, when the violinist, who was then in his twenty-first year, gave a remarkable performance of the Mendelssohn Concerto. Schumann was represented for the first time at these concerts when, on April 3, 1853, his 'Overture, Scherzo and Finale' was given. On May 30 of this year Berlioz appeared as conductor, and the programme included the Symphonic-poem, 'Harold in Italy,' the naïve and beautiful short oratorio, 'The Repose of the Holy Family' (now known as 'The Childhood of Christ'), and the Overture, 'Le Carnaval Romain,' which work must have greatly startled the conservative audience. In 1854 Costa had some difference of opinion with the Committee, and he resigned. A bold stroke was then made; Richard Wagner was engaged to conduct the 1855 season. The story is best told in his own words:

At this time I had an extraordinary application, such as I have never received again. In January (1855) the London Philharmonic Society wrote asking me if I would be willing to conduct their concerts for the season. I did not answer immediately, as I wanted to obtain some particulars first, and was very much surprised one day to receive a visit from a certain Mr. Anderson, a member of the committee of the celebrated Society, who had come to Zürich on purpose to ensure my acceptance.

I was expected to go to London for four months to give eight concerts for the Philharmonic Society, for which I was to receive in all £200. I did not quite know what to do, as, from a business point of view, it was of no advantage to me, and, as far as the conducting went, it was not much in my line, unless I could rely on at least a few high-class artistic productions.

He states that the prospect of once again handling a large and excellent orchestra struck him favourably, and he was fascinated by the idea that he had attracted the attention of that remote world of music. After some hesitation he accepted the invitation, and later on proceeded to London as the guest of Mr. Präger. He says:

After spending the first night at his home, I installed myself the following day, with his help, in a house in Portland Terrace, in the neighbourhood of Regent's Park, of which I had agreeable recollections from former visits. I promised myself a pleasant stay there in the coming spring, if only on account of its close proximity to that part of the park where beautiful copper beeches overshadowed the path. But though I spent four months in London, it seemed to me that spring never came, the foggy climate so overclouded all the impressions I received. Präger was only too eager to escort me when I went to pay the customary visits, including one to Costa. I was thus introduced to the director of the Italian Opera, who was at the same time the real leader of music in London; for he was also director of the Sacred-Harmonic Society, which gave almost regular weekly performances of Handel and Mendelssohn.

He found that Sainton, the violinist, had originated the idea of inviting him (Wagner) to conduct. He goes on to say:

I soon discovered, too, that Sainton had in this case acted with the rashness characteristic of his nation. It had never occurred to Costa that he would be taken seriously in his statement to the Philharmonic Society, and he was thoroughly disgusted at my appointment. As he was at the head of the same orchestra which was at my disposal for the Philharmonic Concerts, he was able to foster an attitude of hostility to the undertakings for which I was responsible, and even my friend Sainton had to suffer from his animosity without actually realising the source of the annoyance.

After some reference to the hostility of Mr. Davison, then the critic of *The Times*, Wagner says:

As I had been completely absorbed in the delight of handling a good, full orchestra, with which I hoped to give some fine performances, it was a great blow to learn that I

had no control whatever over the number of rehearsals I thought necessary for the concerts. For each concert, which included two symphonies and several minor pieces as well, the Society's economical arrangements allowed me only one rehearsal.

At the first concert we played Beethoven's 'Eroica,' and my success as a conductor seemed so marked that the committee of the Society were evidently prepared to make a special effort for the second. They demanded selections from my own compositions as well as Beethoven's ninth Symphony, and conceded me two rehearsals as an exceptional favour. This concert went off quite passably. I had drawn up an explanatory programme for my 'Lohengrin' Overture, but the words 'Holy Grail' and 'God' were struck out with great solemnity, as that sort of thing was not allowed at secular concerts. I had to content myself with the chorus from the Italian Opera for the Symphony, besides putting up with a baritone whose English phlegm and Italian training drove me to despair at the rehearsal. All I understood of the English version of the text was, 'Hail thee, joy' for 'Freude, schöner Götterfunken.' The Philharmonic Society appeared to have staked everything on the success of this concert, which, in fact, left nothing to be desired. They were accordingly horrified when *The Times* reporter fell on this performance, too, with furious contempt and disparagement. They appealed to Präger to persuade me to offer Mr. Davison some attentions, or at least to agree to meet that gentleman and be properly introduced to him at a banquet to be arranged by Mr. Anderson. But Präger now knew me well enough to dash their hopes of obtaining any concession of that sort from me. The banquet fell through, and, as I saw later, the Society began from that time forward to regret my appointment, realising that they had an entirely intractable and pig-headed person to deal with.

Wagner conducted the whole eight concerts of the season. Not very much music of his own composition was included in the programmes. There was a selection from 'Lohengrin' (described above), the 'Tannhäuser' Overture was performed twice, and that was all. The 'Eroica,' the 'Leonora' Overture, the Choral Symphony, and the Symphony in A of Beethoven were the most important features of the programmes. The invitation to conduct was not extended to another season.

In 1856 Sterndale Bennett was appointed conductor, and for some years nothing of special importance occurred. Clara Schumann played Mendelssohn's D minor Pianoforte concerto on April 24, 1856, and in the same year (on June 23) Schumann's 'Paradise and the Peri' was produced in England for the first time. On May 18, 1857, Rubinstein played his Pianoforte concerto in G, and on June 29 Beethoven's Violin concerto, hitherto unaccountably neglected, was played by Mr. Cooper. Schumann's Symphony in C appeared for the first time in 1864, and his Pianoforte concerto in A minor was performed by Madame Schumann in 1865. In 1866 Sterndale Bennett resigned, and Mr. W. G. Cusins entered upon a long period of authority. The year 1867 brought forward Schumann's D minor Symphony, and most notably the Schubert 'Unfinished.' On June 3 Sullivan made his débût with the Overture 'Marmion,' which he composed expressly for the Society. The programme for April 8 of this year included Schumann's Symphony in D minor, performed for the first time in England. A rather drab period in the history of the Society now ensued. In 1870, Madame Norman Neruda, the first lady violinist to appear at these concerts, played Mendelssohn's Violin concerto, and the next event of importance was on April 2, 1873, when the 'Requiem' of Brahms was given for the first time in this country. The same composer's Symphony in C minor was given on April 10, 1877, and his 'Variations on a theme by Haydn' on May 14 of the same year. The year 1878 witnessed the introduction of Schubert's great Symphony in C. In 1881 the dramatic Symphony, 'Romeo and Juliet,' by Berlioz, was performed twice, with the assistance of the South London Choral Association (Mr. L. C. Venables), under Mr. Cusins. The first Liszt Symphonic-poem to be played at the Society's concert was that entitled 'Hungarian,' which was performed on February 23, 1882. In 1883 there was an 'In memoriam' Wagner concert, at which Sarasate brought forward for the first time in this country the Max Bruch 'Scotch' Violin concerto (Op. 46). Cusins conducted for the last time on May 30, 1883, after sixteen years' service.

(To be continued.)

LOUIS GRABU.

By W. H. Cummings.

King Charles the Second on his return to his native land, after a long exile of over twenty years, soon gave convincing proof of acquired tastes and habits which were not only foreign but also false. If we examine his acts, moral, political, religious, or artistic, we shall find that he almost invariably patronized the evil and neglected the good. A striking evidence of his betrayal of a sacred trust was his appointment of Isaac Vossius to a Canonry in St. George's Chapel, Windsor, although he declared that 'this learned divine will believe anything except the Bible.' One of the King's first resolves, in 1660, was to restore the royal musical establishments of the Chapel and Palace; these had been entirely swept away during the Commonwealth. Charles the First seems to have employed at least seventy-five singers and orchestral players in his permanent staff of musicians. Some of these joined the King's army, and many of those who survived the conflicts were restored to their former places by his son. Amongst them were the notables, Captain Cooke, Henry Lawes, and Christopher Gibbons; but foreigners were soon introduced. The records give the names of 'four Dutchmen, Benigne le Ragois, Nicholas Caperon, Melque Goldt, and Hugh Fitchert, as trumpeters in ordinary.'

Amongst the numerous aliens who came to England in the train of Charles the Second was a French musician, Louis Grabu (his name is variously spelt Grabue, Grabut, Grebus). He must have been a special favourite of the King. He received valuable appointments in rapid succession: violin in the Private Musick, composer to His Majesty's Musick, and in a very short time (in 1666) he displaced John Bannister, a very capable English musician, as head of the King's band of twenty-four violinists. In the following year he was made the master of the select band, twelve in number. Pepys in his Diary, on February 20, 1667, makes an

entry that at the Duke of York's 'they talk how the King's viallin Bannister is mad that the King hath a Frenchman come to be chief of some part of the King's Musique, at which the Duke of York made great mirth.' Shortly after this Pepys had an opportunity of hearing and seeing Grabu; on October 1, 1667, he wrote 'to Whitehall, and there in the Boarded-Gallery did hear the musick with which the King is presented this night by Monsieur Grebus, the master of his musick; both instrumentall—I think twenty-four violins—and vocall; an English song upon Peace. But, I never was so little pleased with a concert of musick in my life. The manner of setting of words and repeating them out of order, and that with a number of voices, makes me sick, the whole design of vocall musick being lost by it. Here was a great press of people; but I did not see many please'd with it, only the instrumental musick he had brought by practice to play very just.'

The various musical appointments held by Grabu brought him an income of eight hundred pounds per annum. He had other pickings of considerable value; for example, £165 9*s.* 6*d.* in 1668, for 'fayre writing severall dances, aires, and other musick,' a payment for training two boys, and £16 2*s.* 6*d.* yearly for 'livery.' In 1672, he was paid £137 4*s.* 6*d.* for 'fayre writing and pricking severall sorts of musick,' and £20 'for riding and other charges in attending the King to Dover'; also £117 4*s.* 6*d.* for 'other services.'

These tokens of favour were not regarded with equanimity by rival musicians, and it is interesting to note that Pelham Humphreys, who undoubtedly was a genius and a competent judge, whilst generally condemning the performance of the King's Musicians, made a special attack on Grabu, as is recorded by Pepys on November 15, 1667. He wrote: 'Humphreys said that Grebus, the Frenchman, the King's master of the musick, understands nothing, nor can play on any instrument, and so cannot compose: and that he will give him a lift out of his place; and that he hath already spoken to the King of Grebus.'

We find that an order was made on March 27, 1674, 'to deliver to Monsieur Grabu, or to such as he shall appoynt, such of the scenes remayning in the theatre at Whitehall as shall be useful for the French Opera at the theatre in Brydges Street, and the said Monsieur Grabu to return them again safely after fourteen days' time, to the theatre at Whitehall.' Grabu had composed an opera, 'Ariadne, or the Marriage of Bacchus,' the music of which can no longer be found, but the libretto was published with the title 'Ariadne, or the Marriage of Bacchus, an Opera or a Vocal Representation; First compos'd by Monsieur P.P. Now put into musick by Monsieur Grabut, Master of His Majesties Musick. And Acted by the Royall Academy of Musick, at the Theatre-Royal in Covent-Garden In the Savoy, Printed by Tho. Newcombe 167$\frac{3}{4}$.' There is a fulsome and mendacious address to 'The King's Most Excellent Majesty,' from which some interesting passages may be quoted: 'Your Vast Mind not fully satisfied, would compleat the Splendor and Magnificence of your Imperial seat, by establishing within her stately Walls your Academy of Opera's, the fairest and most charming of all Publick Showes; your Majesty will doubtless find these First Representations of Your Opera very defective: But Sir, it dares flatter itself with hope that You will pardon its faults, and consider that the Academy that executed the same is yet an Infant, a new-born Beauty, whose Features and Lineaments are scarce come to their shape and proportion; but cannot fail growing to Perfection in her due time and age, provided You daign own her for your Creature, and afford her Your Royal Care and Protection. These Gracious Favors, Sir, she humbly, and with a most profound Respect and Veneration, begs at Your Royal Hands; with a sincere Protestation, that her chiefest Application and Study shall ever be to strive to the Uttermost of her Power, to contribute to Your Diversion, And that she will gather together Your Palms, Your Laurels, and Your Mirtles, into Wreaths and Garlands of Triumph to Crown Your Sacred Head with, as being Sir — Your Majesties Most Humble, Most Obedient, and most faithful Servant and Subject, Your Royal Academy of Musick.'

No account of the performance of the opera is available, but in all probability it was a failure, and possibly brought the Royal Academy to an end. A few anonymous lines have been preserved which may have had reference to it:

> Each Actor on the stage his luck bewailing,
> Finds that his loss is infallibly true.
> Smith, Nokes and Leigh in a fever with railing
> Curse poets, painter and Monsieur Grabu.

The scenery was not returned within the period prescribed, and on April 27 a warrant was issued 'to deliver to Sir Christopher Wren, His Majesty's surveyor generall of the works, the scenes belonging to His Majesty's theatre at Whitehall, which were formerly delivered to Mr. Grabu for the use of the French Opera in Bridges Street.'

Evidently Grabu had offended his royal master in some way, and after having been a special favourite the downfall must have been hard to bear. On the following St. Andrew's Day, 1674, an order was made for payment to the King's musicians, and we find the note, 'Lewis Grabu, vacatur, Mr. Staggins in his place.'

We lose touch of Grabu for some time, but apparently endeavours were made to restore him to favour, with the result that in 1677, January 17, six of the King's violins were 'ordered to attend to practise Mons. Grabu's musick.' The hopes raised were, however, destined to disappointment, and on May 5 following the 'Petition of Lewis Grabu' was presented to the King, 'shewing that the petitioner has lately fallen under very grievous misfortune, the greatest of which hath been His Majesty's willingness to receive another person into his place during pleasure. Your Majesty was nevertheless graciously pleased a few days since to declare that the petitioner should receive the

growing benefit thereof until the arrears due to the petitioner should be paid to him, which he accordingly humbly presents in the paper annexed, which arrears being paid to the petitioner for the keeping him from arrests and the providing some subsistence for his distressed family, your petitioner shall, though with much griefe, retire from being a meniall servant to Your Majesty. The petitioner therefore humbly prays Your Majesty according to your Royal compassion to a poor servant, guilty of no crime but misfortune, that you will give effectuall order for the speedy payment of the said arrears, and that in the meanwhile he may be maintained and supported as others are under all circumstances in the like case with him, and that all his salary may run on till the said arrears be paid.' The King received the petition, and we read: 'His Majesty refers the consideration of this petition to the Lord Chamberlain, to cause the arrears due to be stated, and then report the same together with his Lordship's opinion thereon.'

The Lord Chamberlain lost no time in investigating the matter thoroughly, and on June 5 he made the following report: 'In observance of Your Majesty's reference upon the petition of Lewis Grabu by the Hon. Sir Joseph Williamson, one of Your Majesty's Secretaries of State, I do humbly certifie that there is due in arrears to Lewis Grabu, late Master of Your Majesty's music, the sums following in these severall offices, vizt:

'Out of Your Majesty's Exchequer, the sum of £450; out of the Office of the Treasury Chamber £145 4*s*. 6*d*.; and out of the Great Wardrobe £32 5*s*. And I find his condition to be very poor and miserable, all which I humbly submit to Your Majesty's wisdom. (Signed) Arlington.'

We should naturally expect to find evidence that the poor musician's just dues were immediately paid; but the King could only provide money to squander on his mistresses. In one year he gave £136,668 10*s*. to the Duchess of Portsmouth. Pepys in his Diary refers to the well-known fact that 'many of the musique' not having received their salaries were on the point of starvation. Grabu's debt remained for ten years unsettled; a record, dated December 8, 1687, shows 'that Mr. Grabu received all his arrears as master of the music to his late Majesty although not actually in his said Majesty's service at the time of his decease.' King Charles died in 1685, and Grabu had been dismissed from his service in 1674. He had therefore waited thirteen years for the money he had earned! It could not be alleged that he passed out of the knowledge of the King and the Duke of York, for in 1685 he had been associated with Dryden in the production of an opera, 'Albion and Albanius.' This was first performed at the Queen's Theatre in Dorset Gardens on June 3, 1685, and for the sixth time on the 13th of the same month. Dryden published the libretto of the opera simultaneously with the performance, and in a long and interesting preface discussing opera in general, includes some particulars respecting the composer, Grabu, and the preliminary rehearsals. He says, King Charles 'had been pleased twice or thrice to command that it [the opera] should be practised before him, especially the first and third acts of it; and publicly declared, more than once, that the composition and choruses were more just and more beautiful than any he had heard in England. How nice an ear he had in music is sufficiently known; his praise therefore has established the reputation of it above censure, and made it in a manner sacred. It is therefore humbly and religiously dedicated to his memory.' Of the music, Dryden writes: 'I have advantages not common to every writer; a knowledge of the Italian and French language, and being conversant with some of their best performances in this kind; which have furnished me with such variety of measures, as have given the composer, Monsieur Grabut, what occasions he could wish, to show his extraordinary talent in diversifying the recitative, the lyrical part, and the chorus; in all which, not to attribute anything to my own opinion, the best judges, and those too of the best quality, who have honoured his rehearsals with their presence, have no less commended the happiness of his genius and his skill. And let me have the liberty to add one thing, that he has so exactly expressed my sense in all places where I intended to move the passions, that he seems to have entered into my thoughts, and to have been the poet as well as the composer. This I say, not to flatter him, but to do him right; because among some English musicians, and their scholars, who are sure to judge after them, the imputation of being a Frenchman is enough to make a party, who maliciously endeavour to decry him. But the knowledge of Latin and Italian poets, both which he possesses, besides his skill in music, and his being acquainted with all the performances of the French Operas, adding to these the good sense to which he is born, have raised him to a degree above any man who shall pretend to be his rival upon our stage. When any of our countrymen excel him, I shall be glad, for the sake of old England, to be shewn my error; in the meantime, let virtue be commended, though in the person of a stranger. To conclude, though the enemies of the composer are not few, and that there is a party formed against him of his own profession, I hope, and am persuaded that this prejudice will turn in the end to his advantage. For the greatest part of the audience is always uninterested [disinterested] though seldom knowing; and if the music be well composed, and well performed, they who find themselves pleased will be so wise as not to be imposed upon, and fooled out of their satisfaction.'

The foregoing preface was written before the death of Charles, and published as already stated in 1685; the music of the opera was published in March, 1687, with the title, 'Albion and Albanius, an opera or Representation in Musick, set by Lewis Grabu, Esquire; Master of His late Majesty's Musick.' It is printed in a large folio volume, and is preceded by an address: 'To the King' [James]: 'Sir, After the shipwrack of all my fairest Hopes and Expectations, in the Death of the late

King my Master, Your Royal Brother of ever Blessed Memory, the only Consolation I have left, is that the Labour I have bestowed in this *Musical Representation*, has partly been employ'd in paying my most humble Duty to the Person of Your most Sacred Majesty. . . . My late gracious Master was pleas'd to encourage this my humble Undertaking, and did me the Honour to make some Esteeme of this my Part in the Performance of it: Having more than once condescended to be present at the Repitition, before it came into the publick View. Your *Majesty* has been also pleased to do me the same Honour, when it appear'd at your Theater in greater Splendour, And with more advantages of Ornament: And I may be justly proud to own, that you gave it the particular Grace of Your Royal Protection. As the subject of it is naturally Magnificent, it could not but excite my Genius, and raise it to a greater height, in the Composition, even to surpass itself: At least, a vertuous Emulation of doing well, can never be so faulty, but it may be excus'd by the Zeal of the Undertaker, who laid his whole Strength to the pleasing of a Master and a Soveraign. The only displeasure which remains with me, is, that I neither was nor could possibly be furnish'd with variety of excellent Voices* to present it to Your Majesty in its full perfection. Notwithstanding which, You have been pleas'd to pardon this Defect, as not proceeding from any fault of mine, but only from the scarcity of Singers in this Island. So that I have nothing more at this time to beg, than the continuation of that Patronage, which your Princely Goodness hath so graciously allow'd me: As having no other Ambition in the World, than that of pleasing You, and the desire of shewing myself on all possible occasions, and with the most profound Respect, to be Your Majesty's Most humble, most obliged and Most obedient Servant, Lewis Grabu.'

It is noteworthy that this address was printed before the payment of the moneys due to Grabu, and we may hope that he escaped the imposition of a tax such as was imposed in 1686 on other musicians of his late Majesty who received a lump sum of £483 6*s.* 8*d.* in discharge of £1,933 6*s.* 8*d.* originally due, in accordance with an order for 'Making such a deduction throughout as His Majesty hath commanded in cases of arrears.'

The opera was not a success; and it has been suggested that it was withdrawn from the stage because of the Monmouth rebellion, the news of which was received by express messenger on the last night of its performance; but it is significant that, notwithstanding the approbation of Dryden and the King, no attempt was made to revive it. A perusal of the libretto, the whole of which was set to music, and of the composer's score, induces wonder how an audience could patiently have listened to it more than once. The lines of the poet are generally of the poorest description, and the music matches them; it is difficult to decide which is worse. Some anonymous scribbler of the day wrote:

> Grabut, his yokemate ne'er shall be forgot,
> Whom th' God of tunes upon a muse begot;
> Bayes† on a double score to him belongs,
> As well for writing, as for setting songs;
> For some have sworn the intrigue so odd is laid,
> That Bayes and he mistook each other's trade,
> Grabut the lines, and he the music made.

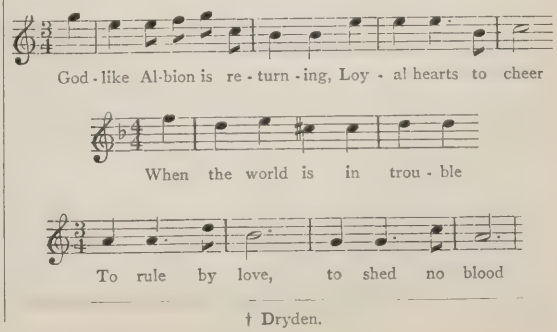
Dryden's preface affords evidence of his ignorance of the art of music, and his assertion of the superiority of the French nation as a musical people reads oddly when contrasted with the following lines extracted from his Prologue to the opera:

> In France, the oldest man is always young,
> Sees operas daily, learns the tunes so long,
> Till foot, hand, head, keep time with every song;
> *Each sings his part, echoing from pit to box*
> With his hoarse voice, half harmony, half pox.

This barbarous custom must have ruined any good music; it prevailed in Paris even in the time of Gay (1719), who wrote:

> But hark! the full orchestra strikes the strings,
> The hero struts and the whole audience sings;
> My jarring ear harsh grating murmurs wound,
> Hoarse and confused, like Babel's mingled sound.
> Hard chance had placed me near a noisy throat,
> That in rough quavers, bellowed every note.
> 'Pray, Sir,' said I, 'suspend awhile your song,
> The Opera's drowned, your lungs are wondrous strong.

A few words may be added respecting the music as printed in the score of 'Albion and Albanius.' One curious feature in the orchestration is that the overture, preludes, and incidental music are scored in five- and six-part harmony for strings, a 'Consort of Viols.' The recitatives with which the work abounds are mostly accompanied by harpsichord alone. Usually when the bass voice has a solo his part is identical with the instrumental bass-viol. There are a few places where two flutes take up the accompaniment, without violins, and in one number 'Gittars' are associated with the flutes. The overture and several succeeding numbers are in one key, D minor, producing a feeling of monotony. A trio, 'Nymphs of the city,' is curiously written in alternating duple and triple bar measures. In the matter of just accent the composer fails very frequently, and it is difficult to imagine that Dryden could have heard and approved. Three examples will suffice:



* Who the singers were is not known; the names are not printed in the libretto.

† Dryden.

The printed score gives the G clef in two positions, on the first and second lines of the staff, and the C clef in four positions, on the first, second, third and fourth lines.

No reference to Grabu and his doings can be traced after 1687, until 1690, when he was engaged to compose the instrumental music for Beaumont and Fletcher's 'Maid's Tragedy' as altered by Waller. The place and date of his death are unknown.

Occasional Notes.

In the large and varied mass of free advice that was hurled at Mr. Hammerstein at the close of his winter season, the suggestion that he should give opera in English was one of the most prominent, and he seems to have yielded, somewhat grudgingly, to its insistence. Two British operas—'The children of Don,' by Lord Howard de Walden and Mr. Holbrooke, and 'Fionn and Tera,' by the Duke of Argyll and the late Mr. Learmont Drysdale—will be produced, and 'Die Meistersinger' will be given in an English version. For the rest, Mr Hammerstein's summer season, which is to commence on April 22 and to continue until July 13, will be run on the plan which failed in the winter; that is to say, French and Italian operas, many of them unfamiliar to our public, will be performed without 'stars' except those of Mr. Hammerstein's own making, and high prices will be charged. The difference is that this time he will have an adequate backing from a subscription list. The promised répertoire is as follows:

(In French.)

'Don Quichotte,' 'Hérodiade,' 'Le Jongleur de Notre-Dame,' 'Werther,' 'La Navarraise,' 'Contes d'Hoffman,' 'Faust,' 'Roméo et Juliette,' 'Le Prophète,' 'Quo Vadis,' 'Les Huguenots,' 'Le Luthenier de Crémone,' 'William Tell,' 'Merry Wives of Windsor,' 'Robert le Diable,' 'La Reine Fiametta.'

(In Italian.)

'Il Trovatore,' 'La Favorita,' 'Dolores,' 'Lucia di Lammermoor,' 'Rigoletto,' 'La Traviata,' 'Il Barbiere de Siviglia,' 'Andrea Chenier,' 'Un ballo in Maschera.'

The Covent Garden Syndicate, fortified with purchased rights, offers a more interesting programme. The season will open with two cycles of 'The Ring' and 'Tristan und Isolde' in German, without cuts. The performances will be timed to allow an adequate dinner interval between the first and second Acts. The dates are as follows: 'Rheingold,' April 23 and May 3; 'Die Walküre,' April 25 and May 4; 'Siegfried,' April 27 and May 6; 'Götterdämmerung,' April 29 and May 8; 'Tristan und Isolde,' May 1 and May 10. The répertoire for the remainder of the season is the following:

(In Italian.)

'Aïda,' 'Il Barbiere di Siviglia,' 'La Bohême,' 'Carmen,' 'Cavalleria Rusticana,' 'Conchita,' 'Faust,' 'I Giojelli della Madonna,' 'Madama Butterfly,' 'Manon Lescaut,' 'Mefistofele,' 'Il Pagliacci,' 'Rigoletto,' 'Il Segreto di Susanna,' 'La Tosca,' 'Tess,' 'La Traviata,' 'Gli Ugonotti.'

(In French.)

'Faust,' 'Louise,' 'Pelléas et Mélisande,' 'Roméo et Juliette,' 'Samson et Dalila,' 'Thaïs.'

'I Giojelli della Madonna' (Wolf-Ferrari), and 'Conchita' (Landonai), are new to England. The Russian Ballet will arrive in June.

The revised syllabus of the examinations for musical degrees at Dublin University are a bold and timely practical recognition of new conditions of musical life, and new ideas in the teaching of theory and composition. The chief innovations are the following:

Figured basses are set only in the preliminary Mus. Bac. examination.

There is no strict counterpoint in the Mus. Doc. examination.

The exercise may be avoided altogether, and a practical examination be taken at the organ or pianoforte for both Mus. Bac. and Mus. Doc.

If the exercise is preferred, it may take the form of a string quartet (Mus. Bac.) or symphony (Mus. Doc.)

Dr. Percy Buck's design, which, it may be hoped and expected, will meet with wide approval, is to give as much credit for musicianship as for scholarship.

The South Place Sunday Popular Concerts persevere on their interesting course. That given on March 17 was especially notable, for, in order to celebrate St. Patrick's Day, the programme was entirely devoted to the works of Sir Charles Stanford. We give the programme:

String quartet in G minor (Op. 99).
Irish Fantasies for violin and pianoforte.
Pianoforte quintet in D minor (Op. 25).
Irish Song Cycle, 'Cushendall.'
Seven old Irish airs.

The singer was Mr. Plunket Greene, and the composer took part at the pianoforte.

We do not usually give prominence to any matter which may be regarded as of a trade nature, but we cannot refrain from chronicling the fact that on May 10-14, the British Music Trades' Convention, a great gathering of those who represent the various branches of the industrial side of musical art, will meet at Brighton for the purpose of discussing matters of interest both to the trade and the musical public. We think the Convention Committee has been very happy in selecting Brighton for its place of meeting, in that Brighton possesses one of the pioneers of Municipal Orchestras.

The programme of the forthcoming Handel Festival at the Crystal Palace has been announced. 'Israel in Egypt' will be given on June 25, a selection from 'Samson' on June 27, and 'The Messiah' on June 29. The performances will in each case commence at 2.30 p.m. The rehearsal day is June 22, when the proceedings will open at 12.30. Sir Frederic Cowen will conduct.

Dr. Ethel Smyth writes to us as follows:

I am much gratified at your devoting so much space in your last two numbers to me. In view of the appreciation the Press of this country has recently shown me, and still more perhaps given the testimony from abroad, in which temptation to an over-favourable estimate of home produce cannot play a part, it may surprise you to hear that no single composition of mine has ever been performed at any British Festival, though I regularly implore for even a bare ten minutes.

The details of the arrangements for the International Music competition and demonstration to be held in Paris at Whitsuntide are now taking definite shape. As stated in our supplement, the Competition Festival Record, last month, 45 choirs from England, Scotland, Wales and Ireland have entered in the Competitive Choral section, which will be held on Whit-Monday. The number of choralists thus concerned

is over 3000. This means that our choirs are prepared to incur an expenditure of at least £6,000 for their jaunt. The French, Belgian, Swiss, and other choirs that have entered bring the total to 176, and the number of singers to nearly 11,000. Whit-Tuesday will be devoted to the performances of choral organizations who desire simply to perform and not to compete, and to a competition of Parisian school children, to which the Paris Council has invited 500 London County Council children as their guests. School choirs from elsewhere in this country would be welcomed, but the Paris Committee do not undertake to board and lodge more than the 500 from London. As to the representation of British Choirs in the non-competitive section, there is as yet no full information, as the entries are not asked for until April 15. But Dr. Coward has definitely undertaken to take a choir of 200 voices. The Paris Committee have an onerous task before them in having to arrange for so many visitors, but from what we can gather they are prepared to meet their responsibilities.

THE PSEUDO-BACH 'LUKE' PASSION.

By E. W. Naylor.

Mr. Newman's article on 'Recent Bach Literature' is very comforting to those who, like myself, have taken the liberty to disbelieve that Bach wrote the 'Luke' Passion, in spite of the supposed 'fact' that the MS. was in Bach's handwriting. Mr. Newman tells us that Johannes Schreyer has shown this 'fact' to be no fact; and that the greater part of the supposed autograph is not in Bach's handwriting.

No one who knows and understands Bach can help seeing innumerable points in the 'Luke' Passion which, whether taken singly or together, make it impossible to believe that Bach could be the author, at least of the greater part of the work.

Who, then, is the author?

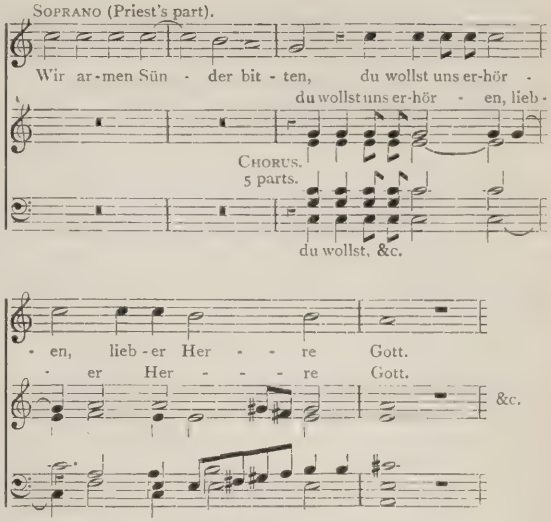
I write these paragraphs mainly for the purpose of pointing out to any one who has time and opportunity to undertake the investigation, that at any rate *three* authors are to be looked for.

One of these may very well be Heinrich Schütz, who died in 1672, after a long life of eighty-seven years. The pseudo-Bach 'Luke' contains quotations from the German Litany as set by Schütz in four parts. Here is a passage from 'Die deutsche gemeine Litaney' (see Breitkopf & Härtel's complete edition of Schütz, vol xii., p. 163):

Ex. 1.

Again, a more complicated version of the same, with the priest's part in the soprano (see later), from Schütz's six-part Litany, vol. xii., p. 189:

Ex. 2.


Soprano (Priest's part).
Wir ar-men Sün - der bit - ten, du wollst uns er-hör -
du wollst uns er-hör - en, lieb -
Chorus.
5 parts.
du wollst, &c.
- en, lieb - er Her - - - re Gott.
- er Her - - - - re Gott.
&c.

The reproduction of these may be seen in the pseudo-Bach 'Luke,' in the Choral No. 23:

Ex. 3.

Here the actual notes of the plainsong and the characteristic harmonization are seen to be taken from the four-part Schütz; while the setting of the priest's part for soprano is a recollection of Schütz's larger work in six parts. It is strange to think that relics of the latter fashion are still with us: at Winchester College certain versicles and prayers are occasionally chanted by two College boys, and not by a person in Orders; and at Lincoln Cathedral the Litany is always sung by two laymen, members of the choir.

Other quotations from the Litany as known to the compiler of the 'Luke' Passion are to be seen in Nos. 27 and 35.

Another movement which strongly suggests Schütz is the 'Bist du Christus?' (Art Thou the Christ? tell us).

Schütz's splendidly vigorous setting of this chorus of priests and scribes begins thus (see his 'Passion according to St. Luke' (Breitkopf, vol. i., p. 109):

Ex. 4.

sa - ge es uns Bist du Christus, sa - ge es,
Chris-tus, sa - ge es, sa - ge es, sa - ge es uns,
sa - ge es uns, sa - ge es, sa - ge es uns,
sa - ge es, sa - ge es uns, sa - ge uns, &c.

In the setting of the same chorus in the pseudo-Bach 'Luke,' both the subject, 'Bist du Christus?' and the counter-subject, 'Sage es uns,' have the most striking resemblance to Schütz (see No. 43):

Ex. 5. = of Ex. 4.
sa - ge es uns, Bist
Bist du Chris-tus, sa - ge es uns,
Bist du Chris - tus,
du Chris-tus, sa - ge es uns, sa - ge es uns, sa -
Bist du Chris-tus
Bist du Chris - tus, sa -

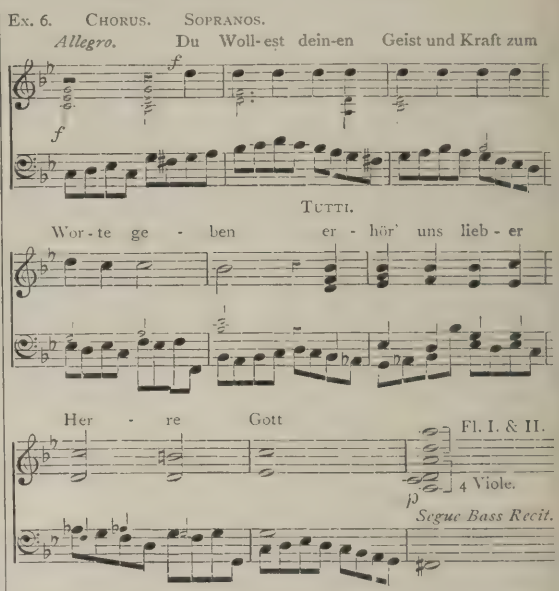
A third feature which is characteristic of Schütz is the solemn playing of a sinfonia after Jesus dies on the Cross. The pseudo-Bach uses a choral 'Ich hab' mein' Sach' Gott heimgestellt' for this purpose (No. 72); and this may be compared with the corresponding place in Schütz's 'Seven Words,' where an instrumental symphonia is found. This is not a suitable opportunity for discussing the very considerable beauty of the air (No. 77), 'Lasst mich ihn nur noch einmal küssen,' in the course of which the Choral No. 72 is cleverly employed. In passing, it may be said that no one who has a true appreciation of Bach could suppose this interesting air to be his, whether as a youth or an aged man.

Mr. Newman says (*Musical Times*, January 1, 1912, p. 10) that 'the infallibility of Spitta's judgment, and his very competence as a musician, have been sharply called in question.' Well they may! I follow on the same side. Spitta wrote the enormous 'Life' of Bach (vol. i., 1873, vol. ii., 1880: Novello's English edition in three vols., 1884-85). Spitta likewise made detailed studies of the features of Bach's Cantatas, of which he seems to have had enormous knowledge of a certain kind. Spitta was also the editor of the great Breitkopf edition of Schütz in sixteen volumes (1885-94).

So he knew the Schütz Litany named above, and he knew Bach's Cantata for Sexagesima very well indeed (Bach Society: No. 18, p. 239-247), judging by his remarks upon it (see Novello's English edition, vol. ii., p. 492). In his account of this cantata, Spitta recognizes that the words of the German Litany are being used by Bach, but shows no sign of noticing that the music also is a quotation from H. Schütz.

Here is the passage from the Bach cantata, 'Gleich wie der Regen,' &c., after the tenor recitative:

Bach's Quotation from Schütz.



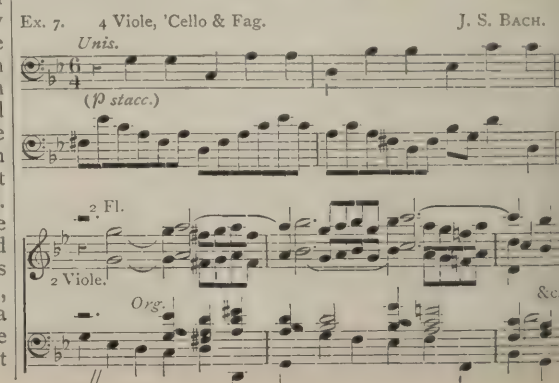
Spitta remarks (English ed., vol. ii., p. 498) on this: 'Bach invariably gives the first line of Litany to the soprano alone'; thus losing his chance of explaining that Schütz did so too, and that this music is a recollection of Schütz.

This remarkable movement consists of alternative recitative and chorus, each recitative being separated from the next by an extract from the Litany, sung by the choir. There are four responses in all; and Bach's moving orchestral bass is the only important alteration of the original Litany by Schütz.

Mr. Newman's comments on Spitta's views of Bach as a 'pictorialist' (pp. 13 and 14) are well illustrated by Spitta's own criticism of the instrumental introduction to this very cantata of Bach. He doubts if Bach meant anything definite by the sinfonia! Is it not obvious what Bach meant? 'Like as the *rain* and *snow* fall down from the sky and return not thither again, but refresh the earth, and make it fruitful,' &c.

Bach was a simple soul, like most men of solid gifts, and read these words simply—'rain' and 'snow.' Here we have his little picture—first the big drops, then the tiny drops, then the cool, clean shimmer of the snow as it lies on the fields:

'Rain' and 'Snow.'



The change from the short string tone to the long, expressionless flute notes is masterly, and shows plainly enough that Bach would have been a light of modern orchestral colour if he had been born in our time. The fagotto, which would have a good deal to do with the effect of the raindrops, ceases playing at //, and the two lower violas also rest, the continuo supplying harmonies from the word 'org.' in the extract. The flutes, of course, describe the 'innocent snow,' as our great Milton calls it. This sort of 'pictorialism' is, to be sure, quite different from what Bach gives us, for instance, in the 'Abide with me' cantata, where the notion of 'Abide' is indicated by a ceaseless repetition of one note in the orchestra; or in the great B minor Mass, where, in the Sanctus, the triune character of the Blessed Trinity is alluded to by the division of the voices into threes, and the continual use of triplets.

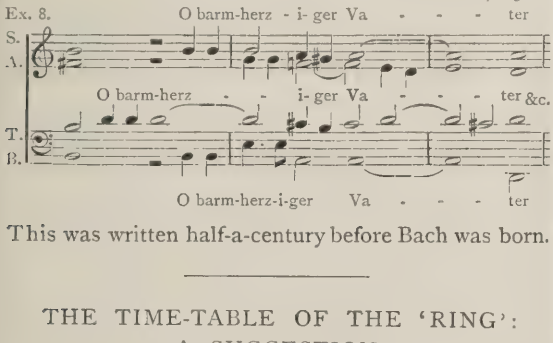
Yet another sort of 'pictorialism' is found in such deliberate 'imitations' of natural objects as the cock-crow in the 'Matthew' Passion, or the weeping of Peter in both 'Matthew' and 'John.'

Some of these efforts are perilously near the ridiculous, but others, fortunately, are purely symbolic and do no harm, *e.g.*, in the case of 'Abide with me,' as I remarked some years ago, the 'conceit' is easily missed by the hearer, and if the reiterated notes are observed, they are unconsciously translated into the terms in which the rest of the composition is couched. ('Proceedings of the Musical Association,' December 18, 1905, p. 31.)

Mr. Newman is indeed right to name Schütz as a great practitioner of the art of translating images into tone. In the paper from which I have just quoted, instances of several kinds may be found, *e.g.*, the indication of *escaping from sin*, where the two voices are given a series of eight 'escapes' from the great sin of consecutive fifths; the painting of the word *wretched*, by a change from a major chord to a minor on the same bass; the portrayal of the *onset of sleep* in a long chromatic scale, descending; and especially the illustration of *tender pity*, expressed harmonically, as follows:

H. Schütz, 1636.

Ex. 8.



This was written half-a-century before Bach was born.

THE TIME-TABLE OF THE 'RING': A SUGGESTION.

By Bertram Smith.

The coming performances of Wagner's 'Ring' at Covent Garden bring up yet again the thorny question of the time-table. On the last occasion the old system of allowing no interval for dinner, and crowding the performances into the evening hours, with short pauses between the Acts, was given a further trial. This year the management revert to the plan that was adopted some years ago of beginning in the afternoon—at four or five o'clock—and allowing an interval of an hour for dinner. It is, I think, generally agreed that both methods are thoroughly unsatisfactory. In the latter case the performances begin at an hour when many busy men are unable to attend; in the former they result in a long, congested evening, terminating about midnight, during which one must subsist on snatched sandwiches and hardly-won coffee. For one need be no epicure to demand an opportunity for dinner in the course of a 'Ring' drama. There are some four hours of solid music to be enjoyed, or endured, in each of them, and the strain is already quite sufficiently great without being enhanced by the pangs of hunger.

Of course the trouble is, as most people admit nowadays, that the 'Ring' dramas are too long. But that does not imply that there is any ready means of shortening them. The very suggestion of 'cuts' finds the Wagnerian public up in arms, and thus it is that we must go through with it to the bitter end, though it is safe to say that under the present conditions at least thirty per cent. of the audience are worn out before the close, and not a few have reached that stage of operatic headache when one begins to dread the inroads of brass instruments. That is a frame of mind which clearly does not conduce to the enjoyment of those tremendous finales. There are not a few of the less enthusiastic who solve the problem by resort to one or other of two dreadful expedients—they either cut the first Act and dine, or cut the last Act and sup. Is it not possible to find a better way?

The enjoyment of music depends quite as much upon the frame of mind of the hearer as on the quality of the performance, and in hearing the 'Ring' under these conditions we are by no means getting full value for our investment. If that fact were fully realised the reform that I wish to suggest would, I think, appear to be perfectly reasonable. It is simply that the 'Ring,' instead of occupying four evenings, should be spread over six. Then we should hear the whole of it in perfect comfort, without strain or weariness, without hunger or privation. If one comes to examine them the four dramas will be found to fall into an admirable division for the purpose. On the Monday evening—'Rheingold,' say at 8.30, lasting two hours and a-half. On the Tuesday—the first two Acts of 'Walküre,' say at 8 p.m., lasting (with an interval of twenty-five minutes) three hours. On the Wednesday—Act 3 of 'Walküre,' followed by Act 1 of 'Siegfried,' lasting (with an interval of half an hour) three hours. On the Thursday—Acts 2 and 3 of 'Siegfried,' lasting (with an interval of twenty-five minutes) three hours. On the Friday—the Prologue and Act 1 of 'Götterdämmerung,' beginning at 8.30 p.m. and lasting (without an interval) two hours. Finally, on the Saturday—Acts 2 and 3 of 'Götterdämmerung,' lasting (with an interval of twenty minutes) two and three-quarter hours.

I submit that each of these would make an admirable entertainment, and I do not think that there need be any sense of anticlimax in their conclusions—except perhaps at the close of Act 1 of 'Götterdämmerung.' On the Tuesday night—after the fight in the clouds between Hunding and Siegmund—the hearer would surely go away satisfied, and on the Wednesday he is again carried up to a fitting climax, in Siegfried's splitting of the anvil. On Monday, Thursday, and Saturday the final curtain will fall at the proper close of three of the four dramas; and he will hear their finales, not with jaded senses but in a reasonable and receptive frame of mind.

And there is not only the audience to consider. The strain on the management and performers must be enormously reduced by this arrangement. The quality of the performance is bound to profit by it. There will be no need for the Siegfried to save his voice assiduously in the early Acts, and one will hear him, perhaps for the first time, attack the great duet in the third with freshness and vigour.

Above all, I am convinced that 'Götterdämmerung' would gain greatly in effectiveness were it thus divided. For as it is, even at Bayreuth, where the performance can be enjoyed with a minimum of fatigue and discomfort, it is simply too big a mouthful. Looking back upon it at the close, and following it through all the twists and turns of its long and tangled tale, from the Norn scene on the mountain top to the catastrophe at the end, one realises that it can hardly be assimilated all at once. It is such a mass of differing moods and divergent scenes. One must pass in review in a single evening Norns, Walküres, Rhine Daughters, Gibichungs, Alberic the dwarf, Grane the horse, a vast chorus of vassals; and follow at the same time the working-out of the story of Siegfried and Brünnhilde, the romance of the ring and the downfall of the gods.

No doubt the true Wagnerian, to whom tradition is sacred, will have no good word to say for my suggestion; but I firmly believe that the effect of the whole would gain, not only by the more leisurely conditions, but also in a better sense of unity and consecutiveness. The 'Ring' is one drama and not four, and by the very fact of introducing new divisions, and bridging over the gaps between the sections, we would, I think, arrive at a finer continuity. If ever the plan be adopted, may I be there to see!

PROPHETIC HISTORY.*

We have received from Mr. J. Swinburne, a long treatise purporting to be the article 'Music,' from a History Cyclopædia of 2012. Mr. Swinburne states that he received it out of space, and declined to give any corroborative particulars. Although the treatise comes from space, it does not bring with it any of that valuable abstraction. Therefore we are compelled to be content to print only extracts.

A brief account of the state of music at the commencement of the 20th century, beginning with the influence of the pianoforte, will first be given.

It is not necessary to describe this instrument, as there are many specimens still preserved in museums. The pianoforte was in such widespread use that its influence was paramount at that time. In estimating the position of an art, it must be borne in mind that its real condition as a whole depends not on the few at the top, but on its rank and file. In England at that time there were some millions of pianofortes. Every house except the poorest had one; and these pianofortes were nearly all used by women. It was an understood thing that girls should learn to work the pianoforte, and it was assumed in spite of all evidence to the contrary that women were artistic and musical by nature, and men entirely matter-of-fact. The advances made about the middle of the century in the study of the human brain have shown very clearly that the musical faculty is exceedingly rare in women; though very occasionally strongly developed. But the co-ordinating or telegraph apparatus by which the lower part of the brain controls the muscles is just as well developed in one sex as the other. Women have therefore just the same power of acquiring rapidity of finger as men. This, as we now know, has nothing to do with what is ordinarily called the intellect, but only with the parts of the brain concerned with sub-conscious working. The musical faculties are quite distinct and have practically nothing to do with this function of the brain; and though highly developed in exceptional women, they are generally almost non-existent, their place being taken by very elaborate faculties relating to altruism and to common-sense in the ordinary affairs of life. This was not at all understood at that time; and as some of the still older ideas of chivalry still remained, men idealised woman and ascribed to her all sorts of romantic qualities she does not possess, and denied her others, even more valuable, that she does.

After pointing out that it was generally considered that most girls of the middle- and upper-classes at least must necessarily be musical, the writer goes on to say that:

The natural result was that execution on the pianoforte and music came to be regarded as synonymous. Practising scales and exercises was dignified with the name of studying music. A girl who did finger gymnastics on the other side of the Channel claimed to have studied music abroad, and so on. This led to digital facility not only being put before music, but overshadowing it altogether, and taking its place in popular estimation. All pianoforte music was made as difficult as the objects for which it was written would permit. Ten per cent. of the pianists tackled music as difficult as they could play and ninety so difficult they could not. People went to a recital not to hear any particular music, but to hear or say they had heard a particular executant. The executant thus in many cases became a spoilt child, and wore long hair and a 'Who is that?' hat. This interest in executants was artificially inflated by newspapers. Adulation of executants developed into a kind of hero-worship, and at the end of each performance the audience made a loud noise, each person wishing to show as much appreciation as the others, or more.

The orchestra of a hundred years ago was a fortuitous collection of instruments which had never been designed for the purpose, but had merely grown up. It might be supposed that at that date the orchestra would have had different characters of tone right through the scale, as in the organ. Taking the instruments in turn, the piccolo and flutes had no tenor or bass. Flutes of low pitch existed, but were not used. The oboes, bassoons, and corno inglese (so called because it was not English, and was not a horn), did not make up an orchestral reed stop. The tenor oboe ended in a spherical bell because it always had been made that way. The clarinet and oboe had flared mouths for an equally cogent reason. There was a bass clarinet sometimes, but no tenor; so there was no clarinet stop in the orchestra. There were also too few oboes, flutes, or clarinets for them to have any power or individuality except in soft passages. That clarinets could give a full body of tone was fully realised in the military band, but it was not utilised in the orchestra. It would have been easy to arrange the wood-wind so that all the holes were normally closed, one key opening the holes for each note. But flutes, oboes, clarinets, and even saxophones and sarrusophones were hampered by needing many fingers to produce one note, because the Medean and Persian pipers used this method five thousand years before. The trumpets had no treble; they had tenor and bass trombones, and they very nearly made an orchestral stop. The slide trombone had the honour of being the only wind instrument in the orchestra that could be played in perfect tune, though it was very difficult to get great accuracy. The horns had no treble and no bass, but to make up for this bass bugles were brought in from the brass bands. A tenor valve bugle was also employed sometimes. It was generally called an alt-horn, because it was neither a horn nor an alto. The only complete stop in the orchestra was the strings; they formed the backbone, and as orchestras increased in size the strings increased in number while the wood-wind remained the same, so that it was ineffective. It might have been supposed that in such an active age the orchestra would have been made up of instruments designed for the purpose. The only instruments that were really designed as a set to give a complete scale were the saxophone and sarrusphone, but they were not part of the orchestra.

There is a curious mystery about the orchestra that no historian has been able to fathom. Each score was written in a number of different keys. The only solution that has ever been put forward is that score practice was a mixture of exaggerated conservatism and a kind of mediæval priggery.

The organ in 1900 was a very curious instrument. There was a mania for size and power, and it became very complicated. There were at last so many keyboards and stops that the mechanical devices became so numerous that secondary mechanical devices had to be used to control them. A proposal to introduce an adjustable organ-seat led to serious riots.

* From 'English Music: Its History during the Twentieth Century.' *National Cyclopædia of Hard Fact.* Published by the *Liquidators of the University of Oxford.*

The organ was not played by women, as mere finger dexterity was such a small proportion of the organist's art that women could do little with it. They seldom got further than playing hymns and a kind of pabulum known as the organ andante. Some specially musical women got further and were even welcomed into the College of Organists. But that was all. Women thus generally knew nothing about the technique of the organ, so the public knew nothing about it. People did not go to a pianoforte concert to hear particular music, but to hear a favourite player; in the case of the organ, they went to hear a particular instrument. If a pianist played to a room half-full of people who had been given free tickets it was chronicled in all the newspapers as if it was of some great public importance; but if an organist played to a couple of thousand people no notice was taken—in fact, one of the musical papers charged a groat and a-half for inserting a bare notice of the programme. The organists of that day formed a sort of brotherhood. They had a College of their own into which they admitted their brothers and a limited number of their sisters after searching examinations not in mere execution on the instrument, but in the technology of music. They formed a little world of their own, and worked away without getting any credit from the public, love for their art and approbation of their brother organists being their only spur. Thus the leading pianists' names were known all over the world, while the corresponding organists who were all-round musicians of high attainments as well as executants were hardly known by name outside the profession. Yet they formed the backbone of the educated musicians of the country, and had most of the advanced music-teaching in their hands.

The Moanium had hardly any influence. It was much used by people of small means, especially in the manufacturing districts. There were three kinds, the simple blowing moanium of French and the simple sucking moanium of American origin, and the complicated self-working affairs with trumpets and drums and fancy names, known as the pandemoanium.

All the other important instruments were monophonic, that is to say, they produced only one note at a time. The fiddle was the most popular instrument of this kind. It was easy to tell who could play it most rapidly, so the public worshipped the facile fiddler as much as the pianoforte virtuoso. We learn that in those days a fiddler always played music that was a little too fast for him to get in tune; and that if he had to play any long notes, he always played them vibrato, as that was his idea of playing with expression.

The violin had come to the end of its development, not because it was perfect, but because it was assumed, on no foundation whatever, that the instruments made by certain early makers were beyond improvement. Probably there was a little snobbishness at the bottom of this notion. Every violinist was supposed to possess a Cremona of fabulous value, which he prized more highly than his life.

To understand the position of the solo singer in those queer old times, we must mention the opera first. The theory of the opera was that the arts of the drama, music and painting should combine to produce a glorious whole. They did not fit, and got in one another's way. But the real basis of the opera was snobbery and vulgarity. The savage instincts of the woman of that day came out in reducing her clothes and replacing them by strings of beads of alumina, glucina and other oxides, but especially bits of carbon. The opera was essentially devoted to this savage display as a society function. The singers could not act, and thought it was beneath their dignity to try. They got enormous fees, and the higher the fees the more the vulgar section of the audience were pleased. The words were sung in various languages; it was not high-class to sing in English, and it was impossible to follow any plot if there was one, so that as a drama it was ridiculous. All approach to romance was crushed because sopranos and tenors had a natural tendency to become spheroidal. When a stout Teuton saw Wotan carefully balancing a shield on the summit of a horizontal Brünnhilde, he did not mind, for he said, 'I am like that, and I am all right!' But if any one with any sense of humour strayed into an opera-house it was fatal to him. Men did not care for jewelry and display of that sort, so ballets were put in to attract them. The opera with its expensive stars was the primary cause of singer-worship. The expensive star also drew the audience at the vocal concert. Even the musical public had untrained ears, and could not hear more than one note at a time. By them a vocal solo was easily understood, and the accompaniment was merely a substratum which was kept in abeyance as much as possible. People with the minimum of musical training thus liked solo singing, and as they formed the bulk of the public the singer appealed to the largest audience. The curious point about this was that even musicians seemed to accept this state of things as inevitable, and to treat the singer seriously. There was no reason why singers should not have been good musicians, and a few were excellent, but as the requirement was a good voice, singers were naturally selected from those who had good voices, not from those with musical ability. The most rigorous research has failed to bring to light what it was that teachers of singing taught; the only conjecture is that each teacher spent his whole time trying to eradicate the faults and tricks learned under the previous teacher. It was quite usual to have a high-class symphony concert in which there would be a few songs. The soloists were then advertised in large letters, and the audience gave them most applause, whatever that really was, and they got all the credit of the concert. Even good conductors spoiled otherwise fine concerts by having singers who sang entirely out of time, frequently out of tune and, worse still, with a vibrato.

Wagner made a spasmodic effort to make opera sensible. This great musician was originally championed by the superior person, and in 1912 he was getting so popular that the superior person found no superiority in admiring him, so he turned upon him and got him shelved with Mendelssohn. Opera-goers on the Continent did not care for it enough to pay for it, so the money was filched from those who did not go, under the pretence of State encouragement of Art. Snobbery thus made opera more nearly alive in England than cant did on the Continent. To the extent that it existed, it was self-supporting here.

Very little is known about the church music of that period. They used a queer form of composition with three bars in the first part and five in the second. Every now and then a discussion arose in the musical journals as to how such a form could exist, and some interesting but now incomprehensible opinions of Stainer's and Mansfield's have come down to us. Another curious thing about church music was that they had comparatively small choirs and enormous organs, especially in cathedrals.

We have not very much information about musical education in those days, as so few of the text-books came down to us. When King Edward VIII. came to the throne, they celebrated his coronation (which was committed quietly, in a Registry Office) by passing an Act for the Suppression of Idiotic Information. Under clause 19 of this Act all books used in any school, college or university were burned. Two bundles of text-books escaped, owing to a composer using them for weights in a long clock. From these and others we gather that the great object of musical education in those days was to train not the ear, but the fingers. It is true harmony and counterpoint were taught, but only as paper puzzles without reference to the ear. The students wrote exercises without knowing in the least how they would sound until they tried them. It is quite impossible that those who wrote eight-part counterpoint could hear in eight parts at that date, as there was no training of the ear. A man with natural musical ability of a high order would no doubt hear mentally what he wrote; but he was exceptional. The teaching of harmony and counterpoint must have been as fraudulent as the teaching of Latin and Greek in the schools. They had a very curious theory of teaching in those days. They taught what was known as 'strict counterpoint,' the theory being that if you could manage to write with fetters on, it was quite easy to write good counterpoint without them.

In music they had strict harmony as well as strict counterpoint. In strict harmony the student was not allowed to use any concord, or to resolve any discord, and it was only as a 'licence' or for a 'special effect' that he was allowed to write in any particular key. The theory was, of course, that if a pupil could write harmony successfully under these restrictions, ordinary harmony came quite natural and easy to him. It is curious that no specimens of compositions in strict counterpoint have come down to us; but we have quite a number in strict harmony.

What they wrongly called Theory was really the grammar of the period-but-one before. This was taught to few only, and to them on paper, not by ear. However, Rousseau invented a notation which was re-invented by Miss Glover, and a system of ear-music was developed by Curwen. All we know of him is from his 'Commonplaces of Music,' and teachers' books. These alone show that he was the most original and advanced music teacher that has so far existed. Conservatism was against his system, and though every musician used it unconsciously, most of the pupils of promise were sent to be trained by the ordinary finger and paper methods.

We are now in a position to tell of the Renascence of music. The suppression of music by women at that date has been described. The first influence in the other direction was the mechanical piano-player. This mechanism could beat women hollow in the matter of the number of notes played per minute, and it played them accurately. As far as phrasing goes it was a dead-heat in which neither of the runners started. This mechanism thus discouraged the lady pianist. Besides, about this time the woman movement was beginning. A lady pianist found that unless she was exceptionally good she had to work hard for many years, and the most she achieved was a local drawing-room reputation. This was no longer worth while, because a woman could get a world-wide reputation by applying to be called to the Bar, or for a commission in the Army, or by lecturing, or being the first lady engine-driver, or by a thousand and one antics which required no training or ability whatever. It was therefore waste of time to take up the pianoforte, except in the case of women who were really musical.

Another measure that was the result of men generally taking to music was embodied in the general Act for the Suppression of Obstructive Anomalies. This Act did away with the old tables of absurd weights and measures. It swept away all such things as the old spelling in use in 1950, but it went further, and introduced a universal language, Esperanto. In music, which was now of exceptional importance, this Act wiped out the old-fashioned keyboard on which all keys but one were makeshifts, and introduced a simple keyboard which was the same for all keys like the old Janko. Musical notation was simplified. Five lines were used, a line or space for each of the twelve notes of the octave. The first leger lines above and below were C, so that all staves differed by octaves only. Notes were thick lines, duration being shown by length. Instead of writing music like prose, it was divided up into short lines like poetry, so that the reader saw at once the rhyming relations of the melody, the harmony, and the rhythm between the various corresponding elements of the musical stanza. This was the foundation of our modern notation. Unfortunately this Act took no account of human nature and, like its forerunner during the French Revolution, it was ineffective. People went back to their silly weights and measures, their unreasonable spelling, and so on. But it was impossible to go back to the old notation or to the old keyboards. People soon forgot every word of Esperanto, so those who thought it superior to sing in languages they did not understand used it. Esperanto thus became the sole language for opera.

We have shown that at the beginning of the century, in addition to the feminine idea that music was located in the fingers, everything so far discussed was held back by the most unreasoning conservatism; but this does not apply to composition. The general public was curiously conservative certainly, and confined its attention not only to a few composers, but to a very few works of each. But the composers of the day were all trying to strike out new paths with tremendous energy. A good deal of this effort was wasted, as many of them ignored the teachings of musical history, or they would have seen that art, like nature, never proceeds by jumps. There was so far no new chord or progression that was more than a slight modification of what was already familiar to the ear. The attempts made at the beginning of the century to take sudden jumps, either by using progressions which had no apparent musical sense or by dropping all interconnection between the parts of a composition, naturally came to nothing. At the same time, there was a sort of feeling that melody or tune was played out. The curious thing was that the men who were old, and had therefore heard more melodies in their lives, were not those who pretended to be tired of them. A development which had great results was the simultaneous combination of two or more melodies, not on the principle of the Blind Mice, or the old Quodlibet, but more on the lines of an early treatise by the Earl of Corder,* which appeared in the *Musical Times* of that period.

Melody, however, was not really dead. It had lasted in gradually changing form for five or six centuries, and as it was most vigorous towards the end of the 19th century, it naturally did not die suddenly at the beginning of the 20th. It developed; and as people's ears got trained, it became less obvious. Musical people were able to follow changes into more remote, without forgetting the original, keys; and rhythms got much more complicated without defying comprehension. Moreover, the power of producing good melodies was much increased, as soon as melody was taught as part of the education of a musician.

Some composers attracted a great deal of attention by writing all sorts of amazing chords and progressions. It was urged that Beethoven and other geniuses had broken the rules of their day, and therefore the later composers were geniuses too. The difference was that no one felt that Beethoven broke rules to attract attention; while music which had the effect of forcibly calling the notice of the hearer to the cleverness of the composer defeated its artistic end, when it had any. If the musician felt that something queer was written to sound beautiful, he might be led in time to accept it; but if he felt it was in fact to advertise the composer it was fatal in time, though affected composers generally had a sort of cult of admirers who were often merely superior persons.

The main factor in the evolution of our music which has raised English Art to the front rank, was the obsolescence of the pianoforte. We owe the Renascence of Music in England to the millions of women who left it alone; and to the resulting training of the ear instead of the fingers that followed this great change.

Ethyl Rosaniline Ketone, Hist. Doc.

April 1, 2012.

Church and Organ Music.

IMPROVING THE PLAN OF ORGANS: ANOTHER POINT OF VIEW.

By George Dixon.

An interesting paper dealing with the all-important question of the design of the Pedal organ was read at the annual meeting of the Kent section of the I.S.M. by Dr. A. T. Froggatt, and it has been given wider publicity by appearing in the *Musical Times*. He rightly deplores the want of attention given to this important department, especially in smaller instruments. In larger organs, at any rate in the more recent specimens, the defects alluded to are not so obvious. Most of the improvements which have lately been made in tonal design, particularly as regards the Pedal organ, are in a large measure due to the unwearied advocacy of the late Mr. Thomas Casson, who emphasised specially the principles quoted by Dr. Froggatt. These were, to provide a suitable bass for as many manual stops as possible, and also to provide [one or more] solo effects. In addition, the Pedal ought to contain within itself a suitably developed harmonic structure, but this point is not alluded to, probably because it rather concerns larger instruments. The difficulties of furnishing Pedal basses for the Great and unenclosed Choir are not so pressing as in the case of the Swell. While Dr. Froggatt does not regard Casson's schemes for dealing with the latter as entirely satisfactory, he seems to be unable to suggest any improvement. In this connection it is worthy of note that in some recent instruments the provision of Pedal basses within the Swell-box has actually been made.

* A well-known musician of the Victorian and succeeding period.

At Clare College, Cambridge, an organ of only 26 speaking stops, an entirely independent Pedal reed is included in the box and makes a most effective bass to the Swell chorus reeds. At St. Mary Redcliffe, Bristol, Pedal reeds of 32-ft. and 16-ft. pitch, also independent of the manuals, in addition to unenclosed 16-ft. and 8-ft. reeds, are enclosed in the Swell-box. How Mr. Casson's heart would have been gladdened could he have known that his ideas had actually been carried out so extensively! The plan Dr. Froggatt proposes for improving the Pedal, is to abolish the Pedal stops as such altogether, and to extend the compass of as many manual registers as possible an octave lower than at present, the Pedal clavier actuating independently the thirty lowest notes of such extended stops.

The advantages claimed are:

(1) Ease of manipulation;
(2) Homogeneity of musical effect;
(3) Saving of space and expense;
(4) Employment of large manual pipes now usually silent.

In theory and at first sight these appear to be great advantages, but let us consider whether they would really be so in practice, and whether serious disadvantages are not at the same time introduced which would more than counterbalance anything that may be gained. In the first place it may be pointed out that, however well the scheme may fulfil bass-forming requirements, it violates the principle enunciated that the Pedal should supply suitable solo effects. Such a combination for instance as Great to Fifteenth, or Mixture and full Pedal with reed, would be impossible; yet these combinations are indispensable for the proper rendering of many passages in Bach, not to mention the moderns. Since there are to be no separate draw-stops, in order to obtain a reed effect on the Pedal either the Great reed itself must be drawn or the Swell reeds must be coupled to the Great and the box opened. In either case the Pedal will cease to be a solo, as no contrast is obtained between manual and Pedal: and to make matters worse, the running counterpoint on the manuals is also obscured by the use of reeds. If, on the other hand, the Swell be simply coupled to the Pedal in sub-octave pitch, the Pedal bass to the Great will be 'instantly detached,' thus effectually preventing the use of full Pedal. Again, in a two-manual instrument it would not appear to be possible to provide Pedal tone in contrast to each manual where both are simultaneously employed as in playing trio passages. So far as registration generally is concerned, however well the draw-stops are controlled, the finest and most artistic effects can only be obtained by the building up of combinations by hand. The absence of Pedal draw-knobs would prevent such registration in that department, however complete it might be. As a matter of fact no advance whatever has yet been made on Casson's Pedal helps so far as the control of the Pedal stops and couplers is concerned.* These ingenious devices not only accomplish all that Dr. Froggatt appears to demand for bass-forming purposes, but in addition render solo effects instantly available, and allow free hand-registration to be resorted to whenever desired. It is not easy to understand why these helps have not come into more general use. The question of stop manipulation and control is, however, one for the players themselves to settle. So far as homogeneity of musical effect is concerned, the gain under the system advocated by Dr. Froggatt is probably more apparent than real. It is true that a large number of manual stops would have their present basses extended an octave lower, and he himself would continue this throughout the organ. But even if practicable, is it really necessary? The Great bass or open wood (mis-called Diapason), not having a manual counterpart, would be excluded apparently as superfluous from all but very large instruments. Here Dr. Froggatt would seem to follow Mr. Casson, who declared that our ears had become vitiated by such monstrous tone. If that actually be the case, then the present writer, and probably many others, must plead guilty. At the same time it may well be asked, In how many English organs can it be maintained that the weight of Pedal tone is excessive and out of proportion to the manuals? Mr. Casson's pedal schemes closely followed the German plan both in contents and scaling. Of the German Pedal organ it may be truly said, '*C'est magnifique* (on paper), *mais ce n'est pas la guerre.*' If any one doubts this, let him compare the Pedal effect, say, at St. Paul's or Ely Cathedral, with that at Armley or Doncaster, and judge for himself. (The latter, by-the-way, contains twenty-five speaking stops.) Whatever be its limitations, the impressive effect of the English, as compared with the German, Pedal is due to the large-scaled Great bass. This foundation stop is wood, consequently it is in complete contrast to the manual tone, which is largely metal. The various manual departments have each their characteristic quality, and are built up in tonal contrast to each other. Can it then be logically maintained that the Pedal should not also have its own special characteristic tone quality, provided that it fulfils the office of providing suitable basses for the manual stops as far as may be practicable? All efforts should surely be directed, not to displacing this characteristic foundation tone of the English Pedal, but to supplementing it with a variety of lighter registers in the most efficient, and at the same time economical, manner possible. This brings us to the third point—the question of cost. The problem of extending manual 8-ft. stops into pedal stops of 16-ft. pitch is not so simple as it appears at first sight. It is practically impossible to accommodate the large and heavy pipes required on the ordinary slider sound-board, consequently separate wind-chests would have to be provided for them. Again, the pallets or sound-boards and actions of the extended stops would have to be independent of those not extended, otherwise there would be a very evident break in the Pedal tone below middle C, owing to the latter ceasing to sound. Thus the simple sub-octave manual to Pedal coupling-action contemplated would not suffice, and much extra mechanism, not to mention trunking, would be necessary. So far as the actual pipe work itself is concerned, it is a fact that the cost of the lowest twelve pipes of, say, an open Diapason is greater than that of the remaining pipes of the same stop. Even if the difficulties of space, mechanism, and wind supply were non-existent, the cost must *a fortiori* be at least proportionately increased when extensions into 16-ft. and even 32-ft. pitch are contemplated.

The comparison made between 120 pipes of the ordinary Pedal organ giving only four stops, and the same number of pipes giving ten stops, in the way proposed, is somewhat misleading. The plan of borrowing stops in 32-ft., 16-ft. and 8-ft. pitch from each other was freely used by Schulze at Doncaster, and was strongly advocated by no less an authority than the late Dr. E. J. Hopkins, and is now all but universal. Consequently a six-stop Pedal organ on this principle, comprising, say, 32-ft., 16-ft., 16-ft., 8-ft., 8-ft., and 16-ft., would represent but 126 pipes. The extension

* Since this was written, a description has just been published in a musical contemporary, of an invention by Mr. F. H. Bond, F.R.C.O., for Pedal control which has been applied to an organ at Wellingborough. It appears to be a simplification of Mr. Casson's plan. The instrument has ordinary pedal draw-stops, and these can be freely manipulated by hand at any time, but no mention is made of the special provision for Solo effects.—G. D.

of ten manual stops, if the same proportion as to pitch was kept, would be a very much more costly affair; and while such a Pedal would of course contain a greater variety of basses, it would be comparatively ineffective in the louder combinations by reason of its necessarily smaller scale.

Dr. Froggatt apparently anticipated weakness in octave pedalling, but with a properly designed Pedal organ, or even in the case of the above, such gymnastic feats would seldom be required. A far more serious drawback is that a Pedal entry above middle C would be relatively so weak as to be scarcely discernible while playing on the Great organ. This defect is likely to be still further exaggerated owing to the unfortunate tendency in many instances not only to increase the manual 8-ft. tone out of all proportion to the rest of the organ, but also to make the tenor and bass octaves of such stops unduly large. All this of course helps to dwarf the Pedal tone and render it relatively ineffective in its upper register, however impressive it may be in itself.

Lastly it is claimed that many of the large manual pipes now usually silent would be more usefully employed. This of course is to a large extent true, and when considered alone it appears to be the most cogent argument in favour of the scheme. It has however been already pointed out that the Pedal, except in very large organs, would have no foundation of its own.

In discussing the utilisation of valuable pipes at present but little employed, it is somewhat remarkable that no mention is made of an economical and practical way of enriching the Pedal with a variety of soft 16-ft. registers without adding so much as a single pipe. It would almost appear from a sentence in the penultimate paragraph of his article, that Dr. Froggatt has been unduly frightened by the doctrinaire objections against legitimate borrowing, usually brought by the unthinking, and has consequently overlooked this important point. Every well-equipped instrument which makes any pretence at completeness of tonal design, should contain at least one characteristic stop of 16-ft. pitch on each manual. These registers can be usefully borrowed in identical pitch to form the softer Pedal stops without in any way detracting from their utility as manual doubles. A variety of such registers as Sub-bass, Dulciana, Salicional, Violone, Bassoon, Trombone 16-ft., &c., may thus be economically obtained for Pedal use. It is not proposed further to discuss here the question of 'borrowing,' except to point out that its legitimacy is determined by the presence of weightier 16-ft. registers on the Pedal to cover the borrowed stops when they are also drawn as manual doubles. The principle has been widely adopted in some half-dozen of our important cathedral organs which have been rebuilt within the last few years, and it is now to be still more extensively carried out in the well-known organ at Trinity College, Cambridge, at present under re-construction.

The upper work on the Pedal is not so important in smaller organs. It is doubtful whether an 8-ft. metal flue stop is really required in such cases, as its addition is scarcely felt when the Great Diapasons are coupled, and it is practically useless in softer combinations. The large-scaled open wood octave and the soft 8-ft. flute are however more useful and effective, but these will usually be borrowed from their parent 16-ft. registers. In bigger instruments an 8-ft. reed similarly provided, and a somewhat powerful mixture, add much to the effect of the Pedal organ.

Dr. Froggatt deserves very hearty sympathy in his plea for better control and design of the Pedal organ, but the plan he advocates seems to be open to serious objections, more especially as he would apparently dispense with independent stops altogether. His method, like that of borrowing manual doubles, would undoubtedly be useful in certain cases, and is in fact sometimes employed to supplement, but not to displace, what already exists. Such schemes could not, however, satisfactorily take the place of a foundation of stops characteristic of the Pedal itself and independent altogether of the manuals.

Lieut.-Colonel Dixon's article (which appears on p. 238) compels the attention of all interested in the organ and its mechanism. We have often referred in these columns to the subject of organ control, and have always felt that though of great importance, it is quite possible to overburden an organ with mechanical appliances. In early days the instrument was but poorly equipped, and one or more assistants were necessary. Then came composition pedals, pneumatic pistons, electric switches, &c., with the result that the organist of to-day must possess unusual powers of observation and adaptability when confronted with an instrument of any size, if he is to be a successful exponent of its tone-variety. But we venture to think that the limit of the necessary means of control has been reached, and that many devices excellent enough in themselves are, even if at hand, very rarely used. We know of a crescendo Pedal in a large organ which the organist never makes use of, and of another which has been removed altogether! One of the chief objections to these various appliances is that they discourage the management of stops by hand. A step in the right direction was assured by the invention of what are known as *selective* pistons, by which any combination of stops may be arranged temporarily on any piston.

No doubt the cultivation of the art of playing on the organ orchestral and other music not written for the instrument, led to much complication in stop-control, and that in its turn may have influenced some composers. But for really great organ-music, is not the organ becoming over-developed in this respect? And is it not in some danger of losing its characteristic dignity? Constant change is such a feature of the present day, and the average organist is seldom satisfied unless he is altering his stops or couplers. We are convinced that his energies were better employed in attention to phrasing and true organ touch. If the music can be made subservient to the possibilities of the mechanical devices of the instrument, as in extemporising, they may perhaps to some extent justify their existence, but the true artist can generally manage with the control found in the average organ.

Dr. Froggatt and Colonel Dixon have no doubt the highest motive in what they desire, and if any scheme such as they suggest tends to make the organ still more of an artistic instrument than in the hands of some builders it has already become, their recommendations will receive wide support.

Bach's 'St. Matthew' Passion music will be performed with full orchestral accompaniment at St. Paul's Cathedral on April 2, commencing at seven o'clock.

Mr. C. H. Moody gave a lecture before the Yorkshire section of the Incorporated Society of Musicians at Leeds on March 9, his subject being 'English Church Music.' He quoted the criticism of a well-known musician-novelist: 'Your church music is an insult to the angels,' and while admitting that the subjection of organists to the authority of an unenlightened taste that merely 'knows what it likes' has a wide, degrading influence, he advocated the claims of the best English church music to be given a place not inferior to that of any other nation. As regards congregational singing he recommended and suggested the possibility of congregational rehearsal.

On the occasion of his completing twenty-five years' service as organist and choirmaster of Holy Trinity Church, Tulse Hill, Dr. H. Walmsley Little, was recently the recipient of presentations from the congregation and from the clergy and choir.

Tye's six-part Mass 'Euge bone,' of which a new 'performing edition' is being issued by Messrs. Novello & Co., will be sung at Westminster Cathedral on Easter Sunday.

'An evening with Mendelssohn' was held at Greaves Wesleyan Church by the Literary Society on March 6, under the direction of Mr. James Rhodes.

A performance of Cuthbert Nunn's church cantata 'Everyman' was given at St. John's, Leytonstone, on February 22. The soloists were Master Charles Hurdle (Good-deeds), and Messrs. Charles Burnett (Death), Leslie Best (Messenger), and William Cuttle (Everyman).

The annual choir festival at St. Silas's, Waverley Park, was held on February 25. Mendelssohn's 'Hear my Prayer' and Bunnett's 'De Profundis' were sung by the choir. Mr. Charles T. C. Trotman and Master Charles Bailey were the soloists, and Mr. J. Arnold Dunn, the organist and choirmaster, officiated at the organ.

On March 20, at All Saints' Church, Hastings, Gounod's Oratorio 'Mors et Vita' was performed by the members of Dr. Abram's Musical Union, assisted by the choir of the church. Mr. Henry Poole presided at the organ, and Dr. J. Abram conducted.

ORGAN RECITALS.

Mr. T. W. Hanforth, Sheffield Parish Church—Sonata fantasie, *Rheinberger.*

Mr. Purcell J. Mansfield, Belgrave Congregational Church, Torquay—Prelude and Fugue on the name 'Bach,' *Liszt.*

Mr. Handel Hall, Primitive Methodist Church, Kettering—Prelude and Fugue in C, *J. S. Bach.*

Mr. F. Wyatt, St. Helen's Parish Church, Stapleford—Intermezzo in D flat, *Hollins.*

Mr. Albert Orton, Walton Parish Church—Marche nuptiale, *Guilmant.*

Mr. J. B. Ward, Kirn United Free Church—Toccata and Fugue in D minor, *Bach.*

Dr. A. W. Pollitt, St. George's Hall, Liverpool—Impression, 'Harmonies du Soir,' *Karg-Elert.*

Mr. Fred. Gostelow, Luton Parish Church—Choral Prelude in A minor, *César Franck.*

Mr. Frederic Fertel, Bromley Parish Church—Sonatina in A minor, *Karg-Elert.*

Mr. Arthur Firth, Hightown Wesleyan Chapel—Toccata in C major, *J. S. Bach.*

Mr. A. E. Jones, Town Hall, Bolton—Grande Marche Triomphale, F major, *Jules Grison.*

Mr. James Tomlinson, Public Hall, Preston — Pièce 'En forme d'ouverture,' *Smart.*

Mr. Orlando A. Mansfield, Belgrave Congregational Church—Sonata No. 3 in C minor, Op. 56, *Guilmant.*

Mr. J. A. Longfield, St. Andrew's Presbyterian Church—Pastorale 'In Springtime,' *Hollins.*

Mr. W. Lynnwood Farnam, Christ Church Cathedral, Montreal—'Allegro Appassionato' (Sonata, Op. 5), *Basil Harwood.*

Mr. W. L. Biggs, Town Hall, Oxford—Variations from tenth Sonata, *Rheinberger.*

Dr. William Prendergast, Winchester Cathedral—'Requiem Æternam,' *Harwood.*

Mr. F. W. Gerrett, West Hackney Parish Church—Choral Song and Fugue, *S. S. Wesley.*

Mr. Arthur S. James, St. Peter's, Rickmansworth—Postlude, 'The voice of Spring,' *Vincent.*

Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Prelude and Fugue in A, *Bach.*

Mr. Reginald Waddy, Emmanuel Church, Plymouth—Offertorio, *G. Morandi.*

Mr. Albert P. Howe, St. Barnabas', Bexhill—Fantasie-sonata in A flat, *Rheinberger.*

Mr. Herbert Hodge, St. Stephen's, Wallbrook—Choral with variations in E flat, *Henry Smart.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. F. W. Bain, organist of St. John's, Cardiff.

Mr. George W. Banks, organist of Congregational Church, Rotherham.

Mr. G. W. T. Cannon, organist and choirmaster of Parish Church, Heston, Middlesex.

Mr. Charles Gardiner, organist and choirmaster of St. Alban's, Acton Green, W.

Mr. Luther L. Jupp, organist and choirmaster of Paignton Wesleyan Church, Devon.

Mr. H. Whalley, organist and choirmaster of St. George's, Edinburgh.

Miss L. A. Williams, organist of St. Mary's (English) Church, Llanrwst, N. Wales.

ENGLISH SONGS OF ONE HUNDRED YEARS AGO.

ADDRESS BY H. C. COLLES.

At a meeting of the Concert-Goers' Club, held at Novello's Music Room, 160, Wardour Street, Mr. H. C. Colles read a paper on the above topic. Dr. McNaught presided. The illustrations were excellently sung by Miss Lottie Liess and Mr. Owen Colyer. Mr. Colles said :

It is rather a curious commentary upon the musical conditions of this country that you may go regularly to 'Song recitals' given by English singers in London, and yet know next to nothing of the songs which English composers wrote a hundred or only fifty years ago. I do not say that you as individuals do not know them, but that if you do it is not because you are concert-goers.

Go back further, say two hundred years, to the time of Purcell, or three hundred years to the Elizabethans, and you have at least a chance of gleaning a pretty fair list of English songs from modern concert programmes, but you might search them diligently for a year or more and yet not find more than about half-a-dozen things written in the early 19th century which singers of to-day think it worth while to sing in public.

That is not because no songs worth singing were written then by Englishmen, nor because publishers have let them drop out of print, but I fancy it is due to the haste with which our musical appreciation has been developing in recent years. To take a homely simile, we are rather like a joint cooked on a quick fire ; we are done beautifully brown outside, but if someone takes the carving-knife and cuts to the bone, he finds us distinctly raw—to use no uglier expression. Our enthusiasms over the things of the moment are tremendously keen, but they are not built, as regards our own music, upon the enthusiasms of our forefathers, for which we have a lofty and indiscriminate scorn. I hope to show you that, at any rate in the matter of songs, we had at the beginning of the last century a certain tradition which was at least not contemptible. What was the tradition at the beginning of the 19th century in English song?

The typically English songs of the 18th century were a protest against the encroachments of Italian opera and the cosmopolitan oratorio style of Handel. They all defended the English idea of a song as *a good tune expressing the feeling of certain words, rather superficially but still quite clearly, in a way which anyone with a decent voice could sing and anyone with a decent appreciation of music could enjoy.*

It was a distinctly democratic idea. It hated anything 'high-falutin' or elaborate, and laughed at the idea of the singer showing off an exceptional technique, which was the ideal of Italian opera. The Shakespeare songs of Arne, for example, 'Where the bee sucks,' &c., just gave the lilt of the verse, its merriment and vigour, in an unaffected way, and attempted no more.

Boyce, too, when he got out of church and had no dignity to support was as simple a soul as ever lived. He wrote numberless little ditties on all sorts of verses, good, bad and indifferent, but mostly indifferent, which were merely tunes fitted more or less happily to the feeling of the words.

A little later we have Charles Dibdin (b. 1745), whom I always think of as an 18th century Harry Lauder, a man who made his songs 'go down' by the force of his own personality in singing them in his 'Table Entertainments' (instituted at Hutchins's Auction Rooms, King Street, Covent Garden).

But the interesting thing is that in the songs of all these very different men—Arne, a composer of 'high-class' English opera; Boyce, a learned church musician; and Dibdin, whom to-day we should call a 'music-hall artist,'—there is the same quality, a frank appeal to the tastes of ordinary performers and listeners by means of clean and ungarnished melody. I lately came across an illustration of the difference of style between the prevalent foreign music of the time and the native songs, in a rather curious way. I wrote an article for the *Musical Times* (November 1910) on some of Boyce's secular music, in which I quoted a silly little song of his called 'Johnny and Jenny' as an example of Boyce's simple way of setting simple words, and in connection with it I spoke of his 'facility for writing fresh melodies.' Thereupon a correspondent wrote, very courteously, but suggesting that it was not a fresh melody, but a very close parallel to Handel's song from 'Samson,' 'To fleeting pleasures make your court.' When I compared the two, however, I found that they made an ideal instance of the difference of style which I am now insisting upon.

Boyce's tune is exactly conditioned by the words at every point. There is no attempt to make more out of the music than the words naturally suggest. Handel, on the other hand, treats the words as a peg to hang some music upon. They are repeated over and over again to all sorts of musical phrases, none of which have any distinct connection with the particular words to which they are set.

['To fleeting pleasures,' from Handel's 'Samson,' and 'Johnny and Jenny,' by Boyce, were then sung.]

The song-writers of the generation after Boyce, men who were born about the middle of the 18th century, and whose work represented popular song of a hundred years ago (the first decade of the 19th century), accepted this English tradition very frankly. You see it has two main conditions:

1. The setting of the words in an intelligible way.
2. The invention of a *tune*.

Vocal ornament, if used at all, was quite a secondary consideration. The accompaniment can scarcely be called a consideration at all. It is easily seen why this was so, if one remembers the conditions of performance.

Songs were written chiefly to be sung at 'public gardens'—Vauxhall, Sadler's Wells, Marylebone. These places of entertainment took the place of our music-halls, exhibitions such as Earl's Court and the White City, Ballad Concerts, and even more serious concerts and opera-houses.

These songs had to hold the attention of a large number of people in a public place, who, if they did not care for the songs would find something they liked better in the dancers, the plays, or the fireworks.

It is to the credit of the composers and of their audiences that the best way to attract and please was to give good, clean and wholesome melody with no nonsense about it. There was a genuine taste for such melody, and that taste was genuinely supplied. The songs were certainly not subtle; intricate effects of vocal or instrumental expression would have been lost in such surroundings, but on the other hand they were free of mere tricks and catch phrases or trumpery vulgarity. You are to hear to-night some of the work of William Shield (1748-1829) and James Hook (1746-1827). Here are two men coming from very different parts of the country, brought up in very different conditions, gravitating to London, taking service in these remarkable institutions for public entertainment and producing very similar work—a sign that their songs were conditioned more by their public and their time than by their own natural taste or proclivities.

Shield had musical antecedents, that is to say his father was a singing-teacher by profession in Sunderland, but the fact does not seem to have determined his choice of profession, for his father, with an insight with which many teachers of singing are likely to sympathise, did not wish his son to follow in his steps. He apprenticed him to the solid and remunerative business of boat-building. As in the case of many greater musicians who have been pitchforked into worthy but inappropriate trades, Shield's music got the better of his father's prudence, and eventually he came to London to try his fortune as a musician.

Hook, on the other hand, was the son of a dissenting minister at Norwich, so that there seems still less incentive to the life he chose, unless there was something of the spirit of contradiction in his choice. Shield first earned his living as a viola-player, and then made a reputation for himself as composer to Covent Garden Theatre and Vauxhall Gardens. Hook got a post as organist and composer at Marylebone Gardens (which stood where Beaumont Street and Devonshire Street now are), and when these famous gardens were closed (1776) he transferred his energies to Vauxhall.

In a secondary sense their songs were composed for the private performance of amateurs. It was usual to publish books of songs 'Sung at Vauxhall' (or elsewhere), so that those institutions served as advertisement agents for publishers just as modern Ballad Concerts do, and the fact of course was instrumental in helping to keep the songs simple.

As regards subject the songs may be grouped under four heads; Love Songs, Patriotic Songs, Descriptive Songs (such as Shield's 'The Wolf,' or Hook's 'Blackbird') and Hunting or Sporting Songs.

The Love-Songs reproduced the imagery of the quasi-classical *pastoral*. Strephon, Damon, Delia and Chloe were the stock lay-figures of every lyric maker, and the sighs and sorrows of the male section and the kindness or unkindness of the female one were juggled with in what I may call an infinitely monotonous variety.

'The Thorn,' by Shield, is a pure example of the first type of love melody, a strophic song in which the same tune is repeated to its second verse.

Hook's 'Hush every breeze' is another example of the same kind of subject, but musically it is more developed, since it is written in a Rondo form.

Shield is the more direct, blunt, and sturdy personality, Hook the more graceful and winning.

['The Thorn' and 'Hush every breeze' were then sung.]

In looking through an old book of Shield's songs for the purposes of this lecture, I was getting rather tired of the perpetual easy and diatonic melody, when my eye fell upon a page liberally sprinkled with accidentals. It was a Canzonet called 'Relenting Delia,' the words of which are:

Now let the swelling music rise
And vibrate on the gale;
Let enharmonicks reach the skies,
And happy moments hail.
Let sweet Euterpe not disdain
Her silver harp to bring;
And let her modulated strain
To rapture tune each string.

Evidently the word 'enharmonicks' caught Shield's fancy, and led him into his little escapade in chromaticism. But although the escapade seems mild enough, he felt bound to apologise for it, and did so in two notes, one at the head and one at the foot of his score. First he says:

'It is not usual to introduce enharmonick transitions in the modulation of a short air, but the words of this could not well be expressed otherwise, and the practice of it may amuse youthful curiosity.'

And below he adds:

'The skilful harmonist might add many notes to the accompaniment, but if they were printed, the number of accidentals would be troublesome to read and difficult to play by those for whom the composition is intended.'

I may add that as the written accompaniment consisted of a bare bass, I have added a good many notes to it, but whether in the manner of a 'skilful harmonist' or otherwise is for you to judge. At any rate, I hope you have sufficient youthful curiosity to be amused by it.

[The song 'Relenting Delia' was then sung.]

I also want you to hear one song by Hook, of the descriptive kind, which illustrates a very pretty poetic idea with which we can sympathise at the moment. It is the cry of primroses in the streets, bringing the feeling of Spring into London. Please notice how daintily the tune fits the poetic idea, and the charm with which it glides into a change of time (2-4 to 6-4), and makes the traditional flower-call into a refrain.

[Hook's Primrose song (written 1800) was then sung.]

Patriotic Songs have a greater interest because they were a more direct expression of the spirit of the time. Practically all of them took the form of extolling England's

unrivalled greatness, her supremacy by land and sea, in fact the 'Rule, Britannia' spirit. They performed the kind offices now undertaken by the Jingo Press of keeping up everyone's spirits, no matter how appearances might be against them.

In the last decade of the 18th century, England gradually became more and more isolated. From being one member of a confederacy against the new French Republic, she became alone against practically a confederacy of Europe. She was standing entirely upon the defensive, beaten back to the defence of her own coast-line, yet we never find a suggestion of failure in the songs of the time, and a tone which would otherwise be merely blatant and vulgar has a touch of heroism when we remember that it is the outcome of a real spirit of unswerving stedfastness which was ultimately justified in Trafalgar and Waterloo.

This fact (the reality of spirit and its ultimate justification) ought to make you listen with sympathy to the next song, Shield's 'Old England's a Lion.'

Musically it is quite worthy of the spirit it represents. It is not, like Braham's 'Death of Nelson,' a washy tune clinging for its existence to the sentiment of the words. It has muscle and sinew, energy and action in itself, and if our patriotic music had never dropped any lower than this we should have a clean record to show.

['Old England's a Lion' was then sung.]

While discussing the song-writers of this generation there is one man, not an Englishman, who must be named, because he wrote a number of English songs for English people and also because I want to compare some of his songs with those of the native writers. He needs no introduction to you. Joseph Haydn consciously adopted something of the English style in setting English words as songs, just as he adopted something of the style of Handel (so suited to English taste) in writing his oratorios, 'The Creation' and 'The Seasons.'

But there is a greater subtlety of expression in his melodies, a more finished art in his accompaniments, than his English contemporaries could achieve or wanted to achieve. He appeals to a more refined public, not the public of Vauxhall who delighted in tight-rope dancers and fireworks as well as in music and drama, but people of greater sensibility, to use Jane Austen's characteristic phrase. Indeed, 'My mother bids me bind my hair' is a song which one can imagine Marianne Dashwood lingering over at her pianoforte when she was suffering all the exquisite sensations of Willoughby's departure. It has all the tenderness and romance compatible with delicacy and elegance.

That song we are not going to give you. I take it that it is too well-known by you all to require more than a passing reference. But instead you are to hear two other songs by Haydn, 'O tuneful voice,' which gives as good an instance of romantic sensibility, and 'High on the giddy, bending mast,' which is simply an attempt to reproduce the prevalent patriotism which Shield and, before him, Dibdin had given voice to.

When Haydn visited England in 1791, Shield said that he learned more from being in his company during a four days' trip to the country than he had learned during four years of the rest of his life. One may well believe it when one compares the style of 'O tuneful voice' with that of Shield's 'Relenting Delia.'

Shield's enharmonic modulations, which he wrote with a mixture of pride and shame, are comparatively stiff when all is done. He is so obviously conscious of them, and writing them, as he said, for 'the amusement of youthful curiosity.' Haydn's modulations are thoroughly a part of his expression, and as with the harmony, so the melody has a freedom of rhythm which is quite beyond that of Shield or Hook.

['O tuneful voice' was then sung.]

In the other song Haydn is going out of his own field in extolling British patriotism. We may naturally feel some distrust of patriotic songs written for us by foreigners; but I think it is not altogether British prejudice which makes one prefer the sturdy melodies of this kind by Dibdin and Shield. Haydn's song is very cleverly done: he keeps the rhythm everywhere alive and makes the declamation forcible. But it is too fluent; there is a touch of the manufacturer about it, and there is nothing more contemptible than manufactured patriotism.

['High on the giddy, bending mast' was then sung.]

Early in the 19th century the public gardens of Vauxhall, Ranelagh, &c., decayed. Vauxhall, indeed, lingered for a time, but became less and less a part of normal national life. Of the generation after Shield and Hook, the English song-writer of the greatest consequence was Henry Rowley Bishop, 1786-1855. His career was primarily an operatic one, and the operatic influence, combined with the fact that his musical impulse was of a slender kind, gave an artificiality to his work which places it on a much lower level than that of the men whom we have been considering. Many of his songs are known to you: 'Bid me discourse' and 'Should he upbraid' are typical. One finds a melody which starts fairly well, and which soon comes to a point when the composer's inspiration is exhausted, and where he tries to cover the fact by the use of rather foolish coloratura. English composers since Purcell have never been able to manage coloratura well, it is not a part of their nature, and almost invariably it has the effect of something stuck on to their original idea, instead of being a part of it.

I am not going to linger over the innumerable songs of Balfe (1808-1888), because I do not wish to waste your time over merely amiable commonplaces. Instead, I want to point out one or two distinct lines which the development of English song followed. Perhaps the most curious of these is found in the songs of Henry Russell (1812-1900). It should be said that all his songs belong definitely to the first half of the 19th century, since he retired from public life in 1865. He, like Dibdin of the century before, wrote his songs chiefly for his own singing, and gave public entertainments in which they formed a principal part. Even more than Dibdin, he must have relied upon his personality for the success of his songs.

There are some, like 'Woodman, spare that tree,' which are just about on the lukewarm level of Balfe's 'Arrow and the song'; there are others, like 'The mother's Bible,' which appeal to that extraordinary capacity for revelling in an unreal sentiment which is always present among audiences. A verse of 'The mother's Bible' (there are four of them, all set to the same tune) deserves to be quoted:

'This book is all that's left me now,
Tears will unbidden start,
With faltering lip and throbbing brow
I press it to my heart.
For many generations past
Here is our family tree,
My mother's hands this Bible claspt,
She dying gave to me.'

There was a curious mixture of good and bad songs in some of the collections that were popular. 'Adelaida' probably gained admittance merely as a sentimental song on the same terms as 'The mother's Bible,' and 'Der Erlkonig' appealed to a dramatic instinct which was equally aroused by such lurid effusions as 'The gambler's wife,' another song by Henry Russell. My attention was first drawn to these songs by an article in Grove's 'Dictionary,' which spoke of Russell as 'unsurpassed in this type of song.'

'The gambler's wife' is the story of an unhappy lady who describes her sorrows in three verses. At the end of each verse the clock strikes the hour. She and her child die at the end of the third verse, and in the fourth:

The gambler came at last,
But all was o'er.
Dread silence reigned around,
The clock struck four.

Every detail has its musical description in the accompaniment; she thinks she hears his step and the rattle of the dice-box (though why a gambler should wander about rattling a dice-box is not explained!); the sign-board creaks, and a figure taken from Beethoven's fifth Symphony does the creaking; the winds moan to chromatic scales, and the lattice flaps to agitated chords.

[The song was then sung.]

The fact that English song-writers had got more and more out of touch with contemporary poetry had cut them off from any fresh sources of inspiration. Comparing England and Germany, there seems at first sight to be very little reason why Englishmen should not have transmuted their poetry

into song with the same eagerness, if not with the same genius, with which German musicians, and foremost among them Schubert, fell upon the poetry of Goethe, Schiller, Uhland, and later of Heine. There was in England a remarkable poetic outpouring. The lyrics of Burns remained more or less untouched by the musicians; there was the group of poets with Wordsworth at its head, of whom Matthew Arnold said that almost all his best work is packed into the decade between 1798 and 1808; there were Byron, Keats, and Shelley. S. S. Wesley wrote a number of songs, but was too indolent to try to impress himself upon the public as a song-writer. Church music and fishing occupied his more serious hours; the songs are merely the offshoots of his idle ones. Two of them you are to hear. A gentle evening song, 'Silently, silently,' has a beautiful melody; and in the pianoforte introduction there is a phrase which perhaps is a conscious reminiscence of 'Lead me, Lord' from one of Wesley's best-known anthems.

['Silently, silently' was then sung.]

The other song is a setting of Byron's paraphrase of the Psalm 'By the waters of Babylon,' and perhaps in the fact that Wesley gravitated to words by Shelley and Byron in more than one instance, we find his recognition of the fact that song-writing should spring from the poetic feeling of the time, and the somewhat laconic attempt to act upon it. This song is remarkable for Wesley's favourite use of striking and chromatic harmonies, which are appropriately used, and the genuineness of its feeling is beyond doubt.

There is one man who forms an interesting link with the older English tradition, and whose style shows genuine signs of developing in accordance with modern requirements into the form of song in which singer and accompanist are colleagues, rather than master and servant. Edward James Loder (1810-1865) had the genuine spirit of the song-writer, and if all his work is not on a very high level, we may put that down partly to the fact that fairly early in his career he made a considerable success, and then entered into an agreement with a publishing firm to supply a new song or other composition every week, which he did for some time. A good many have the taint of the shop upon them; such once favourite things as 'The Outlaw' and 'The Diver' are on their way towards 'The gambler's wife'; but so far as I know he never reached that goal, and Henry Russell therefore remains 'unsurpassed.' There are a great many of his songs which maintain the standard of pure melody of Hook and Shield, and are quite spontaneous, if not particularly lofty. An excellent case in point is 'There 's a light in her sparkling eye.' You are to hear the best song he ever wrote, a song which is so extraordinarily artistic in its treatment of the pianoforte part, that one could not be surprised if it were proved to have been written by a much greater master. It is, curiously enough, a translation of one of the songs from the 'Müllerlieder,' but it is so good that I feel sure that it was written without a knowledge of Schubert's setting. It is called 'I heard a brooklet gushing, the 'Wohin' of the 'Müllerlieder.' The freedom of the pianoforte writing, the excellent point with which the idea of the brook is always kept before the hearer in the pianoforte part, the fluency of the melody, and the grace and finish of the whole are what make it so remarkable. For purposes of comparison you shall hear Schubert's 'Wohin' first, and Loder's 'Brooklet' afterwards. It is pleasant to end with a masterpiece.

[Both songs were then sung.]

Mr. Lewis, in moving a vote of thanks to Mr. Colles, made an interesting speech.

Reviews.

The Romance of the Fiddle. By E. van der Straeten.

[Rebman, Limited.]

Mr. van der Straeten, in his latest work, has done valuable service by collecting into one interesting volume information on his subject which before was almost hopelessly scattered among books, journals and diaries of the periods with which he deals.

The instruments themselves of the violin family, and their evolution from the crwth and viol, under the hands of Duiffoprugcar and Gasparo da Salo, are concisely dealt with; the general development of instrumental music from vocal compositions, such as the early madrigals, which were described as 'Apt for Viols and Voices,' is followed; instruction books from the earliest known, that by Gasparo Zanetti, published at Milan in 1645, to the 'tutors' of the early 19th century are dealt with; and from them, as well as from the instrumental music of successive periods, the gradual growth of violin technique is traced; and, above all, a vivid picture is drawn of musical life in England from the time of Charles II. (before the Restoration there was no such thing as a public concert in London) to about the end of the Georgian era.

Mr. van der Straeten is thoroughly at home in his subject, and the old composers and violinists of whom he writes are evidently among his dearest friends. Yet we miss one name we had hoped to find; surely one of the greatest strides ever made in the progress of technique is that from Corelli's Sonatas, Op. V., to Bach's Sonatas for violin without accompaniment.

It has been impossible before to get as comprehensive a view as is now offered us of the very interesting late Jacobean period, when Thomas Britton, the small-coal man, gave concerts in a loft, at which the performers were the best musicians of the time and the audience included people of the highest rank; when a man who wanted music must go to a tavern and pay his sixpence to hear it, for no concert room had yet been built. The following generation, being better catered for in such matters, seems to have looked down on the methods of its predecessors, for Hawkins in his account of John Humphries, a worthy English composer of String concertos (whom, by the way, our Author does not mention), speaks contemptuously of those who 'were used to recreate themselves with music at ale-house clubs, and places of vulgar resort,' and adds a foot-note beginning, 'To such readers as are interested in the knowledge of *low manners* it may be some gratification to mention that there were concerts of this kind at the following places.'

Mr. van der Straeten intersperses his remarks with many direct quotations, one of which, from 'The Court of King James,' is so innocent that it must be given here. After a description of the imitation which a clever servant of Sir Thomas Monson could give of the sound of the tabor and pipe, there follows, 'to this musick, would Mrs. Turner, the young ladies, and some of the gig, dance ever after supper; and the old lady, who loved that musick as well as her daughters, would sit and laugh. She could scarce sit for laughing.'

The illustrations, which are excellent, include portraits of the younger Banister, Britton, Playford, Mace, Geminiani, Leopold Mozart, and many others, as well as facsimiles of interesting title-pages and specimens of early instrumental parts printed 'consort-way.' The get-up of the book deserves a word of praise: the volume would adorn any library.

Pavane, for the Organ. By Bernard Johnson.
Festal March, for the Organ. By A. Storr.

[Novello & Co., Ltd.]

If originality cannot be claimed for Mr. Johnson's 'Pavane,' it has yet some points of interest, and should prove popular with a concert-hall audience. It will also tax to some extent the ability of the player in giving a clear interpretation of the combined and contrasted themes.

The outstanding feature of the 'Festal March' seems to be unusual simplicity. The themes can hardly be considered either strong or interesting, while nothing by way of development is attempted. The piece, however, may be played on a small organ by anyone having a moderate command of the instrument, and for these reasons may be of use on occasion.

The Universal Music and Dramatic Directory. English edition of the 'Annuaire des Artistes.' Edited by H. Bonnaire.

[20, High Holborn, W.C.]

The above comprehensive title is no vain and idle boast. It might be called the musical directory of the world, with special reference to France and England. The volume supplies 5 lbs. 4 ozs. of detailed information which, one would think, it must be a life-work to keep up to date.

Magnificat and Nunc dimittis. Set to music in the key of G. By H. A. Chambers.

[Novello & Co., Ltd.]

This is a well-written service, within the powers of any average church choir. Mr. Chambers has followed lines familiar enough, but has expressed himself clearly both in the vocal treatment and the harmonic scheme. The organ accompaniment follows the voice parts, except where unison passages occur, while relief is given by short organ phrases. The last verse of the Magnificat would no doubt sound well as a quartet.

BOOKS RECEIVED.

Johannes Brahms. Handbook to the vocal works. By Edwin Evans, senior. The first volume (of three) of an historical, descriptive and analytical account of the entire works of Brahms. Pp. 599. Price 10*s.* (London: William Reeves.)

Rivista Musicale Italiana. First (quarterly) number, 1912. Pp. 238. (Turin: Fratelli Bocca.)

Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I wish I could agree with Dr. Grattan Flood and Mr. Froggatt that the instrument depicted on the Ullard Cross represents 'a harp without a fore-pillar,' for, as being unique in Britain, it would be of far greater interest to musical antiquaries. But I cannot make it out to be so, because, when standing beneath the Cross and looking up at the ancient sculpture, the swell of the front support or pillar is quite evident, even more so than in the direct photograph; that is why it appears so distinctly in a rubbing. I admit that it is not so robust a feature as the upper curve or head, and in the actual instrument that would not be necessary; for the head carried the tuning pins and required depth and solidity, but the front support needed only sufficient stiffness to keep the upper and lower ends of the instrument from drawing together under the straight tension of the strings, which was also relieved by the soundboard, which partially covered the back. (See Brit. Mus. MSS. Vit. F. xi.)

My remarks must have been misunderstood if it was thought that I admitted that the earliest Irish 'harps' wanted the fore pillar, for I have no reason at all to believe it; nor can I allow that 'names matter little,' when the wrong application of names causes more worry and trouble to the conscientious investigator than anything else.

Let my correspondents compare the accompanying photograph—one of the excellent series I obtained at Ullard—with the engraving in Bunting's book: they will observe that the short vertical piece, shown by him at the bottom of the instrument to the right, is undoubtedly continued upward to the wedged-shaped incision in the head above, which in the Brit. Mus. MS. (already referred to) is represented as a dragon's open mouth. This line, from its position, cannot be a string, but is either a front support or the outer side of a soundboard covering the whole back of the instrument, of which the somewhat mutilated carving on the Ballyogan Cross at Duiske Abbey seems to afford an example.

To put a practical question, which I am sure my hospitable friend, Mr. Patrick O'Leary (whom I discovered *after* my researches at Ullard), will appreciate, How were these C or E shaped instruments playable without some support between the upper and lower parts of the frame?

Sir Samuel Ferguson had his doubts, and, in a letter to Dr. Petrie, thus expressed them: 'If it be a harp he plays, how could the strings be fastened as they would seem to be on such a frame?' And with this I entirely agree. For though the ancient Assyrian and Egyptian harps were without the front pillar, like the present Soung of Burmah and the Nanga of N. Africa, they either still retained the shape of the hunting bow from which they were derived, or assumed the form of an acute angle, being composed of a stiff rod inserted firmly into a hollow sound-box, between which the strings were stretched so far as the resistance of the frame permitted. With camel-gut or horse-hair strings a certain amount of tension is possible, though even then the unsupported ends have a tendency to draw together; but with metal strings (which the Irish used) any effective tension on such a frame is impracticable. In my attempt to explain the true character of these ancient carvings therefore, I am only desirous of showing that the Keltic sculptors did not portray *impossible* instruments, but correct representations of their historic Crots.

As for the example on the Durrow Cross, Dr. Grattan Flood, in his 'Story of the Harp,' calls it 'a six-stringed cruit with a bridge and a bow': here I think he is right (except for the bow). But when he asserts—as he now does—that it is a triangular harp like that at Nigg in Scotland, I cannot believe him. Those interested can see fine illustrations of the Durrow and other crosses in Miss Margaret Stokes's 'High Crosses of Durrow and Castledermot,' all showing a front support to the instrument.

The allusion to the harp in the famous 10th century MS. of Caedmon's Paraphrase (Bodleian Library, Oxford) is unfortunate, for the MS. is recognised *English* work. It was written and illuminated three hundred years after Caedmon's

day; and we are expressly told by his contemporary, Bede, that Caedmon did not play the harp—of course not, good Kelt that he was. In conclusion, may I remind my correspondents that my lecture and paper were on the origin of the Clarsech, and any differences of opinion we may have as to the construction of these *quadrangular* Crots cannot affect my main conclusion—that the *triangular* Irish harp, which we know as the Clarsech, owes its origin to the Northern or Scandinavian instrument, Gerbert's 'Cythara Anglica.'

Thanking you, Sir, for your courtesy in allowing me so full a reply.—Yours faithfully, Francis W. Galpin.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. Corder's letter in your March issue deserves an answer from me, if only on account of its extremely courteous manner of controversy. I say 'if only' because, when one man states a firm conviction clearly and a second man denies it *in toto*, there is generally little profit in prolonging the mutual contradictions. But Mr. Corder gives chapter and

verse for his beliefs, and gives them with such absence of irritation that I believe he may be interested in knowing why his premises are not universally accepted. Mr. Corder's case is—I hope I put it fairly—(1) that everything which we learn (until originality appears at the age of forty) is learnt from some one else; (2) that we begin to make for progress at the point where the last progressive left off; and (3) that originality manifests itself so late in life (with Beethoven and Wagner at forty, with Verdi at sixty) that the previous years are best spent in assimilating and modelling on the best work of the great men. These three propositions are, I think, just nductions from Mr. Corder's argument.

Now with the backbone of this argument I do, of course, agree. It is simply the doctrine of evolution—that progress is continuous, from an inferior to a superior condition. I desire such progress as strongly as anyone. But I conceive it is being retarded in England because of the tendencies of the two teachers who get the pick of the talented pupils. The one tends to make pupils write like Beethoven and Brahms, till, as I maintain, their individuality is strangled; the other to make pupils so extraordinarily skilful in technique that they can write exactly like anyone whose name you may take out of a hat.

Mr. Corder chooses a literary parallel and asks if I did not learn to say 'da-da' from my mother. Certainly, and from ner also I learnt my notes. We must all learn the axioms and conditions of any subject from another person, and that point is not in the issue. The question is, What is the best method of fostering my originality if I decide to aim at creative work? Would Mr. Corder approve of a young man who showed real promise as a creator in literature being set the task of writing passages of English in the style of Milton, Shakespeare, Ruskin, Carlyle, Walter Pater, and Stevenson—still less in that of one only of them? Assuming as a miracle that he says 'yes,' and prefers the one exclusive model, then what writer will he nominate? Is it to be an old writer, or the biggest discoverable recent one, or one somewhere between the two? Surely what a man has to say is so indissolubly linked with his manner of saying it, that if we had taken Ruskin and Walter Pater and forced them to do exercises in the manner of Macaulay (or anyone else) till the age of forty, then we should almost certainly have lacked in English literature the priceless aroma of two beautiful styles. Yet countless composition students of to-day are glutted with Beethoven in season and out of season, and Sir Charles Stanford declares 'it is the only way to get at the root of the matter.' Beethoven, Sir, may be as great as ten Shakespeares; but neither the one nor the other is the last word in his art, and the man who is going to take us nearer heaven in music or literature has not got to begin where these two giants left off.

The root of my complaint against this school of teaching, then, is that it destroys the laws of evolution by ignoring continuity; and I claim that the same charge holds against the 'technique' school. You may analyse the work of Strauss, Ravel, Debussy and even (if you can) of that arch-humorist Schönberg; and with a master who is a genius you may learn (as Mr. Corder's pupils learn) to write like any one of them. But the essence of evolution is grafting, and I have heard no English composition of this school, though some of its representatives must be nearly forty, which shows any clear sign of having enlarged the mainland by the acquisition and absorption of new territory. But perhaps they are waiting until they are sixty?—Yours faithfully,

Your Reviewer.

PRESENTATION TO MR. ALBERT VISETTI.

On March 19, Mr. Albert Visetti, the well-known professor of singing, was presented with a bronze bust of himself executed by Mr. Leonard Merryfield. The presentation, which took place at the Royal College of Music, was made on behalf of numerous past and present pupils, to whom the distinguished professor had endeared himself. The address in the album accompanying the bust was signed by Madame Kirkby Lunn, Miss Phyllis Lett, Miss Agnes Nicholls, and many other well-known singers. Sir Hubert Parry made the presentation on behalf of the subscribers.

Obituary.

ALBERT LISTER PEACE,

Born January 26, 1844, died March 14, 1912.

We much regret to have to record the death of the eminent organist, Dr. Albert Lister Peace, which took place at his residence, 'Dalmore,' Merrilocks Road, Blundellsands, Liverpool, on March 14. He had been ill for ten days, and the end was sudden. His last recital was given at St. George's Hall, Liverpool, on March 2.

Dr. Peace was born at Huddersfield, on January 26, 1844. When he was in his ninth year he became organist of the Parish Church of Holmfirth. Later he served in this capacity at Springfield Chapel, Dewsbury; St. Thomas's Church, Huddersfield; Brunswick Street Chapel, Huddersfield; Providence Place Chapel, Cleckheaton. In 1865 he removed to Glasgow, and became organist of Trinity Congregational Church, Glasgow, and in 1870 he became organist to the University. In 1878 he was elected to Glasgow Cathedral. He took his Mus. Bac. degree at Oxford in 1870, and the Mus. Doc. degree in 1875. In 1897 he succeeded the late Mr. W. T. Best as city organist to Liverpool, a post that involved regular recitals on the fine

organ of St. George's Hall. His great executive powers led to extensive demands for his services all over the Kingdom, and he now became one of the most famous solo players of his day. Although he was chiefly celebrated as an executant, he made some worthy contributions to organ literature. Amongst his compositions for the instrument there are three sonatas, two concert fantasies, and some service music, and many organ arrangements. A book of organ recital programme notes reveal his capacity as an analyst and critic.

We regret also to have to report the following deaths:

Mr. John Large, on March 14, at Tottenham, in his seventieth year. He was once the possessor of a pure, counter-tenor voice said to have been without a rival in the country. He was a lay-vicar at Westminster Abbey from 1875 to 1878, afterwards returning and retaining his connection until a few years ago.

Miss Kate Wynne (Mrs. Henry Matthison), of New Westminster, British Columbia, a favourite contralto vocalist in Liverpool and Wales a generation ago, on March 9. She was a sister of Madame Edith Wynne, the well-known singer, and of Mr. Llewellyn Wynne, secretary of the Liverpool Welsh Choral Union.

Mr. Max Blume, the well-known teacher of the pianoforte, at Harrogate, on January 27. He was born in 1849, received his chief musical education at Leipsic, and after serving in the army during the Franco-Prussian War, came to Harrogate in 1872.

Mr. John William Parker, of Hessle House, Ewell, Surrey, on February 5, at the age of seventy-eight. He was a pupil and life-long friend of the late Dr. E. J. Hopkins. From 1876 to 1883, Mr. Parker was organist of Ewell Parish Church, and formerly was at Gray's Inn Chapel.

Mr. John Maude Crament, Mus. Bac. Oxon., on March 4, aged sixty-six. He was organist and choirmaster of St. Paul's, Vicarage-gate, Kensington, had conducted several Societies, and was an assiduous composer.

SIR ALEXANDER MACKENZIE ON LISZT.

The second and third of the lectures given by Sir Alexander Mackenzie, at the Royal Institution, which took place on February 10 and 17, were on the subject of Liszt. By his long personal acquaintance and friendship with Liszt, Sir Alexander was well qualified to describe his life and life-work with sympathy and insight, and to throw many illuminating sidelights upon his character. From the quantity of interesting matter with which the lecturer compelled his hearers' attention from start to finish it is difficult to devise a summary or to pick a selection. The familiar biography was outlined by comment rather than by statement.

In treating of Liszt's boyhood the lecturer produced a curiosity in the shape of the first edition, published in 1823, of the set of Variations which Diabelli induced a number of well-known men to write upon a waltz of his own composition. Variation No. 9 was by Liszt, then a boy of eleven. Beethoven, Hummel, Czerny, and Moscheles made contributions, that of Beethoven being afterwards expanded into the famous 'thirty-three.'

The frequent visits to London made by Liszt during adolescence, and his growing distaste for the life of a virtuoso, introduced the period when the fierce opposition which has raged round the name of Liszt, until recently, began to manifest itself in both England and Germany. By this time (1840) Liszt had opened up a new era in pianoforte playing, by the publication of his transcription of Paganini's Capricii for violin in the first instance, transcriptions of Beethoven and Berlioz Symphonies and Schubert songs, the 'Années de Pélerinage,' 'Grandes études,' and other original works. 'I am of opinion,' the lecturer said, 'that these operatic and other fantasies, with their amazing invention of passage-work, their ingenious dovetailing of themes, and their inexhaustible fancy, are efforts of genius, although many of them have gone out of vogue along with their subjects. Most of them owe their existence to the fact that it was his amiable habit of offering them as musical homage to the prominent composers of the countries he happened to be in. Some were written with the deliberate intention of popularising the music of comparatively unknown composers.' Sir Alexander then proceeded to deal with the songs that belong to this period. Before turning to Liszt's life at Weimar after his permanent abandonment of the concert-platform, the lecturer pointed out the usefulness to art of his virtuoso career: 'Before opening a new volume . . . . . let us remember that he had been carrying the fame of the greatest dead and living composers of his time into every country. The reputation of some of them was purely local—Berlioz and Chopin in Paris, Schumann in Leipsic, not to speak of Beethoven (the spread of whose fame was his special care), Schubert and Weber. Liszt was the only one who persistently brought the names of his contemporaries before the public during his meteoric flights. This was done without a break for twenty years.'

Coming to the Weimar period, the lecturer was naturally brought to the consideration of Liszt's discovery and advocacy of Wagner's works, 'in which he had practically the whole world against him.' A number of historical incidents and extracts from correspondence exemplified Liszt's generosity and patience in these relations, and his extraordinary forbearance under the obloquy which his sacrifices to Wagner brought upon him. One of his letters to Wagner has an additional interest with regard to his own compositions: 'I have had to hear and read so much about them that I have no opinion on the subject, and continue to work only from persistent inner conviction and without any claims to recognition or approval. Several of my intimate friends, for example Joachim, and formerly Schumann and others, have shown themselves strange, doubtful and unfavourable towards my musical creations. I owe them no grudge on that account, and cannot retaliate because I take a sincere and comprehensive interest in their work.'

'Liszt came to Weimar,' said Sir Alexander, 'with a couple of personal projects in his mind. One was the completion of a Symphony inspired by Dante. The other was the development of a new art-form, the Symphonic-poem, for the first example of which he had already chosen his subject from Victor Hugo. Sneers at the idea of his wanting to compose at all, and doubts as to his ability either to score for or to conduct an orchestra, were freely distributed. That he could do these things supremely well was very soon proved.' . . . . 'As each of the twelve Symphonic-poems appeared, hostile criticism was liberally poured upon it. But while he strongly resented any depreciation of Wagner's compositions, he took all that was levelled against his own almost as a matter of course. . . . . Briefly, the situation became more and more strained and disagreeable. His influence at the small Court gradually waned, and the turbulent Weimar period closed amid the perfect charivari of cat-calls and abuse which attended the production of the opera of his friend and pupil, Peter Cornelius, "The Barber of Bagdad."'

The lecturer here entered into an interesting review of the great secular works written by Liszt during his Weimar period, and the sacred works that followed upon his retirement and entry into the Church.

He then described the complete change that had come over the situation during the seven years of retirement. 'Wagner had conquered; his own progressive tendencies in every direction were at last accepted, and above all his inspiring presence was greatly missed. "Everything awaits you here," wrote the Duke from Weimar: a little house was prepared for him, and there he lived for a certain number of months each year, surrounded by eager pupils and friends. The last chapter, as he called it, was devoted to tuition, the encouragement of his youngsters, looking over their manuscripts, assisting them by advice and solid help to positions in life. "If I do anything for myself," he once said to me, "it is in the very early morning," and as a matter of fact he was at his desk at four o'clock in the morning in summer-time. . . . During these years he lived a life of utmost simplicity. Probably his entire income could hardly have represented more than £400 per annum! Yet when he travelled with his pupils their expenses were invariably paid by himself!'

Sir Alexander then devoted a section of his lecture to the persistent and devoted efforts on behalf of Liszt's works made in England by his friend and pupil, Walter Bache: 'the one doughty champion here, who carried on the fight, against overpowering odds, fearlessly and with unquenchable ardour.' For exhibition at both lectures, many interesting portraits, relics, and manuscripts were generously lent by his sister, Miss Margaret Bache.

Although every aspect of Liszt's career and works was dealt with in an individual and arresting manner, the most notable portion of the lectures arose out of Sir Alexander Mackenzie's personal contact with the master. Speaking of the time when the Weimar period was drawing to a close, and referring to his boyhood spent in Sondershausen (Schwarzburg), he said, 'It is odd that two small ducal residences, almost marching upon each other, should have been the centres of all that was new in music at the time. Famous concerts took place at Sondershausen on Sunday afternoons in the open air, in a park called the "Loh," and I remember well that pilgrims interested in the movement came from Leipsic (the enemy's camp) and other places to hear the *musica proibita*, not without considerable sacrifice of comfort, for the railways stopped at Nordhausen, a long way off. Well, I took a humble part in the performance of many of these startling works, among others the Prelude to "Tristan," both of Berlioz's Symphonies, and the tone-poems of Liszt. The very last piece I rehearsed was the

"Faust" Symphony, almost fresh from the printers. After this I came to the R.A.M. here, where in those days, it need hardly be said, "they knew not Joseph."' Sir Alexander described Liszt's appearance when he first saw him at the end of 1859. They did not actually meet until about 1879. The lecturer said: 'My first meeting with him in Florence was not exactly a propitious one for me, but as the little story only serves to throw a stronger light upon the man's boundless good-nature, I may tell it.

'The present occupant of the Chair of Music in the University of Edinburgh, Professor Niecks, was then gathering material for his justly famous "Life of Chopin," and had had some months previously several interviews with Liszt in Weimar, when Liszt amiably gave him much valuable information. My friend, Dr. Niecks, requested me to ask Liszt a question or two, in order to fill up some trifling blanks. When I ventured to approach Liszt on the subject he was evidently ruffled, and dismissed it curtly and glowered at me. But much worse was to follow at the luncheon table shortly afterwards, when I was telling a musical anecdote to some of my neighbours, who were amused, and laughed. Now Liszt, sitting opposite, had caught the name of his adored pupil, Tausig, and, completely misunderstanding the drift of what I had been saying, said sharply, "No, Tausig would never have done that." Our host, who had heard it all, at once defended me: "But, Master, Mackenzie never said anything of the sort." Thereupon Liszt leaned forward and apologised: "I am sorry I misunderstood; you must excuse me, I am a little deaf." But all the same he did not thaw, and seemed put out when he left us to pay some visits. So was I. Although it was understood that I was to join the company at supper, I thought discretion the better part of valour, and stayed away. My surprise was great when, during the course of the evening, I received a hasty message from Madame Hillebrand (our hostess) to "Come up immediately. Liszt has been asking for you several times." I say "come up," because I lived on the floor immediately beneath.

'Now comes the point of the story. The good old Master had evidently been thinking it over, had come to the conclusion that he had done me an injustice, and consequently had been tormenting himself for the rest of the afternoon.

'It seems that almost his first words on entering the drawing-room were "Wo ist der Schotte?" (Where is the Scotchman?) "I want to see his music." "Well, yes, certainly, Master, but better wait until after supper." But he persisted; and nothing would serve until a four-hand edition of a couple of my then recently published Scottish Rhapsodies was produced, and the first one played. After this he went to supper, but no sooner was the meal over than he insisted upon playing the other one; hence the message. And when I arrived upon the scene I found his two celebrated pupils, Sophie Menter and Buonamici, at work on No. 2, with Liszt beside them turning over the pages.

'. . . I have every reason to believe that these incidents had a considerable influence upon his acceptance of the invitation from Mr. Littleton and Walter Bache to come to London.

'On several occasions his friend and champion, Bache, had pressed him to visit London, but Liszt had always gently declined. When the final invitation to be present at a performance of "St. Elizabeth" by the Novello Choir was offered he wrote, among other things, "I will come, I owe him something" (Ich schulde Ihm etwas). Now, he owed me nothing! But in all this you have the character of this extraordinary man; castigating himself, as it were, for a fancied slight to a young musician of no account whatever.

'I remember one morning walking about alone with him in the large conservatory at Westwood House (Sydenham), where stood the famous Roubilliac statue of Handel. He stopped before it with a "Hah! the old man!" as if recognising an acquaintance. "I used to know a Fugue of his: it is thirty years since I played it: let me see, it began so"—and he finished the piece without further effort.

'Fortunate were they who had a chance of catching him in those moods!'

In his concluding remarks Sir Alexander said:

'Hungarian Liszt's artistic standard should not be measured with a German tape. He belonged to a race endowed with different—almost opposite—characteristics.

'During the years of travel, when he so early in life "was found guilty of success" (as Carlyle puts it), he acquired the widest outlook, and learned to appreciate the essential qualities of the music of many lands. But the resulting sympathy and eclectic generosity of thought seem not to have been accounted to his credit by the Chauvinists of his day. Whatever changes in music he wrought—and they are many—he never sought to destroy anything. He added and built, logically lengthening the identical lines which Beethoven was drawing in his latest and greatest works. What Liszt did evidently came to stay: it has remained to inspire many men who have carried those lines much further.

'On the whole it is a tardy recognition which the Master receives a quarter of a century after death. Even now, I venture to say, there are some great works—such as "Christus," for one—which have as yet either been inadequately presented, or are still unknown to the public and to a large number of musicians.

'My pleasant and grateful task has been to offer you some faint idea of the vast extent of the life-labour, of the nature, the nobility and modesty of a great genius, whom to know was to love.'

The lecture on 'Russian music' had the enthusiastic co-operation of the Hans Wessely String Quartette; and in connection with the subject now under notice, the following illustrations of Liszt's music were given by students of the Royal Academy of Music:

The 137th Psalm (1862) for soprano solo (Miss Betty Hyde), female choir, violin, pianoforte, and harp.

Pianoforte solos:

'Venezia e Napoli,' No. 3. Tarantella (1839).

Nos. 2 and 3 from 'Three concert studies' (1849).

(*a*) Allegro affettuoso. (*b*) La leggierezza.

Miss Evelyn Dawkin.

Transcription of Weber's 'Schlummerlied' (1849).

Mr. Arthur Alexander.

Songs:

'Schwebe, schwebe, blaues Auge' (1842).

'Comment disaient-ils' (1842).

'Wie singt die Lerche schön' (1855).

'Wo weilt Er?' (1842).

Miss Marjorie Walker.

'ELIJAH' ON THE STAGE: ORATORIO AS MUSIC-DRAMA.

By Francis E. Barrett.

The removal of the ban placed by the Lord Chamberlain on the representation of works of sacred import on the stage has made it possible to carry out a plan of giving Mendelssohn's oratorio of 'Elijah' as a music-drama. The work was made ready for the purpose some years ago by Mr. Harrison Frewin, and in February it was given by the Moody-Manners Opera Company at Kelly's Theatre, Liverpool. It is a very remarkable testimony to the dramatic instinct of Mendelssohn that his oratorio requires no alteration for the purpose of the stage. All that has been necessary is the omission of some of the choruses on the score of length, and an augmentation of the scene in which Jezebel incites the people to slaughter Elijah. As this portion of the work stood in the original it was felt that it was somewhat abrupt, and Mr. Frewin, after devising some words suitable to the situation, went to Mendelssohn for the music. He adapted part of the unfinished opera of 'Loreley' for the purpose. For the necessary entr'actes he also introduced some Mendelssohn numbers, the chief of them being the Andante from the Italian Symphony, which is used as an introduction to the last Act, and serves to describe Elijah's journey to the wilderness, the last scene of the music-drama. These are the most considerable additions to the stage version. The chorus, 'Then did Elijah,' is made to conclude the work logically, as the sequential numbers are more or less in the nature of an anticlimax. The oratorio is divided into three Acts, the first concluding with the injunction to Elijah to visit the Widow. The scene at the Widow's cottage at Zarapath is next given. The scene outside the Temple of Baal, the sacrifices, the coming of fire and of rain form the next Act. The third consists of the address to the people

(Continued on page 254.)

A Song at Evening.

PART-SONG FOR S.A.T.B.

Words by Sara King Wiley.* Composed by Percy Pitt, Op. 6, No. 1.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Andante tranquillo.
Soprano.
Through clus - ter'd bloom of A - pril trees Mur - murs the eve - ning
Alto.
Through clus - ter'd bloom of trees Mur - murs the eve - ning
Tenor.
Through clus - ter'd bloom of . . trees . . Mur - murs the eve - ning
Bass.
Through clus - ter'd bloom of A - - pril trees . . . . .
Andante tranquillo. ♩ = 66.
(For practice only.)
breeze, . . And rippling like a shal-low stream, . . . and rippling like a shal-low
breeze, And rip - - pling like . . . a shal - - low
breeze, And rip - pling like . . a . . shal - low stream, . .
Mur - murs the breeze, . . And rippling like a shal-low stream, . . Lulls . .

* The words are reprinted from *Harper's Magazine*, May 1902, by permission of Messrs. Harper and Brothers.

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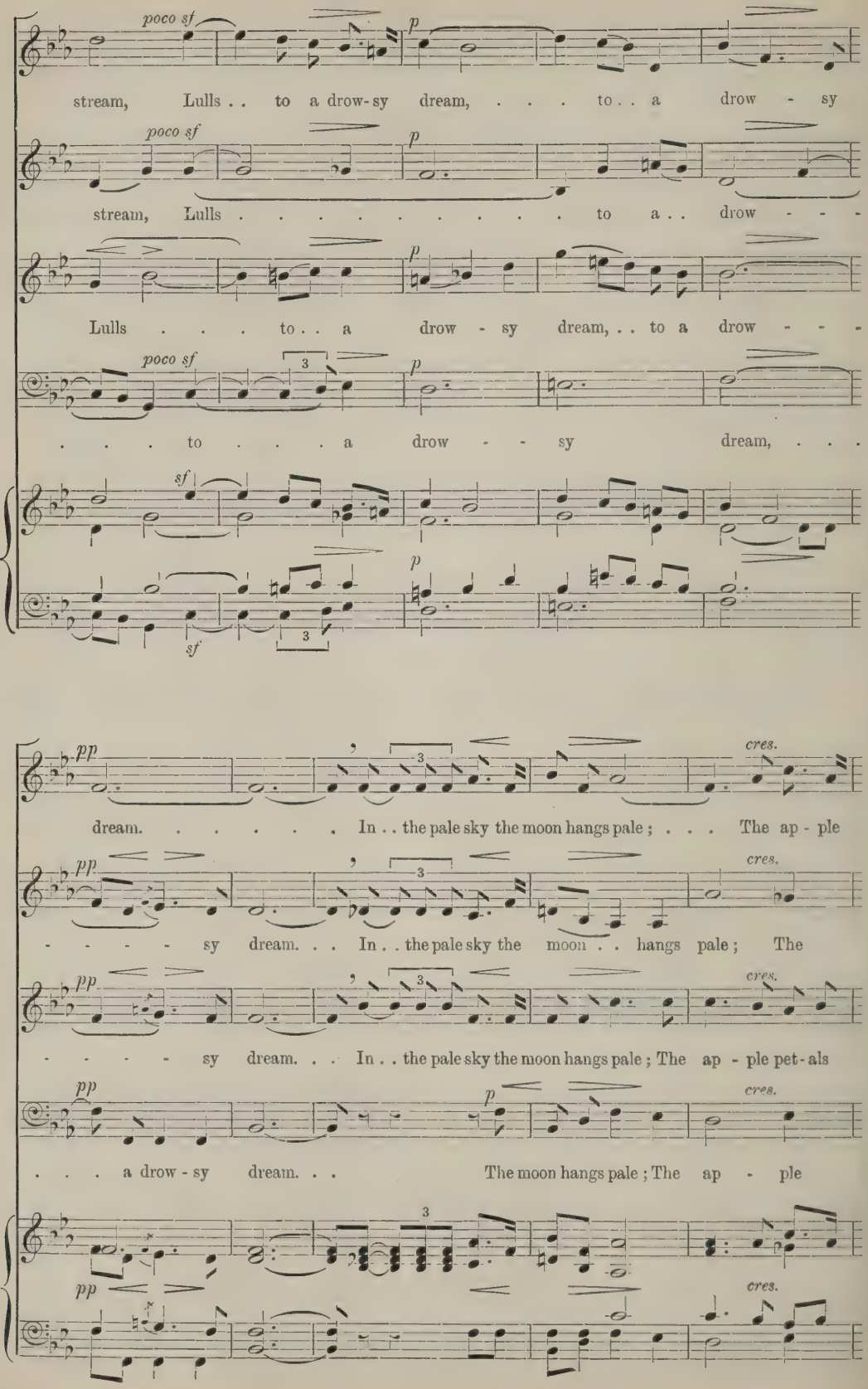
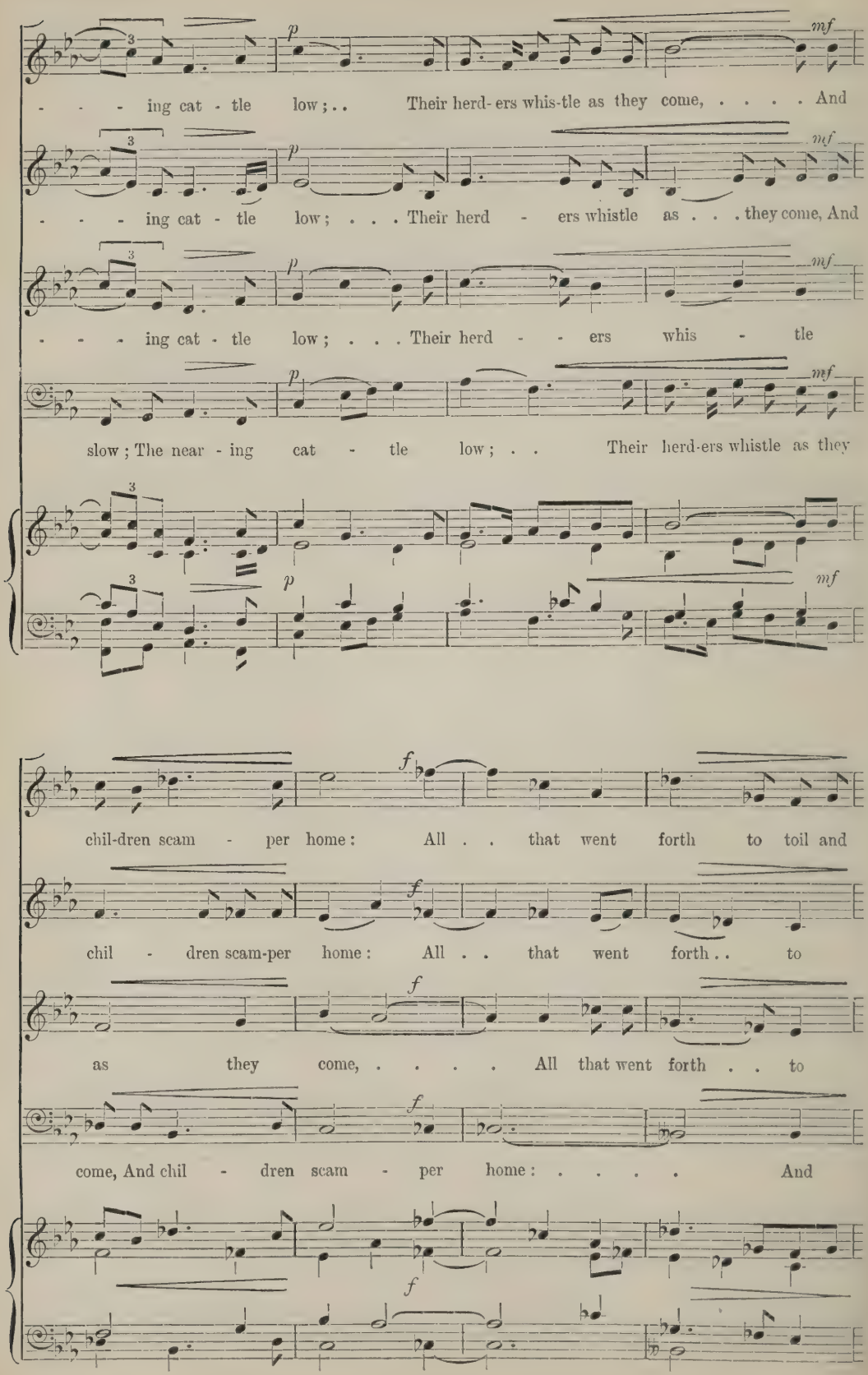

poco sf
p
stream, Lulls . . to a drow-sy dream, . . . to . . a drow - sy
poco sf
p
stream, Lulls . . . . . to a . . drow - - -
p
Lulls . . . to . . a drow - sy dream, . . to a drow - - -
poco sf
3
p
. . . to . . . a drow - - sy dream, . . .
sf
p
sf
3
pp
3
cres.
dream. . . . . In . . the pale sky the moon hangs pale ; . . . The ap - ple
pp
3
cres.
- - - - - sy dream. . . In . . the pale sky the moon . . hangs pale ; The
pp
3
cres.
- - - - - sy dream. . . In . . the pale sky the moon hangs pale ; The ap - ple pet - als
pp
p
cres.
. . . a drow - sy dream. . . The moon hangs pale ; The ap - ple
3
pp
cres.

mf p
pet-als sail, And sink in deep grass, gleam - ing green, Where dark'ning
mf p
ap - ple pet - als sink . . . in deep grass, ... Where dark'ning
mf p
sail, . . And sink in deep grass, . . gleam - ing green,
mf p
pe- tals sail, And sink . . . in deep grass, ...
pp pp mf
shad - ows . . lean. . . . The rob-ins twitter set - tling slow ; The near -
pp pp mf
shad - ows . . lean. . . . The rob-ins twit - ter slow ; The near -
pp pp mf
Where dark'ning shad - ows lean. The rob-ins twitter set - tling slow ; The near -
p pp mf
Where shadows lean. . . The rob-ins twit - ter set - tling
pp p pp mf


p
mf
- - - ing cat - tle low; . . Their herd-ers whis-tle as they come, ... And
- - - ing cat - tle low; . . . Their herd - ers whistle as . . . they come, And
- - - ing cat - tle low; . . . Their herd - - - ers whis - tle
slow; The near - ing cat - tle low; . . Their herd-ers whistle as they
f
chil-dren scam - per home: All . . that went forth to toil and
chil - dren scam-per home: All . . that went forth . . to
as they come, ... All that went forth . . to
come, And chil - dren scam - per home: . . . . And

mf
p
Più lento.
pp
quest Ga - ther to love . . . and . . rest, . . ga -
toil . . . and quest Ga - ther to love . . . and rest, . . to
toil . . and quest . . . . Ga - ther to love . . . and rest, . . ga -
ga - - - - ther to love, . . . ga - - - -
- - - ther to love, to love . . . . and rest. . . .
love and rest, ... to love . . . and rest. . . .
- - - ther to love, to love . . . . and . . rest. . . .
- ther to love . . . . . and rest. . . .
ppp

of Israel, Jezebel's protest against the teachings of Elijah, and Obadiah's warning to the Prophet of the Queen's intentions towards him. At the last scene Elijah is shown in the wilderness. Here he is discovered by his followers, and the regular numbers of the original score are preserved up to the point at which he is translated to Heaven.

When it is remembered that it has fallen to the lot of Mr. Charles Manners to invent the whole of the action that shall accompany the presentation of the oratorio as a music-drama, one becomes fully conscious of his extraordinary powers as a stage-manager. They are put in evidence from the very first chorus. The prophecy of drought is sung while the curtain is down; at its conclusion it is raised on a scene showing the desolation of the land, and the three years' drought is illustrated by the overture. With its closing bars the distressed people rush on to the stage with their appeal for help. It comes as a surprise, and at once establishes a feeling of intense impressiveness which is never once relaxed throughout the performance. The appeal of Obadiah to the people to 'rend your hearts and not your garments' assumes an entirely new complexion, and the well-known air, 'If with all your hearts,' takes on fresh meaning and a further beauty. The double-quartet is sung by the eight followers of the Prophet, and here again the perspective of the music gains. The scene appropriately closes with the Angel's command to Elijah.

Great significance is given to the whole of the scene at the Widow's cottage, and it is helped considerably by the bearing adopted by the representatives of the Prophet and the Widow. In the one devoutness is expressed, and in the other the agony of mind followed by gratitude and wonder is portrayed. There is a happy consistence by which the Widow later utters the appeal, 'Hear ye, Israel,' to the assembled people. But before that there is the scene outside the Temple of Baal. Here are shown the rival altars, the vanity of idolatry, the proof of the Divine presence, and the response to Elijah's prayer for rain preceded by the scene with the Youth. The famous number, 'Hear ye, Israel,' which opens the next Act, is sung by the Widow with the people of Israel grouped around her, and never has it produced so great an effect. The unquestionably dramatic design of the music becomes more clear, and the second half of the number stands as an appeal of increased urgency. The introduced number makes the intention of Jezebel thoroughly clear. Yet in view of the fact that the work and its meaning are so well-known, it seems something in the nature of an excrescence. The music itself, which is of different manner from that of the oratorio, is scarcely in keeping with the remainder. But again Mendelssohn's strong dramatic instinct is expressed in the air 'It is enough,' sung by Elijah in the wilderness. The trio 'Lift thine eyes,' sung by three of the people who have followed the Prophet, also fits in with the situation. At its proper place 'O rest in the Lord' is given as a message of hope from the lips of one of the people. The sequence of choruses that follow proved at the first representation a stay to the dramatic action, but they have since been abbreviated to a point that does not delay the action while preserving the original. As an introduction to the Baal scene, for which the 'Song without Words' in E major (transposed of course to E flat) was inserted, the first Baal chorus (orchestrated) has been substituted, with gain to the effect.

While naturally the first thoughts are as to the effect the oratorio makes when transferred to the stage, some consideration must be given to the manner of its presentation in detail. This is remarkably good. The company—incidentally an operatic school of extraordinary attainment and a highly-appreciated undertaking—is but small, numbering some forty voices. But it is formed of picked singers—potential operatic principals, every one—and they sang admirably. The purity of tone, its legitimacy (particularly the tenors), excellence of balance, clear articulation of the words, and extraordinary intelligence, gave an entirely new meaning to the music. The representative of the Prophet at the first performance was Mr. Graham Marr, who sang with great sonority, much dignity, and remarkable devotion; the Widow was Miss Florence Morden, who in particular gave special effect to 'Hear ye, Israel'; the contralto numbers were divided between Miss Helen Culver as the Jezebel and Miss Lily Moody as the interpreter of the music of the Angel and the singer of 'O rest in the Lord,' both doing their work in impressive fashion. The tenor music was well sung by Mr. Wilson Pembroke, and the bass music had an excellent representative in Mr. Harry Brindle. The orchestra, of a size proportionate to the dimensions of the chorus, did its work well, and Herr Richard Eckhold conducted with enthusiasm. It was to be noted that he inclined towards the slower tempi in many of the choruses, but wisely, as it made the changes more telling. In regard to the attitude of the audience a judicious precedent was established from the first, since at Mr. Manners's suggestion all applause was reserved until after the curtain had fallen. It increased immensely the impressiveness of an impressive production.

MR. DENHOF'S OPERA SEASON.

(FROM OUR OWN CORRESPONDENTS.)

MANCHESTER.

The high hopes formed of the future of opera in Manchester received rather a rude shock during the recent Denhof 'Operatic Festival,' conducted by Balling and Cortolezis; the public support was much less than for the 'Ring' dramas a year ago. Gloomy tidings had reached us from Hull of a deficit of over £1,000, and the loss on the week's run here cannot have been much, if any, short of that figure. The prices charged for 'Orpheus,' 'Elektra,' 'Flying Dutchman,' 'Tristan' and 'Meistersinger' were no higher than for the great tetralogy, yet that series was profitable and the recent one disastrous. It almost forces the conclusion that in many quarters it must have been considered that the 'Ring' dramas were things which no person with pretensions to culture could afford to miss without losing social caste; or perhaps it was the glamour of the 'Ring' which drew such crowded houses. But after all we are a business and not a leisured community; support for all our artistic enterprises is drawn mainly from people in business, and apparently that is not yet of sufficient strength to enable an outside venture of this sort to claim adequate support in the full tide of our winter's music. The Hallé concert audience was largely depleted of its regular patrons, who on that evening went across the road to 'Elektra'; but on the last night a remarkable performance of 'Meistersinger' drew only a moderate house, whilst a distinguished prima donna and her husband packed the Free Trade Hall. The first essential to popular success is a large theatre, where opera-lovers of modest means can get good seats at a third or quarter the price charged on this occasion. The foundation-stones of such a theatre, seating 4,000 persons, were laid a week after the Denhof-Balling visit! If other musical enterprises afford any criterion at all, the intelligent people of moderate means will support what the wealthy classes cannot (or will not) do; but, as all parties insist on first-rate quality, the only possible method for success lies in a theatre of large capacity and music-hall prices. 'Meistersinger,' 'Elektra,' and 'Tristan' drew the biggest audiences, although the two former, when repeated on the Saturday, quite unaccountably failed to attract.

Madame Kirkby Lunn's lyrical powers were known to be very great, yet their true measure could not be fully realised until one had seen her in Gluck's 'Orféo.' The warmth of her reception at the close of each Act of 'Orféo' afforded abundant evidence of this feeling. Madame Gleeson-White's eminently intellectual qualities were noticeable in her womanly Isolde. Madame Brema (as Brangaene and Klytemnestra) shone again by reason of intense dramatic qualities; by sheer intellectual strength she dominated that wonderful first Act of 'Tristan.' There were several instances of singers in the parts they portrayed taking the stage for the first time, and in one or two cases without any previous experience or stage rehearsal: such were Madame Gleeson-White as Elektra, Mr. Charles Knowles as Kurwenal and the Dutchman, and Mr. Julien Henry as Beckmesser. Most people left the theatre with an enormously-enhanced respect for the art of Miss Edith Evans (Chrysothemis) and Mr. Frederic Austin (Orestes and Hans Sachs).

The scenic requirements were generally effective and often of conspicuous beauty, although the Theatre Royal does not permit of the setting of such scenes as require great depth and distance. Those of 'Orféo' were of quite exceptional nature; but why that attempt at a steam curtain, which is certainly not of the time of Gluck? The chorus was an uncommonly

good one, and splendidly disciplined even in the second week of its tour. In the gloom of the Entrance to the Underworld in 'Orféo' they could not possibly see the conductor, yet kept time in excellent fashion. Balling last year proved his worth as a Wagnerian conductor; his task this year could not compare for a moment with that in magnitude, and the next three years will enable us to assess his all-round qualities in more complete manner. Cortolezis, from Munich, who directed 'Elektra,' has had a rare training in Straussian opera; he has conducted 'Elektra' forty times, 'Salome' fifty, 'Feuersnot' a dozen; and 'Rosenkavalier' forty-five. For this tour he has had to reduce Strauss's score to fit the requirements of sixty-five players, instead of the hundred or more usually employed in the chief Continental opera-houses. Apart from his supreme mastery of the score, the most notable feature of his conducting was its rhythmical elasticity—players and singers alike were swayed at his will, and even in the most powerful climaxes the voices were not obscured.

HULL AND LEEDS.

The Hull performances (February 26—March 2), with which the tour began, were not by any means so well attended as they deserved to be. Though in the nature of dress-rehearsals for the other towns, they showed no lack of due preparation, but were admirably complete and effective. By the time the Company came to Leeds (March 18—23) a very high state of finish had been arrived at in every detail. In 'The Mastersingers' the outstanding features in the cast were the Beckmesser of Mr. Charles Victor and the Eva of Miss Florence Easton, which would bear comparison with the best of their predecessors in these parts. As at Hull, the stage of the Theatre Royal was rather too cramped for the second and last scenes, but by clever stage-management the best possible use was made of the limited space. The Church scene was admirably designed, and made a really artistic picture, reminding one strongly of the little church of St. Katharine, in Nuremberg, where the Mastersingers actually held their meetings. The chorus—reinforced at Leeds as well as at Hull by members of the Leeds Choral Union—was exceptionally powerful. The production of Gluck's 'Orpheus' was on similar lines to that which Miss Brema organized at the Savoy Theatre, and was even more picturesquely beautiful and scenically effective. Very seldom has such an imaginative production of opera been witnessed in this country, and the scenery, painted at Berlin, gave evidence of the influence of Prof. Reinhardt in that city, and also tended to show that some German artists have a finer sense of colour than has hitherto been allowed them. The solemnity of the scene by the tomb of Eurydice, surrounded by a grove of stately cypresses, the terror and mystery of Hades, and the bright, spring-like charm of Elysium, were most happily suggested. As for Madame Kirkby Lunn's Orpheus, it is, as may be imagined, a performance of both vocal and histrionic distinction. This and the Wagner performances were admirably conducted by Mr. Balling, while it might be said that the hero of the production of 'Elektra' was Mr. Cortolezis, whose reading threw light on the intricate score, and made many things in it plain which previous performances in this country had left ambiguous. Miss Florence Easton's 'Elektra' was a fine impersonation, and though the feeling of horror which is intended by the composer does not abate, the work grows in interest with further hearings. It is certainly one on which it would be rash to pronounce judgment after a single hearing, though instances are known of this being done! The performance of 'Tristan' had for its distinguishing features the admirable impersonation of Isolde by Madame Gleeson-White, who looked the part to perfection and sang it most artistically, the excellent Tristan of Mr. Maclennan, and the forceful reading of the wok given by Mr. Balling.

LIVERPOOL.

Mr. Ernst Denhof's operatic Festival in Liverpool began in the Shakespeare Theatre on March 11. During the week there were two performances of Strauss's 'Elektra,' two of the 'Meistersinger,' and one each of 'Tristan,' 'The Flying Dutchman,' and 'Orpheus.'

Splendid performances were given. That of 'Elektra' was specially remarkable for the extraordinary power of Miss Florence Easton's performance in the title-rôle, which was memorable in its histrionic as well as vocal brilliance. Apart from the sensational features of this much-debated opera, its two performances failed to make a favourable impression.

HALIFAX MADRIGAL SOCIETY.

This excellent choir placed itself in the front rank of choral organizations of its kind, by winning the chief Challenge Shield for Mixed-voice choirs, at the Blackpool Festival in October, 1911. There is no higher standard of unaccompanied part-singing in this country than that imposed by the exigencies of this particular competition.

MR. T. W. BENSON.
(President since 1908.)

The Halifax choralists have won their blue riband only in the severe and chastening school of failure, accepted manfully and with a determination to profit by the lesson. The Society developed from the Halifax West End Glee Union for male voices, which was formed in 1889. In October, 1895,

MR. H. SHEPLEY.
(Conductor.)

Mr. H. Shepley was invited to conduct the Union, and under his régime the organization won a second prize at Nelson in 1896, and a first at Rochdale in the same year. In December, 1897, it was resolved that a Mixed-voice Choir should be grafted on the Union, and in 1898 the new body

began its existence. Both the Male-voice Choir and the Mixed-voice Choir competed at Morecambe in 1898, but with not a very happy result. At Bradford in the same year they came nearer to the top. In September, 1899, the name was changed to the Halifax Madrigal Society, and a series of concerts was undertaken. Works with orchestra were included in the programmes. Competitions were not again entered until 1909, when an attempt was made at Morecambe without much success. At Blackpool, in 1910, the gaining of the third place in the chief class, spurred the Society on to another effort in 1911, when, as already stated, they gained the first place. After this success, the conductor and committee, struck by the originality of some of the part-songs by Granville Bantock that were used as tests at Blackpool, formed the idea of giving a concert at Halifax, the choral programme for which was to be selected entirely from Bantock's compositions in this form. In view of the extreme difficulty of the composer's vocal writing, this was a bold scheme, but it was splendidly carried out on March 9, before an audience numbering nearly 2,500 persons.

The following is a list of the choral pieces performed: 'The Tyger,' 'Annie Laurie,' 'In the silent west,' 'Awake! Awake!' 'Arranmore,' 'Spring enchantment,' 'On Himalay,' 'Emer's lament,' 'The moon has raised,' 'The Leprehaun,' 'Spirit of night,' 'Coronach.'

Only those acquainted with the extraordinary technical difficulties of some of these pieces will be able to appreciate the merit of the almost perfect performances that were given. There are passages in 'The Leprehaun' and 'Spirit of night' that would make most choirs quail. Yet with the exception of a few bars in the former part-song (which, it seems, need not be sung as written if the 'atmosphere' is caught and the key not lost), there was no lack of ease and fluency. The tone of these Yorkshire choralists is superb, and the singers showed power to sing with the most subtle rhythmic delicacy. Miss Lucy Nuttall gave very charming and highly temperamental performances of five songs from the 'Sappho Cycle' (Bantock), and Herr Willy Lehmann played violoncello solos very artistically. Mr. Bantock and Mr. Shepley conducted.

Mr. H. Shepley, the conductor, is the youngest of three brothers, all very capable baritone singers. The elder brother, Mr. Dan Sutton Shepley, is now, and has been for some twenty years, a Gentleman of His Majesty's Chapel Royal. Mr. H. Shepley was a choir-boy in the Halifax Parish Church under Dr. Varley Roberts, now of Oxford, and rose to be principal solo boy. When his voice broke, he commenced singing baritone there, under Mr. Garland (organist at that time). About eighteen years ago he left the Parish Church to take charge of the famous quartet choir in connection with Square Congregational Church, this style of singing being introduced by the late Dr. Mellor, after his return from America. He is still in charge of the music there, but the choir is now a double quartet. A few years ago he was baritone, and conductor, of a very successful and capable male quartet of voices, who travelled professionally, mostly in the North of England, under the name of 'The Abbey Choristers.' Since his youth he was brought up as a designer at Messrs. Crossley's Dean Clough Carpet Works. This employment he left some years ago, to take up the profession of teacher of singing, which he now carries on so successfully. Mr. T. W. Benson, who is the third president the Society has had, took office in 1908. He has taken a very keen, practical interest in the work of the choir.

The Society has entered for the 'Excellence' mixed-voice choir class in the International Choral Competitions to be held at Paris at Whitsuntide.

Dr. Orlando A. Mansfield, organist and choirmaster of Belgrave Church, Torquay, has been appointed to the chair of Professor of Music in Wilson College, Pennsylvania, U.S.A. Wilson College is one of the most reputable colleges for women in the States. It possesses a fully equipped faculty of music with a large concert hall and organ.

Performances of Gounod's 'Redemption,' in addition to those mentioned in our last issue, have taken place at Bordeaux on March 1, and at Binche (Belgium) on March 17.

THE BARROW MADRIGAL SOCIETY.

VISIT TO LONDON.

Metropolitan concert-goers have become familiar with the power of large choirs from the provinces, but they have very little knowledge of the capacity of the small choirs whose speciality is unaccompanied part-music. The perfection achieved in the art of fine part-singing is best experienced at some of the Northern competitive centres. It is not that first-rate singing is not hard further South, but it is certainly rarer than in the districts mentioned above, and, moreover, as the best Southern choirs do not hear a number of other choirs of their own standard as they do constantly in the North, the stimulus to attain perfection is weaker. One of the best of the Northern choirs is the Barrow Madrigal Society, conducted by Mr. T. M. Bourne. Since its formation in 1900 it has won over seventy prizes at competitions. Barrow is a great shipbuilding town on the Lancashire coast. One cannot ascribe the good quality of the voices of its choralists to the softness of its climate. It is easier to assume that the results attained are due to the enthusiasm and innate musical capacity of the singers and the moulding power of Mr. Bourne, who shapes their singing so artistically. The promoters of the Broadwood Concerts have earned the hearty thanks of all who were able to be present at the concert organized at Æolian Hall on March 7. It was a bold and expensive undertaking to bring a choir 300 miles for the benefit of the subscribers to these select concerts, but it was fully worth while. The only cause for regret was that the choir could not be represented at more than half its normal strength. The following was the

CHORAL PROGRAMME.

Madrigal	'Sweet honey-sucking bees' ...	*Wilbye*
Part-song ...	'O lovely May'	*Brahms*
Part-song ...	'On Craig Dhu'	*Delius*
Madrigal ...	'Fair Oriana'	*Jones*
Part-song	'Dead in the Sierras'	*Coleridge-Taylor*
Madrigal	'O la, O che buon eco' ...	*Lasso*
Part-song	'Come, pretty wag, and sing' ...	*Parry*
Part-song ...	'Cold Winter'	*Debussy*
*Part-song	'After many a dusty mile' ...	*Elgar*
*Part-song	'Feasting I watch'... ...	*Elgar*
Part-song ...	'Weep on the rocks' ...	*Brahms*
†Part-song ...	'A Love Song'	*Brahms*
†Part-song	'The Spanish gipsy girl' ...	*Lassen*
Part-song ...	'On Himalay'	*Bantock*
Part-song ...	'Evening scene'	*Elgar*
Part-song	'There is sweet music'	
Madrigal ...	'Fire, fire, my heart' ...	*Morley*

* Male voices. † Female voices.

The above pieces were sung in sets as bracketed, and the only other item on the programme was the performance of Brahms's Waltzes (Op. 39) for the pianoforte, by Miss Auriol Jones. We cannot give a detailed criticism of the performance of the Choir. It must suffice to record that the execution of the whole programme was extraordinarily good. To our thinking the finest achievements of the choir were the interpretation of 'Sweet honey-sucking bees,' 'Craig Dhu' (has any Metropolitan choir attempted this?), the gay and charming, 'O la, O che buon eco,' in which the echo was performed in a fascinating style, 'Cold Winter,' 'On Himalay,' and 'Evening scene.'

The Choir travelled from Barrow on the day of the concert, and many returned the same night.

OPERA IN YIDDISH.

A novelty in the way of operatic enterprise was inaugurated on March 16, when The Temple, a theatre in Commercial Road East, devoted to the performance of opera and drama in Yiddish, was formally opened. Yiddish, it is perhaps as well to explain, is the vernacular of the Jewish people. It is preserved more among the foreign than the English members of the community, and is a curious mixture of the original Hebrew much corrupted, German, Russian, and a few words borrowed from the country in which its users happened to be settled. Remnant though it be, it is still a national language, and the enterprise that is to make use of it in opera consequently resolves itself into a form of national opera.

The Musical Times, April 1, 1912

No. 1228. **EXTRA SUPPLEMENT.** Price 3d.

NOVELLO'S PART-SONG BOOK.
(SECOND SERIES.)

THE THREE KNIGHTS

FOUR-PART SONG

THE WORDS WRITTEN BY ARTHUR CLEVELAND

THE MUSIC COMPOSED BY

EDWARD GERMAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato.
SOPRANO.
Three Knights came ri - ding out of the West, Sir Guy, Sir Ralph, and the
ALTO.
Three Knights came ri - ding out of the West, Sir Guy, Sir Ralph, and the
TENOR.
Three Knights came ri - ding out of the West, Sir Guy, Sir Ralph, and the
BASS.
Three Knights came ri - ding out of the West, Sir Guy, Sir Ralph, and the
Allegro moderato.
(For practice only.)
bold Sir Hugh; And each was sworn to fol - low a quest And no - ble deeds,
bold Sir Hugh; And each was sworn to fol - low a quest And no - ble deeds,
bold Sir Hugh; And each was sworn to fol - low a quest And no - ble deeds,
bold Sir Hugh; And each was sworn to fol - low a quest And no - ble deeds,

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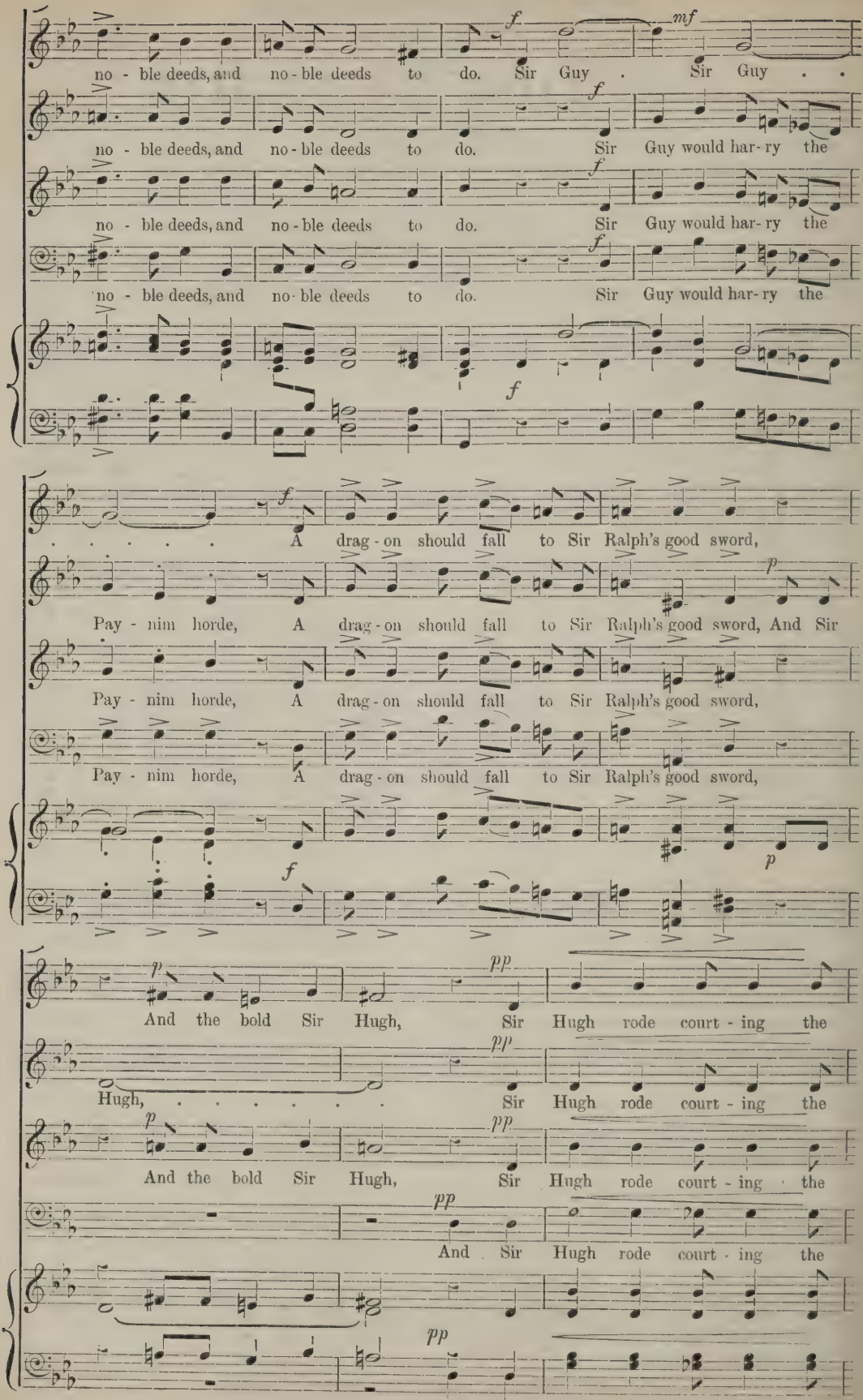
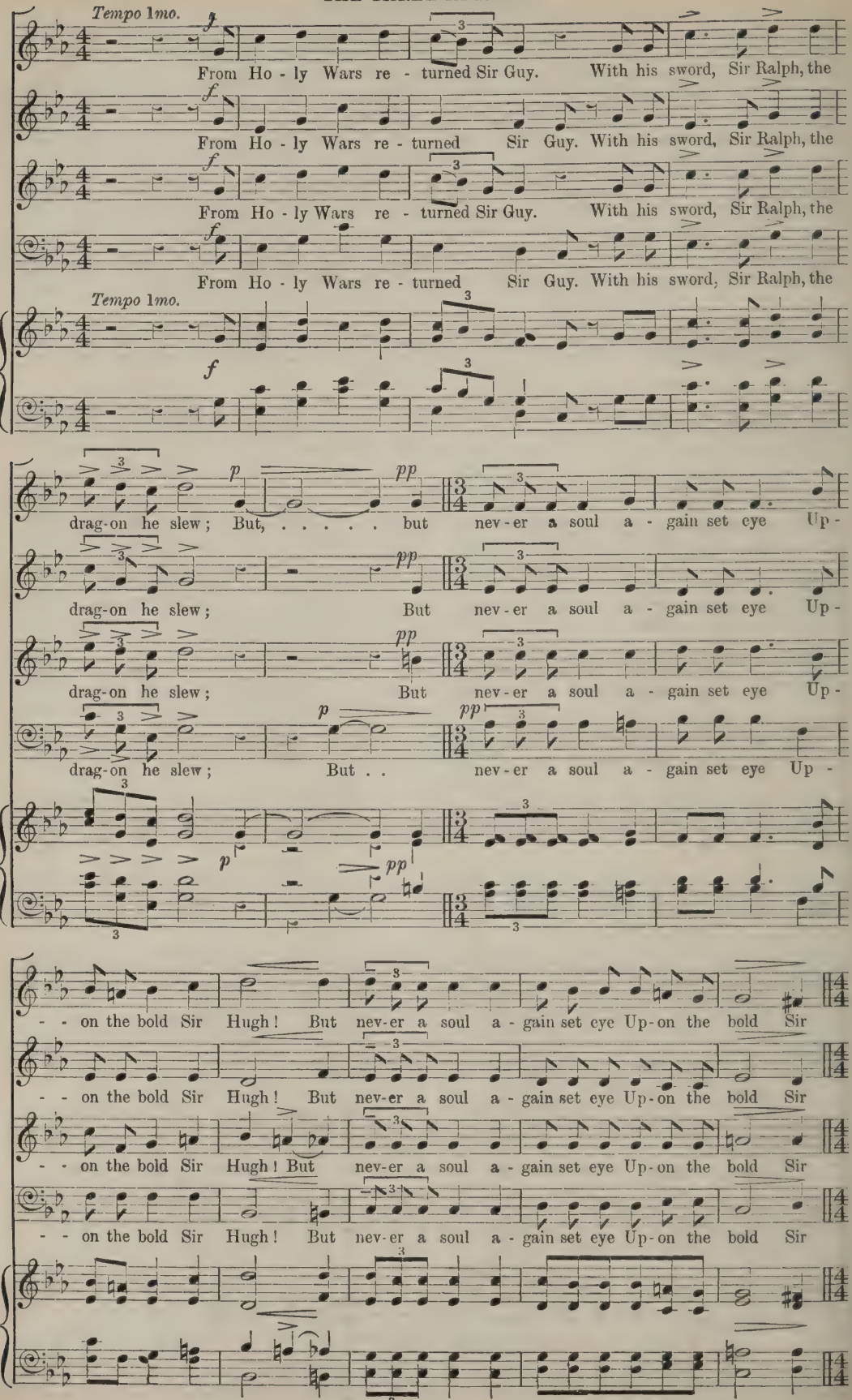
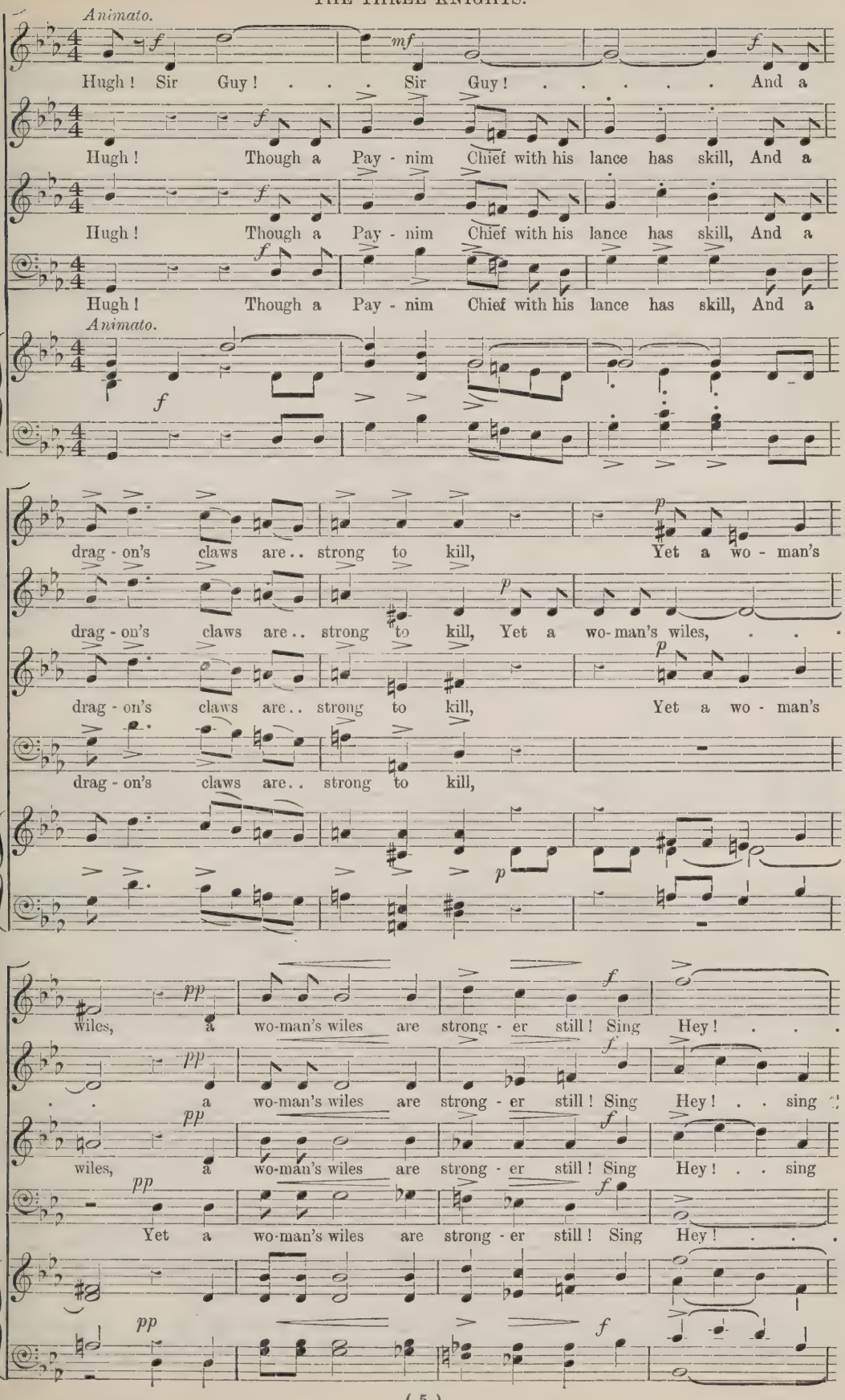

no - ble deeds, and no - ble deeds to do. Sir Guy . Sir Guy . .
no - ble deeds, and no - ble deeds to do. Sir Guy would har - ry the
no - ble deeds, and no - ble deeds to do. Sir Guy would har - ry the
no - ble deeds, and no - ble deeds to do. Sir Guy would har - ry the
. . . . . A drag - on should fall to Sir Ralph's good sword,
Pay - nim horde, A drag - on should fall to Sir Ralph's good sword, And Sir
Pay - nim horde, A drag - on should fall to Sir Ralph's good sword,
Pay - nim horde, A drag - on should fall to Sir Ralph's good sword,
And the bold Sir Hugh, Sir Hugh rode court - ing the
Hugh, ... Sir Hugh rode court - ing the
And the bold Sir Hugh, Sir Hugh rode court - ing the
And Sir Hugh rode court - ing the

THE THREE KNIGHTS.

La - dy Maud. Sing Hey! . . . . . And Sir Hugh rode court-ing the
La - dy Maud. Sing Hey! . . sing Ho! . . And Sir Hugh rode court-ing the
La - dy Maud. Sing Hey! . . sing Ho! . . And Sir Hugh rode court-ing the
La - dy Maud. Sing Hey! . . . . . And Sir Hugh rode court-ing the
Giocoso.
La - dy Maud. Sing Hey! . . sing Ho! . . sing Hey! for eyes of
La - dy Maud. Sing Hey! sing Ho! . . . for eyes of
La - dy Maud. Sing Hey! sing . . Hey! . . for eyes of
La - dy Maud. Sing Hey! sing Ho! sing Hey! for eyes of
blue, . . sing Hey! sing Ho! for eyes of blue, for eyes of blue!
blue, . . sing Hey! sing Ho! for eyes, . . for eyes of blue!
blue, sing, . . sing Ho! for eyes, for eyes of blue!
blue, sing Hey! sing Ho! for eyes, for eyes of blue!


Tempo 1mo.
From Ho - ly Wars re - turned Sir Guy. With his sword, Sir Ralph, the
From Ho - ly Wars re - turned Sir Guy. With his sword, Sir Ralph, the
From Ho - ly Wars re - turned Sir Guy. With his sword, Sir Ralph, the
From Ho - ly Wars re - turned Sir Guy. With his sword, Sir Ralph, the
Tempo 1mo.
drag-on he slew; But, ... but nev-er a soul a - gain set eye Up -
drag-on he slew; But nev-er a soul a - gain set eye Up -
drag-on he slew; But nev-er a soul a - gain set eye Up -
drag-on he slew; But . . nev-er a soul a - gain set eye Up -
- - on the bold Sir Hugh! But nev-er a soul a - gain set eye Up-on the bold Sir
- - on the bold Sir Hugh! But nev-er a soul a - gain set eye Up-on the bold Sir
- - on the bold Sir Hugh! But nev-er a soul a - gain set eye Up-on the bold Sir
- - on the bold Sir Hugh! But nev-er a soul a - gain set eye Up-on the bold Sir


Animato.
Hugh! Sir Guy! . . . Sir Guy! . . . . . And a
Hugh! Though a Pay - nim Chief with his lance has skill, And a
Hugh! Though a Pay - nim Chief with his lance has skill, And a
Hugh! Though a Pay - nim Chief with his lance has skill, And a
Animato.
drag - on's claws are.. strong to kill, Yet a wo - man's
drag - on's claws are.. strong to kill, Yet a wo - man's wiles, . . .
drag - on's claws are.. strong to kill, Yet a wo - man's
drag - on's claws are.. strong to kill,
wiles, a wo-man's wiles are strong - er still! Sing Hey! . . .
a wo-man's wiles are strong - er still! Sing Hey! . . sing
wiles, a wo-man's wiles are strong - er still! Sing Hey! . . sing
Yet a wo-man's wiles are strong - er still! Sing Hey! . . .

. . . . . Yet a wo - man's wiles are strong - er still! Sing
Ho! . . . . Yet a wo - man's wiles are strong - er still! Sing
Ho! . . . . Yet a wo - man's wiles are strong - er still! Sing
. . . . . Yet a wo - man's wiles are strong - er still! Sing
p

Giocoso.
Hey! . . sing Ho! . . sing Hey! for eyes of blue! . . sing Hey! . . sing
Hey! sing Ho! . . . . . for eyes of blue! . . sing Hey! sing . .
Hey! sing . . . Hey! . . for eyes of blue! . . sing Hey! sing
Hey! sing Ho! sing Hey! for eyes of blue! . . sing Hey! sing
Giocoso.
f

mf
Ho! . . . sing Hey! for eyes of blue! . . . A wo-man's wiles . . . are
. . . . Hey! for eyes of blue! . . . A wo-man's wiles . . . are
Ho! for eyes of blue! Yet a wo-man's wiles . . . are
Ho! sing Hey! for eyes of blue! Yet a wo-man's wiles . . . are

Leggiero.
p
strong - er still! . . . . Sing Hey! sing Ho! . . . non - i - no! sing
strong - er still! . . . . Sing Hey! sing . . . Ho! . . . sing
strong - er still! . . . . Sing Hey! sing Ho! . . . for
strong - er still! . . . . Sing Hey! sing Ho! . . . for

Broader.
mf
f
rall.
Hey! sing Ho! . . non-i-no! sing Hey! sing Ho! for eyes of blue, for
Hey! sing . . Ho! . . sing Hey! sing Ho! for eyes, . . for
eyes of blue! . . . sing Hey! sing Ho! for eyes of blue, for
eyes of blue! . . . sing Hey! sing Ho! for eyes of blue, for

a tempo. Animato.
ff
eyes of blue! sing Hey! sing Ho! sing Hey! . . sing Ho!
eyes of blue! sing Hey! sing Ho! sing Hey! . . sing Ho!
eyes of blue! sing Hey! sing Ho! sing Hey! . . sing Ho!
eyes of blue! sing Hey! sing Ho! sing Hey! . . sing Ho!

Also published in Novello's Tonic Sol-fa Series, No. 2012, price 1½d.

In the first work mounted—a Biblical opera entitled 'King Ahaz,' written and composed by Mr. S. Alman, organist of the Great Synagogue—nationalism is fully preserved. The story deals with the Jewish kings, their idolatry and final return to the original religion, with a dramatic undercurrent of child-sacrifice running through it; and the music is a good deal in the style of the Synagogue chants, and preserves national characteristics to the full. As a first effort it has marked dramatic import, the vocal- and choral-writing is good, and the orchestration shows a feeling for colour. The performance is a notable proof of the gifts of the Jewish people. The soprano, Miss Zausmer, has the makings of a fine operatic artist; M. Winogradoff is the stage-manager and baritone; Mr. Kasinsky has a good tenor voice and vigorous style; there is an excellent contralto in Miss Davies, and there is no tailing off either in the quality of the other principals or in the chorus. Mounting and scenery are lavish, and the small orchestra competent. The house holds 1,500, and the prices range from five shillings to sixpence. The inauguration of this significant undertaking was carried out by Sir Francis Montefiore.

THE CROWN OF INDIA.

MASQUE AT THE COLISEUM.

The most interesting recent development of music-hall enterprise is undoubtedly the inclusion of a patriotic masque, with music by Sir Edward Elgar, in the programme at the Coliseum. The masque, written by Mr. Henry Hamilton, is entitled 'The Crown of India,' and its theme is the dispute between Delhi (Miss May Leslie Stuart) and Calcutta (Miss Evelyn Kerry) for supremacy. In the first tableau India (Miss Nancy Price) holds a court of her twelve chief cities. Delhi pleads her past glory and summons four Mogul Emperors as witnesses; Calcutta pleads her present greatness, her world-wide commerce, her 'glorious yesterday,' summoning John Company and her 18th century heroes. St. George (Mr. Harry Dearth) arrives, and on the announcement of the coming of the Emperor and his consort, he urges Delhi and Calcutta to be hand-in-hand in loyalty, and yields his position as arbiter. In the second tableau, representing a scene at the Durbar, His Majesty decrees that Delhi shall be the Capital and Calcutta the Premier City of India.

The composer has abandoned none of the distinction of his later style, and the music is wholly individual and often novel. It makes its popular appeal by broad and striking effect more than by obvious tunefulness. More cannot be said, as the conditions obscured the details, which doubtless conveyed the chief interest of the music. The score included two songs, 'Hail, Immemorial Ind!' sung by Agra (Miss Marion Beeley), and 'The rule of England,' sung by St. George. The former we would like to hear as a concert selection. Sir Edward Elgar conducted, and was announced to do so at each performance.

MR. BALFOUR GARDINER'S CONCERTS.

The first of the series of choral and orchestral concerts organized by Mr. Balfour Gardiner was given at the Queen's Hall on March 13. The programme presented was highly-varied, and bore witness to the sincerity of Mr. Gardiner's promise to give native musicians a chance. The first work performed was a setting of the poem 'Enchanted Summer,' from Shelley's 'Prometheus Unbound,' for two solo sopranos, mixed-voice chorus and orchestra, by Arnold Bax.

It served to display the progress the talented composer is making in the technique of his art and in the expression of his fanciful imagination. The orchestration irresistibly suggests the word Debussy occasionally, and the vocal parts do not provide special attraction; they seem to be simply parts added to an orchestral idea. But the colour and fancy of the music always interested and gratified the attention. A 'Dance Rhapsody' for orchestra, by Delius, was a favourable specimen of this very subtle composer's style. Mr. Percy Grainger was well in evidence, first by an effective unaccompanied choral arrangement, without words, of an Irish tune from Londonderry. His setting of a dance folk-song from the Færo Islands attracted much attention. The words are gruesome, and the air has no special beauty; but Mr. Grainger's treatment made the very utmost of its rhythmic features. The arrangement is for five men's solo voices, double-mixed choir, strings, brass, mandolines and guitars. How much the undoubted success of the piece depended upon the novelty of thirty ladies and gentlemen thrumming their mandolines and guitars, and the vehemence of the climax, would be hard to say. Three wholly new settings of words by Kipling: 'The Morning song in the Jungle,' 'Tiger! Tiger!' and 'We have fed our sea for a thousand years,' hardly made so popular an appeal. They displayed originality in harmonic treatment, but not always an obvious appropriateness to the words. Mr. Gardiner's setting of Masefield's 'News from Whydah,' for choir and orchestra, was among the most successful productions of the concert. It has abundant vitality, and the music seems born of the words, and moreover the choral writing is straightforward and not a mere adjunct of the orchestral parts. Mr. W. H. Bell's setting of the Scotch Border ballad 'The Baron of Brackley,' for choir and orchestra, was the last item of a not too lengthy concert. The subject of this ballad is gloomy, and so therefore we must not complain that the music is sombre. Mr. Bell does not seem to have 'found himself' in this work so well as in other of his compositions. True there is much to admire and command respect, but the general effect is not convincing.

The soloists in Mr. Bax's work were Miss Caroline Hatchard and Miss Carrie Tubb. The London Choral Society provided the choir, and they have never before shown more pliability to the various demands made upon their choral technique. The New Symphony Orchestra was also engaged. Mr. Arthur Fagge, Mr. Balfour Gardiner, and Mr. Percy Grainger conducted. There was a good audience, but not so good as such a generous enterprise deserved.

PHILHARMONIC SOCIETY.

A new Symphony (No. 7, in D minor) by Sir Charles Stanford, was the most interesting feature of the concert given on February 22. In some respects the character of the Symphony was a surprise because so simple and straightforward a composition was hardly expected in these times, when a new orchestral work is so often a melancholy psychological problem. Whilst listening to Sir Charles Stanford's music one could imagine Mozart benignly approving. The Symphony is in three movements. The first Allegro is a joyous outpouring easy to follow. The second movement—a Minuet and Trio—is in a kind of variation form, and the Finale is also based on variations. As the Symphony is practicable for ordinary resources it will no doubt be often heard. The composer conducted, and was recalled many times. The remainder of the concert consisted of Schumann's Pianoforte concerto, admirably played by Mr. Buhlig, and Miss Wilna sang some capital new songs by Mr. Landon Ronald, who conducted the concert.

At the concert given on March 21, Sir Alexander Mackenzie, the conductor for the evening, contributed an 'Invocation' for orchestra. In point of design the new work has something in common with the now famous 'Benedictus,' for it is laid out in the form of a broad melody for the strings with accompaniment by the other instruments. But the free and resourceful if over-long development expands the piece into a homogeneous whole of vivid colouring and interest. Apart from this, the latest effort of one who has done so much to advance British music is characteristic of the high state of development of his acknowledged powers and is no inconsiderable addition to his works. It was admirably played. British music was further represented by Mr. Arthur Hervey's Orchestral variations entitled 'Life-Moods,' originally produced at the Brighton Festival of 1910, and now given for the first time in London and under the composer's direction. On the executive side the programme was strong, both Signor Busoni (pianoforte) and Señor Casals (violoncello) taking part. The pianist played the rarely-heard 'Dies Iræ' paraphrase of Liszt, and the violoncellist, who that day had been presented with the Society's gold medal, played the unaccompanied C minor Suite of Bach. The 'Slavonic Rhapsody' of Dvorák and the 'Corsaire' Overture of Berlioz were also performed.

London Concerts.

LONDON SYMPHONY ORCHESTRA, QUEEN'S HALL.

At the concert given on February 26, a large audience was drawn by the prospect of the virtuoso conducting of Herr Mengelberg and the violin playing of Franz von Vecsey. The celebrated conductor did not give a special interpretation of the Schubert 'Unfinished'; it did not thrill as it can be made to. But ample amends were made in 'Ein Heldenleben,' the performance of which was the most manificent and exciting we have heard of this outpouring of Strauss's genius and, it must be added, eccentricity. Mengelberg conducted with imperative masterfulness, and the Orchestra seemed under a spell. Vecsey's performance of Max Bruch's C minor Concerto (Op. 26) proved that the great promise of his youth has been amply fulfilled. A fine performance of Brahms's Academic overture concluded a memorable concert.

Herr Fritz Steinbach conducted the concert given on March 18. Beethoven's overture 'Leonora' (No. 3) was given with splendid effect under this fine conductor, but the speciality of the programme was the E minor Symphony of Brahms. Here Herr Steinbach was peculiarly in his element. It is safe to say that no finer interpretation of this much-criticised work has been heard in London. It was not merely that the playing was highly finished, but that it was charged with meaning. Even the last movement chained attention by the virtuosity of the performance. Steinbach has now unquestionably established a high reputation in this country. A young violinist, Herr Adolf Busch, deservedly gained much approbation by his broad and artistic performance of Brahms's Violin concerto. His career will be watched with interest.

BIRMINGHAM FESTIVAL CHORAL SOCIETY, QUEEN'S HALL.

This admirable organization, following the fashion of provincial choral Societies, favoured London with a visit—the first in its history—on February 29. The choir numbered three hundred, and the services of the London Symphony Orchestra were retained. The work performed was Bach's noble B minor Mass. It goes without saying that the choir is a fine one. The sopranos displayed a scintillating, bright resonance; the altos sang with an attractive tone-colour, but they seemed weak in the balance; the tenors did not exhibit so much blendfulness as the other sections of the choir, and the basses had fine sonority and compact attack. The music had been adequately prepared. The interpretation of the Crucifixion and the great Sanctus were outstanding features. The soloists were Miss Ada Forrest, Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. J. Campbell MacInnes. Mr. Arthur Payne led, Mr. C. W. Perkiss was at the organ, and Dr. G. R. Sinclair conducted.

ROYAL ACADEMY OF MUSIC.

The chamber concert given by this institution on February 21 provided an interesting revival of Liszt's 137th Psalm, 'By the waters of Babylon,' set for accompanied female voices. The most prominent of the students who took part in the concert was Miss Dorothy Capon, whose Ballade revealed her as a promising composer and pianist.

A Festival March by Mr. Arthur Alexander, a work of bright attractiveness effectively scored, was the only novelty at the orchestral concert given at Queen's Hall on March 18. The chief feature was the Finale from 'Figaro,' sung by eleven operatic students. Sir A. C. Mackenzie conducted.

A pleasant afternoon of 18th century French and Italian orchestral music was given by Mr. Beecham with his Symphony Orchestra at Æolian Hall on February 24. The composers represented were Méhul, Paisiello, Grétry, Cherubini, Monsigny, Boccherini, and Mozart. Solos were sung by Miss Olga Loewenthal and Mr. Bertram Binyon. Everything was done in a manner appropriate to the school of music adopted for the occasion.

Bach's 'St. Matthew' Passion Music was performed with great effect at the Great Central Hall, on February 29, by the Bermondsey Settlement and Hither Green Choral and Orchestral Societies in combination, assisted in the chorales by a choir of girls and boys from Council Schools. Dr. Borland conducted, and Mr. E. Stanley Roper was the organist. Solo parts were taken by Miss Mary Leighton, Miss Effie Martyn, Mr. Joseph Reed, Mr. Montague Borwell, and Mr. Joseph Farrington.

QUEEN'S HALL SYMPHONY CONCERTS.

On March 2, M. Raoul Pugno added to his former triumphs with Bach's fifth 'Brandenburg' Concerto and Saint-Saëns's fourth Pianoforte concerto. The remainder of the programme consisted of Haydn's seventh 'Salomon' Symphony, Debussy's 'L'après-midi d'un Faune,' and Holbrooke's 'Three blind mice' Variations.

The first of two extra concerts, given on March 16, had a Wagner programme, the greater part of which involved solo-singing. The second, on March 23, provided the privilege of hearing Señor Casals play Dvorák's Violoncello concerto in B minor. Ravel's 'Pavane,' Strauss's 'Don Juan,' Brahms's 'Variations on a theme of Haydn,' Saint-Saëns's Prelude 'Le Déluge' and Scheinpflug's 'Overture to a comedy of Shakespeare' constituted a varied and interesting selection of orchestral works.

ALEXANDRA PALACE.

'The Dream of Gerontius' was performed by the Alexandra Palace Choral and Orchestral Society, under Mr. Allen Gill's direction, on March 2. The choir sang with their familiar brilliance and feeling, and good solo-singing was provided by Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Stewart Gardner. Perhaps the best feature of the event was the evident enthusiasm for the work displayed by all who were present, whether as performers or as listeners.

ROYAL CHORAL SOCIETY.

The performance of 'The Veil,' given on March 14 by this Society, was a much-needed act of justice, for Sir Frederic Cowen's masterpiece had only once before been heard in London. The singers at the Albert Hall threw themselves with special enthusiasm iinto the task of realising the composer's intentions, and they succeeded admirably. The composer conducted, and secured some moving effects. The solo parts were entrusted to Miss Ada Forrest, Madame Kirkby Lunn, Mr. Morgan Kingston, and Mr. Frederick Ranalow. 'The Veil' was followed by an excerpt from 'Parsifal,' consisting of the Prelude and the Finale to the first Act, with Mr. Stewart Gardiner as Gurnemanz and Mr. Ranalow as Amfortas. Sir Frederick Bridge conducted.

OXFORD HOUSE (LONDON, E.) SOCIETY.

One of the most remarkable experiences of the month was provided on March 20 by the Oxford House Choral and Orchestral Society, in making their annual visit to Queen's Hall. They gave a performance of 'The Dream of Gerontius' that was of striking expressiveness and choral excellence, and showed Mr. Cuthbert Kelly to be an exceptionally able choral trainer. That such a beautiful and sympathetic performance of a difficult modern work can be achieved by an East-End Choir (the settlement is in Bethnal Green, a typical quarter of this vast region) is a satisfactory testimony to the musical potentiality of the Londoner when it is skilfully evolved. The solo parts were taken by Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Herbert Brown.

CHAMBER CONCERTS.

The fifth Classical Society's concert, given at Bechstein Hall on February 21, partook of the nature of an orchestral concert, for it included a performance of Mozart's Serenade for two oboes, two clarinets, two basset-horns, two bassoons, one double-bassoon and four horns, and the services of a conductor, Mr. Frank Bridge, were required. The revival was deeply interesting, as a study of Mozart's mastery of tone-colour. On February 28, Brahms was represented by two of his most superb chamber works—the Sextet in G major, Op. 36, and the F minor Pianoforte quintet, Op. 34, and by pianoforte works played by Mr. Leonard Borwick.

Mr. Holbrooke gave his second recital of his own and other British composers' music at Æolian Hall on February 22. On this occasion his most notable flight into the

unconventional took the form of a performance of his overture to 'The children of Don' on the Æolian organ by mechanical means, with Mr. Easthope Martin as operator. There were songs by Mr. Holbrooke, Mr. Norman O'Neill, Mr. Cyril Scott and Mr. Delius, sung by Miss Waterston; part-songs by Mr. Holbrooke sung by the Gresham Singers, under Mr. Sydney Scott; and pianoforte pieces by Mr. Agate and Mr. Holbrooke, played by Miss Lydia Stace.

'Thursday twelve-o'clock' concerts took place at Æolian Hall on February 22, when 'Solomon,' the child pianist, reigned in all his glory; and on March 14.

The presence of the Brussels Quartet made the Broadwood concert at Æolian Hall, on February 23, a notable event. Their interpretation of Debussy's Quartet was as magical as the music.

Perhaps the most successful of Mr. Thomas Dunhill's recent compositions was the chamber cantata 'Sea fairies,' produced by him at Steinway Hall on February 23. It is written for female voices with pianoforte accompaniment. The vocal parts have the distinction of being vocal, and the whole makes an appeal to popularity through refinement, melodiousness and fancifulness. At his next concert, given on March 1, his Phantasy for pianoforte, violin and viola (one of those commissioned by Mr. Cobbett) was performed and proved highly attractive.

It is seldom possible to enjoy music written for and played upon ancient instruments so much as when Mr. Arnold Dolmetsch is in charge. His enthusiasm for his hobby—or rather his life-study—is infectious. He gave recently—on February 14 and 26—two concerts of this music at Clifford's Inn, and with the help of members of his own family made them highly interesting exhibitions of quaint, appealing music and skilful performance.

Other chamber concerts of interest were those given by the Motto Quartet at Æolian Hall on March 2; by the Strings Club, at Æolian Hall, on March 9; by the Walenn Quartet on March 11; and by the Royal College of Music on March 1 and 14.

An exceptionally interesting programme was brought together for the Patron's Fund concert, at Bechstein Hall, on March 12. The chief works played were a Miniature suite for string quartet by Mr. Greville Cooke, a Tone-picture for string quartet by Mr. Arthur Alexander, and a 'Trefoil' for two pianofortes by Miss Ethel E. Bilsland, highly contrasted works, all of which displayed ingenuity and sound technique. The solo performers of the concert were Miss Ella Caspers and Mr. Alec Tait-Knight (vocalists), Miss Evelyn Dawkin (pianist), Miss Audrey Richardson (violinist), and Miss Edith Penville (flautist).

Students of Trinity College gave a concert on March 18, at which a movement from Svendsen's Octett was the principal work performed.

Music for the viola, written by Messrs. Cyril Scott, Frank Bridge, B. J. Dale and York Bowen, supplied material for a concert given by Mr. Lionel Tertis, at Æolian Hall, on March 18, before the Society of British composers. Two pieces for two violas by Mr. Bridge were new and attractive.

PIANOFORTE RECITALS.

The brilliance and expressiveness of Mr. Norman Wilks's playing earned plentiful appreciation at Bechstein Hall on February 24. He is decidedly in the front rank of our younger pianists.

Herr Richard Buhlig repeated Korngold's Sonata at Steinway Hall on February 26. On the same day Mr. E. B. Appleyard made his first appearance at Æolian Hall and played with refinement. On February 27, Mr. F. S. Kelly gave his second, and on March 5 his third recital. Lastly, on March 19, he gave a concert at Queen's Hall, with the London Symphony Orchestra, under Dr. G. Henschel, and gave satisfying interpretations of Concertos by Mozart (D major) and Brahms (B flat).

Among the world's many famous pianists still in their 'teens,' Miss Susanne Mórvay, who gave a recital at Æolian Hall on February 28, is one of the most remarkable. The mental grip shown in her performances of the great G minor Organ prelude and fugue of Bach, and in Beethoven's 'Appassionata' Sonata, were extraordinary.

Mr. Egon Petri completed his recital of Liszt's 'Années de pélerinage' at Bechstein Hall on February 29, and added to his technical feats a performance of a Sonata by Busoni. Mr. Frederic Lamond's scholarly and convincing treatment of Beethoven provided keen enjoyment throughout his recital at Bechstein Hall on March 2.

At Novello's Rooms, on March 4, the London Chamber Concert Association met to receive M. Alexandre Siloti, who gave them a magnificent exhibition of his powers, especially in Bach's music. The chromatic Fantasia and Fugue were splendidly played.

Recitals were given by Dr. Deszö Szánto at Bechstein Hall on March 5, Miss Ella Ulrich at Steinway Hall on March 6, Miss Ella Spravka at Bechstein Hall on March 12, and Mr. David Levine, at Æolian Hall, on March 20.

Three of the world's greatest pianists were heard in London almost within a week. At Queen's Hall, on March 12, Herr Emil Sauer displayed the exhilaration and refinement of his style in Brahms's F minor Sonata, and in Schumann and Chopin. Two days later, in the same hall, M. Busoni fascinated his whole audience with his magical command of tone-colour and gradation. His interpretations of Beethoven's 'Hammerklavier' Sonata and Liszt's B minor Sonata were of memorable grandeur and beauty. At Bechstein Hall, on March 19, M. Godowsky gave a recital, and though he tired his listeners with his own twenty-four 'Walzermasken'—lasting about an hour in performance—he again astonished all with his virtuosity.

Music for two pianofortes provided the material for a pleasant entertainment given by the Misses Sutro at Steinway Hall on March 15. Mlle. Aurora Geremi, a young player, showed exceptional faculties at Bechstein Hall on March 18.

VOCAL RECITALS.

Handel's 'Dove sei,' with accompaniment for organ and strings, copied from the manuscript in the Königliche Bibliothek, Berlin, was sung by Madame Helène Martini, at Bechstein Hall, on February 23. Recitals were given by Mr. Maurice Jeffes (Æolian Hall, February 23); Miss Richenda Clayton (Bechstein Hall, February 26); Professor Leon Rains, the fine bass singer from Dresden (Bechstein Hall, February 27); Mr. F. Procter-Brown, who gave settings of 16th and 17th century English lyrics (Æolian Hall, March 5); Miss Beryl Freeman (Bechstein Hall, March 7); Miss Margery Courtney and Mr. Constantine Morris (Bechstein Hall, March 8); Mr. Gordon Granville (Æolian Hall, March 12); and Mr. M. Sterling Mackinlay (Æolian Hall, March 16).

The Classical Society's concert at Bechstein Hall, on March 6, took the form of a vocal recital by Herr Van Rooy, who showed himself as pre-eminent in lyrical as in operatic singing.

At the Ashburton Club, on March 9, a vocal recital was given by Miss Margaret Finlay and Dr. A. F. Gibson, assisted by Miss May Coleman. Miss Finlay sang some Highland folk-songs.

OTHER RECITALS.

Miss May Harrison, who through her playing makes a strong claim to supremacy among English lady violinists, gave a recital at Bechstein Hall on February 22, and interpreted Mozart, Bach, Sinding and other composers to perfection. Her sisters, Beatrice (violoncellist) and Margaret (pianist-composer), also took part.

Mr. Mario Lorenzi gave one of his interesting harp recitals at Bechstein Hall on February 22.

On February 26, Mr. Franz von Vecsey gave a recital at Bechstein Hall on February 28, and drew particular attention to his astonishing powers of virtuosity. He gave a second recital on March 6, and a third on March 21.

Messrs. Philip and Bewley Cathie (violinist and pianist) and George Uttley (baritone) gave an interesting sonata and song recital at Steinway Hall on February 28.

At Bechstein Hall, on February 28, Mr. Paul Kochanski revived the esteem for his powers created by his last visit, some six years ago.

Miss Jean Sterling Mackinlay completed her series of recitals at the Little Theatre on March 1 and 8, without a break in her success.

The programme of the Barns-Phillips concert at Bechstein Hall, on March 9, consisted of a varied selection from Miss Barns's compositions.

At Steinway Hall, on March 12, Miss Francesca Woolf showed creditable skill as a violoncellist.

Herr Adolph Busch, a young violinist, played with skill and fine dignity at the Classical Society's concert on March 14.

Vocal and instrumental pupils of Madame Montem-Smith and Mr. John Francis Barnett gave a concert at the Guildhall School of Music on March 1.

At Queen's Gate Hall, on March 7, Miss Eva Evalda (violin) and Miss Cissy Boehm (zither), both of whom are still in their teens, gave an attractive recital. Miss Boehm in particular displayed a surprising command over the capabilities of her much neglected and misunderstood instrument.

The clever and rapidly progressing young New Zealand violinist, Miss Audrey Richardson, gave a recital at Æolian Hall on March 19. On the same day Miss Monique Poole, also a violinist, was heard at Broadwood's Rooms.

Miss Alida Loman (soprano) and Miss Jetty Ingenius (pianist) made successful first appearances in a joint recital at Steinway Hall on March 19.

Beethoven's fourth Symphony, Tchaikovsky's 'Le lac des cygnes' and Sinigaglia's 'Le Baruffe Chiozzotte' were among the works excellently performed by the Royal Artillery Band at Queen's Hall, on February 23.

Miss Kimpton's series of orchestral concerts for the young was continued on February 24, when Mendelssohn's 'Scotch' Symphony was the chief work played, and Mr. Stewart Macpherson was again the lecturer. Miss Kimpton conducted with marked ability and confidence.

Mr. A. M. Hale, a composer of serious leanings, gave a concert of his own compositions with the help of the Queen's Hall Orchestra, under Sir Henry Wood, at Queen's Hall on February 28. Selections from his opera, 'The Tempest,' showed ambition somewhat in advance of his capacity; some smaller works, including settings of Shakespeare sonnets, gave greater pleasure. Mr. William Douthitt and Miss Marta Cunningham (vocalists) assisted.

The Smallwood-Metcalfe Choir gave a further exhibition of their capacity to sing madrigals and part-songs, at Queen's Hall, on March 6. Arcadelt's 'Ave Maria' and Coleridge-Taylor's 'Summer is gone' were prominent ancient and modern examples.

The first performance in North London of Coleridge-Taylor's 'A tale of Old Japan,' was given by Mr. Munro Davison's Choral Society at the Northern Polytechnic, on March 7. The choral singing was notable for its excellent tone. Accompaniments were provided by Mr. Herbert Hodge at the organ and Miss Maud Crouch at the pianoforte. The programme included Schumann's 'In lowly guise thy King appeareth.'

The Civil Service Orchestra, under the presidency of Lord Alverstone, gave their first concert on March 11 at the Holborn Restaurant. The hon. conductor, Mr. J. Stansfeld, secured satisfactory performances of movements from Beethoven's first Symphony and 'Emperor' Pianoforte concerto (soloist Mr. A. P. Steward).

At the annual meeting of the Folk-song Society, held at Steinway Hall on March 16, a musical programme was arranged in which Miss Margaret Layton, Mr. Clive Carey and two Gaelic singers, Mr. MacClennan and Dr. MacCrae, took part.

The Nurses' Choral and Social League gave a miscellaneous concert at Caxton Hall on March 20. The part-songs sung under the direction of Dr. W. H. Herbert Hickox included 'Doubt not thy Father's care' (Elgar), and 'The Shepherd's lullaby' (Edwards).

Suburban Concerts.

Twickenham Philharmonic Society reached a high level of excellence in a performance of Coleridge-Taylor's 'Hiawatha,' on February 13. Not the least satisfactory feature of the concert was the fact that the Town Hall contained the largest audience yet attracted by the Society, which for some years past has done progressively good work under the conductorship of Mr. Arthur Cowen. A well-balanced choir showed thorough familiarity with the score, and tone-colour and expression were imparted to their interpretation. The soloists were Miss Ida Kahn, Mr. Gwynne Davis, and Mr. Jackson Potter.

The Streatham and South London String Orchestra, conducted by Mr. Sydney Robjohns, gave a concert at Streatham Hall on March 12. The programme included works by Saint-Saëns, Gade, Grieg, Max Bruch, and Tchaikovsky, and the soloists were Miss Dorothy Silk and Mr. R. Purcell Jones (violoncello).

Dr. Lemare, with the assistance of his pupils, gave his fifth concert in aid of the Organists' Benevolent Fund at St. Catherine's Hall, Leytonstone, on February 29. There was a very large audience, and the concert was considered to be a great success.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The concert of the Philharmonic Society, on February 9, was of a miscellaneous nature, with the two Misses Harrison (violin and violoncello) and Signor Lenghi as soloists. Both of these talented ladies were greatly appreciated. The Society's choir sang 'Go, song of mine' (Elgar); 'The Tyger' (Granville Bantock); 'The Galway piper' (Fletcher); and concluded the concert with Handel's 'Immortal Lord,' from 'Deborah.' The difficult unaccompanied choruses were most interesting, and their creditable performance proved again Dr. F. Koeller's skill in all branches of training. Unfortunately for us, he has announced his intention of going to the Antipodes, and resigning the post he has filled for nearly a quarter of a century with so much distinction to himself and credit to his forces. The next concert of the Society will be his last.

On February 10, Dr. Laurence Walker's chamber concert brought the Brodsky Quartet, with Miss Florence Nixon as vocalist. The programme included Tchaikovsky's Quartet in D, Op. 11, and Beethoven's Op. 18, No. 6. On February 17, Mr. Phillips brought Madame Kirkby Lunn and Mr. Percy Grainger, and, as might be expected from such eminent artists, the concert was very successful. The Bach-Busoni Prelude and Fugue in D minor was perhaps the most notable feature.

Another chamber concert of Dr. L. Walker's was given on March 12, at which he took the leading pianoforte part, in conjunction with Mr. Alex. Cohen (violin) and Mr. A. Hemingway (violoncello).

BIRMINGHAM.

Madame Albani's farewell concert, given in the Town Hall on February 22, was a great success, a large and enthusiastic audience being present to do homage to a great singer.

The Birmingham Philharmonic Society's last orchestral concerts of the current series of eight were given in the Town Hall, on February 28 and March 13 respectively, the conductor being Mr. Thomas Beecham. Two Symphonies (Schubert's 'Unfinished' and Haydn's in C), as well as two Concertos (Bach's in F, known as the 'Brandenburg,' with trumpet, flute, oboe and violin soli, and Liszt's well-known Concerto in E flat, for pianoforte and orchestra, the soloist being Miss Irene Scharrer) were included in the programme of February 28. The interpretation of these items was most gratifying, being both admirable in technique and artistic in conception and execution. Two novelties were introduced at the last concert on March 13, Rutland Boughton's closing scene from his music-drama, 'Uther and Igraine,' and Richard Strauss's 'Love duet' and closing scene

from 'Feuersnot,' the Symphony of the evening being Tchaikovsky's No. 5, in E minor. Mr. Rutland Boughton conducted his own work, which impressed one as being somewhat gloomy and mournful, but as far as one was able to judge from a first hearing the music evidently portrays certain emotions of the personages of the music-drama, which deals with the meeting of Uther and Igraine and the birth of the future hero, Arthur.

The Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, gave a concert recital of Gounod's opera, 'Faust,' in the Town Hall, on March 2, which attracted a crowded audience. The performance, however, was not up to the usual standard to which this Association has accustomed one, evidently owing to insufficient rehearsals. The principal parts were assigned to Madame Florence Parkes Darby, Miss Emily Cleobury, Mr. Walter J. Ottey, Mr. Arthur Cranmer, and Mr. William Bennett.

The last Harrison Concert of the current series took place at the Town Hall on March 4, the executive being the London Symphony Orchestra, conducted by Mr. Arthur Nikisch. The chief success was attained by the magnificent and thrilling performance of Tchaikovsky's symphonic Tone-poem 'Francesca da Rimini' and Schubert's Symphony, the 'Unfinished.' The whole of the second part of the programme was devoted to Wagner.

A song recital was given in the New Temperance Hall, on March 1, by Miss Marion Cori (mezzo-soprano) and Miss Minnie Melville (soprano), both new-comers to Birmingham.

The last Max Mossel Drawing Room Concert of the present season was given in the Grosvenor Room, Grand Hotel, on March 8, the chief attraction being the re-appearance of the celebrated pianist, Herr Emil Sauer, after an absence of nearly seventeen years. His remarkable interpretation of Beethoven's 'Sonata Appassionata' was a revelation, as was his performance of three Chopin pieces. Mr. Max Mossel contributed some violin solos, the vocalist being Miss Teresa Amalfi (contralto), the accompanist Mr. G. H. Manton.

A performance of Bach's 'St. Matthew' Passion was given at the Birmingham Cathedral, Part 1 on March 8 and Part 2 on the following afternoon, the Cathedral being crowded on both occasions. Mr. Stephenson conducted, and Mr. T. Appleby Matthews presided at the organ, and Dr. Reynolds gave the recitativo-continuo on a clavichord. An augmented choir and orchestra had been secured for the occasion, and the soli were entrusted to Madame Alice Phillips, Miss Sara Silvers, and the lay-clerks, Messrs. Blackburn, Wilkes, Bennett and Stoddard. The performances were deeply impressive and appealing, and artistically more gratifying than last year.

The Birmingham Symphony Orchestra's last orchestral concert of the season was given in the Town Hall on March 9, under the able conductorship of Mr. Julian Clifford, of the Harrogate Kursaal, who has rendered excellent services during the season, the Orchestra now being in complete sympathy with his beat. He gave a fine performance of Tchaikovsky's 'Pathetic' Symphony, realising some excellent effects. Mr. Watkin Mills was the vocalist, singing with his customary bracing style, and the solo pianist Mr. Wilfred Ridgway, who gave a virile and temperamental performance of Liszt's 'Rhapsodie Espagnole.' Mr. Charles Collier played two dances by Debussy in a brilliant manner.

Mr. R. J. Buckley, the musical critic of the *Birmingham Gazette and Express*, gave an interesting lecture on 'Some old songs and their stories,' before the members of the Dudley Musical Club on March 9, giving the history of 'God save the King,' 'Comin' through the rye,' 'Annie Laurie,' 'Alice, where art thou,' 'Oh, the lovely Mistress Mace,' 'Death of Nelson,' 'Auld lang syne,' 'Home, sweet home,' 'The anchor's weighed,' and 'Tom Bowling.' The lecture was listened to with great interest, and embodied far-reaching researches quite unknown to the general public.

The Catterall String Quartette gave their last chamber concert of four at Queen's College on March 12, their contributions being Beethoven's String quartet in C major, Op. 59, No. 3, and Brahms's String quartet in C minor, Op. 51, No. 1, to which they did complete justice. Miss Ada Forrest was the vocalist, and sang with temperament and artistic expression. The solo pianist was Miss Mabel Moss, a well-schooled performer. Mrs. J. C. Hock accompanied.

BOURNEMOUTH.

The Symphony Concerts continue to pursue the even tenor of their way, Mr. Dan Godfrey showing no signs of faltering in his determination to present nothing but what is worthy of performance, and that in as creditable a manner as possible. If there have been fewer novelties of value than usual during the past month, two, at least, stood out pre-eminently. These were Sir C. V. Stanford's beautiful Symphony No. 7, in D minor, and Dr. Walford Davies's charming 'Parthenia' Suite, the composer in each case conducting. At the concert on February 22, Sir A. C. Mackenzie conducted some of his compositions, the 'Tam o' Shanter' Humoresque proving effective.

Outside the scope of the symphony concerts several interesting fixtures remain to be recorded. Mr. Godfrey's Benefit Concerts were the occasion of an influx of talented artists, those assisting the *bénéficiaire* including Madame Gleeson-White, Dr. Georg Henschel, Mr. Arnold Trowell, Mr. Vernon Warner and Mr. James Fernandez. Madame Ada Crossley has appeared, as have also Miss Edith Evans and Mr. Walter Williams (orchestral concert), Franz von Vecsey, Stella Carol, Miss Ellen Bowick, and Madame Clara Butt and Mr. Kennerley Rumford.

A red-letter day was March 9, when Sir Edward Elgar visited the town in order to conduct a concert devoted to his compositions. The second Symphony was the *magnum opus* of the afternoon, this remarkably impressive but somewhat stern and uncompromising work receiving an excellent interpretation at the hands of the Municipal Orchestra, specially augmented for the occasion.

On February 27 a decidedly pleasing performance of Coleridge-Taylor's expressively picturesque 'Hiawatha' music (Parts 1 and 2) was given by the Municipal Choir and Orchestra. The composer conducted, and obtained very satisfactory results from the combined forces. Miss Leah Felissa, Signor Lenghi and Mr. Julien Henry were the soloists; the latter artist sang with much feeling, and Miss Felissa was dramatically convincing, but Signor Lenghi's efforts were marred by his distressing vibrato. At this concert, too, Dr. H. Holloway, Bournemouth's premier composer and chorus-master of the Municipal Choir, was represented by his choral ballad, 'The Challenge.'

BRISTOL.

At the farewell concert of Madame Albani in the Colston Hall, on February 20, there was a gratifying feature in the appearance upon the platform of 400 members of the Bristol Choral Society, who, under the direction of Mr. Riseley, supported her in Mendelssohn's 'Hear my prayer.'

The annual concert of St. Luke's Choral Society was held at the Young Men's Christian Association Hall, Bushy Park, on February 26. In addition to the choir and band Mr. W. Palmear was at the pianoforte and Mr. Russell at the organ. Mr. C. H. Bishop directed the performance, the first part of which was devoted to Van Bree's cantata, 'Saint Cecilia's Day.' Miss Pauline Allen sang the solos effectively. In the miscellaneous second part of the concert some members of the Society acquitted themselves creditably as soloists.

On March 6 there was a concert at Colston Hall in aid of the funds of the Sunday Evening Services which are held in the building. An excellent programme was well interpreted by Miss Perceval Allen, Miss Gertrude Winchester, Mr. Hubert Uzielli, and the Bristol Ladies' Quartet (Misses Eugenie Harrison, Isabel Radford, Lily Grant and Ena Peilliel), with Mr. George Riseley at the organ. The accompanist was Mr. W. E. Fowler.

The Bristol Temperance Choral Society gave the thirty-first annual concert on March 6 at the Young Men's Association Hall, St. James's Square. Arthur E. Fisher's cantata, 'The wreck of the Hesperus,' was nicely sung, after which there was a miscellaneous selection. The principal vocalists were Miss Ethel Beetlestone, and Mr. John S. Perry and Mr. Belgrove (both from Exeter Cathedral). Mr. F. Stone was the conductor.

On March 14 the Clifton Quintet held their fourth concert of the season and gratified a large audience at the Victoria Rooms by the admirable manner in which they interpreted an interesting programme. There was a novelty in Loeffler's

two Rhapsodies, 'L'Etang' and 'La Cornemuse,' for pianoforte, viola and oboe, the striking effects of which were cleverly presented.

The Bristol Choral Society on March 16 gave a performance of 'Israel in Egypt' at Colston Hall, under the able direction of Mr. George Riseley. Choir and orchestra numbered 500, the leader being Mr. Harold Bernard, and Mr. G. Herbert Riseley at the organ. The soloists were Miss Ada Forrest, Miss Ethel Harris, Miss Gertrude Winchester, Mr. Joseph Reed and Mr. Dan Price. A large audience testified to their delight at the satisfactory manner in which the oratorio was given.

At Victoria Rooms, on March 20, the Bristol Symphony Orchestra gave a concert under the direction of Mr. Maurice Alexander. The programme included César Franck's Symphony in D minor, and Mr. Cyril Rootham's orchestral rhapsody 'A Passer-by.' The vocalist was Miss Amy Perry.

CAMBRIDGE.

Chamber music has been to the fore in Cambridge. The University Musical Society has given four concerts, the visiting performers being the Brussels, Grimson, and Schwiller Quartets. At the final concert Mr. H. Inwards led a performance of Schubert's Octet, and Mozart's Clarinet quintet. In addition to these there was a concert of modern chamber music with quartets by Vaughan Williams and Tanéïew, and the Henkel Quartet also paid us a visit.

Two of Dr. Mann's symphony concerts, conducted by Sir Edward Elgar and Sir Henry Wood, have taken place.

In choral music the University Society gave a very good performance of Bach's 'St. John' Passion music, a work which seems to be coming into favour. The music made a great impression, and certainly deserves more recognition than it has hitherto received.

Local Societies have been active. The Meldreth Society gave 'Hiawatha's Wedding-feast,' and the Royston Society Alan Gray's 'Rock Buoy bell' and Lloyd's 'Hero and Leander.'

The Cambridge Choral Society announces a Festival of two days. 'The Creation,' 'Elijah,' and Sterndale Bennett's 'May Queen' are the works selected.

DEVON AND CORNWALL.

THE THREE TOWNS.

Through an oversight, mention was omitted last month of the second of Dr. Weekes's symphony concerts at Plymouth, on February 14. The Symphony of the occasion was Dvorák's in G (No. 4).

The Misses Smith secured the appearance of Miss Marie Hall at the last of their musical matinées, on March 6, the violinist being associated with Miss Florence Smith in the 'Kreutzer' Sonata (Beethoven). The 'Jupiter' Symphony (Mozart) was played in a thoroughly artistic manner by Mr. R. G. Evans's Symphony Orchestra, on March 13, and the elastic capabilities of the players was shown by their equally successful treatment of the 'Caprice Italien' of Tchaikovsky, and the 'Valse Triste' of Sibelius.

The King Street Wesleyan Sunday School Choir, holders of the Sunday School Challenge Banner and Shield, sang some of the most attractive pieces in their répertoire on February 26, conducted by Mr. Harry Woodward. On March 6, a choir and band of eighty performers gave selections from 'St. Paul' at Ker Street, Devonport. Mr. F. W. Chorley, conductor, obtained some excellent singing from the choir.

OTHER DEVONSHIRE TOWNS.

The first concert of the Torquay Musical Association, under the new conductorship of Messrs. H. E. Crocker and Walter L. Twining (vice Mr. T. H. Webb, resigned), which took place on March 20, was successful. Mendelssohn's 'Scotch' Symphony and Beethoven's 'Prometheus' Overture were the chief numbers for the orchestra, and the choir sang Stanford's 'Last Post' and Mendelssohn's 'As the hart pants.'

CORNWALL.

It is painful to record the suspension of the Penzance Choral Society (of which Mr. Alan Thorne is the present conductor) through lack of support. At the annual meeting on February 28, it was announced that the proposed autumn concert had to be abandoned owing to the small attendances at rehearsal, chiefly of the male section. The Society has been at work for fifty-three years. There was no alternative but to suspend operations for at least twelve months.

On February 28, Mr. T. Lean conducted the Saltash Wesleyan Choir through a programme illustrating points in a lecture given in collaboration with Sir Frederick Bridge, on the Wesleyan Tune Book.

EDINBURGH.

In the Queen's Hall, on February 20, Mr. John Tait's Select Choir gave an interesting concert. The programme comprised works by Elgar, Bantock and other composers. The Northern Choral Society, conductor Mr. J. A. Crichton, gave its ninth annual concert in the Music Hall on February 24. Goring Thomas's 'Sun-Worshippers,' and Coleridge-Taylor's 'Bon-Bon Suite' were the works performed. The choir sang in a most praiseworthy manner, which reflected much credit on the conductor.

St. Cuthbert's Musical Association, conducted by Mr. G. W. Crawford, gave a well-attended concert in the Music Hall on February 27. The programme was drawn up on popular lines, and comprised orchestral selections, choruses, part-songs, all of which were given in excellent style.

The sixteenth annual concert of Mr. Moonie's Choir was given in the Music Hall on February 28. The works selected for performance were Verdi's 'Stabat Mater,' Brahms's 'Ave Maria,' MacCunn's 'Lay of the Last Minstrel'—all performed for the first time in Edinburgh—and Félicien David's Symphonic ode, 'The Desert.' The soloists were Misses Eva Rich and Alice Cleugh, and Messrs. James Taylor, Walter Lawley, W. H. Oldham, Bridge Peters and George Campbell. In 'The Desert,' Mr. R. C. H. Morrison, as reciter, gave an impressive reading of the 'melodrama.' An excellent orchestra, under the leadership of Mr. James Winram, provided the accompaniments, and also gave a splendid interpretation of a new Concert-overture, '1745,' composed by Mr. W. B. Moonie, a son of the conductor. The latest work by this talented young cpmposer shows a notable command of orchestration, and was most favourably received. Throughout the evening the choir sang with the unity of expression, brilliancy of execution, and beauty of tone and phrasing which are ever-present features in its performances. Lovers of choral music in Edinburgh owe a debt of gratitude to Mr. Moonie for the large number—some twenty-five—of important works of which he has given first performances in Edinburgh.

The annual concert of the University Musical Society was held in the music class-room on March 1. Under Mr. J. A. Moonie's able direction the choir gave admirable performances of 'Hiawatha's Wedding-feast,' Stanford's 'Songs of the Fleet,' and excerpts from 'Faust.'

The Royal Choral Union, conductor Mr. T. H. Collinson, gave its annual concert in the Music Hall on March 11. The works performed were Parts 1 and 2 of 'The Creation,' and Smart's 'The Bride of Dunkerron.' The large and well-trained body of singers gave the various choruses with fine solidity of tone, precision of attack, and tunefulness. In 'The Bride of Dunkerron,' the choir specially distinguished itself in 'Down through the deep' and 'Hail to Thee.' The soloists, who were all thoroughly capable, were Miss Melita, Mr. Morgan Kingston, and Mr. Thorpe Bates. A full orchestra, led by Mr. W. H. Cole, lent efficient aid.

At a meeting of the Bach Society, held in the Cathedral Hall on March 12, Dr. Walford Davies gave a highly appreciated lecture on 'The art of Bach and modern music.'

GLASGOW.

For his second chamber concert on February 20, Mr. A. M. Henderson had associated with him the Brussels Quartet. A judiciously contrasted programme was presented—Haydn's Quartet in G major, Dvorák's Quartet in F major, and Brahms's Pianoforte quintet in F minor. In all of these the ensemble was perfect, the Quintet, in which Mr. Henderson played the pianoforte part, being especially well received by the audience.

The annual concert of the University Choral Society took place on February 27. The programme included more or less familiar choral numbers by Bach, Di Lassus, Tchaikovsky, Brahms, Elgar, &c., the choir's best work being exhibited in the unaccompanied pieces. Vocal solos were given by Miss Isabel Wilkie and Mr. Marcus Thomson, and Mr. A. M. Henderson, in addition to his duties as conductor, contributed pianoforte solos. Mr. W. F. Forsyth accompanied.

It so happened that the Royal Carl Rosa Opera Company and the Moody-Manners Opera Company held the boards of the Theatre Royal and the Grand Theatre respectively for the same fortnight, March 4 to 16, with the result that both companies played to comparatively small audiences. The Moody-Manners Company gave for the first time in Glasgow the stage presentation of Mendelssohn's 'Elijah,' and one would have expected crowded audiences to hear the familiar work in new surroundings; but, curiously enough, the three presentations given were possibly the poorest from the box-office point of view. The work lends itself well to stage setting and performance, and this fact minimises in a measure the loss of massive effect generally secured in concert performances by large choral bodies.

The Orpheus Choir's concert on March 14 drew an audience which completely filled St. Andrew's Hall. The programme contained no fewer than eighteen unaccompanied pieces, all of which were sung entirely from memory—a somewhat unique feat in itself—with a delicacy, finish, and beauty of tone worthy of the highest praise. Especially fine was the choir's performance of Coleridge-Taylor's 'Summer is gone,' Elgar's 'Evening scene,' and Walter Hately's 'Diaphenia.' Five part-songs, the composition of the conductor (Mr. Hugh S. Roberton), were included in the programme, and of these one of the most effective was 'All in the April evening.' Mention must also be made of Mr. Roberton's excellent annotation of the programme. Solos were sung by Miss Caroline Hatchard and Mr. Plunket Greene, and Mr. Wilfrid Senior accompanied.

Quite a large number of other music-makings have taken place, among them being pianoforte recitals by Sauer and Lamond, a vocal recital by Mr. Robert Burnett, a Harrison concert with the London Symphony Orchestra (conducted by Nikisch), choral concerts by the Gaelic Musical Association (Mr. W. Armstrong) and the Young Men's Christian Association Choir (Mr. R. L. Reid), a concert performance of selections from 'Carmen' and 'Faust' by the Grand Opera Society (Mr. R. Hutton Malcolm), the annual concert by the students of the Athenæum School of Music, Messager's 'Veronique' by the Amateur Operatic Society (Mr. Wilfrid Senior), Sullivan's 'Ruddigore,' by the Orpheus Club (Mr. James Barr), and a concert by the Ladies' String Orchestra, given on February 29, under Miss Hilda Bailey.

GLOUCESTER AND DISTRICT.

The last concert of the Gloucester Choral Society's season was given at the Shire Hall on March 19, when Verdi's 'Requiem' and Handel's Suite for strings, were performed. There was a large audience and the concert was a most gratifying success. The heavy demands which the 'Requiem' made upon the choir received a noble response. The soloists were Madame Alice Phillips, Miss Sara Silvers, Mr. Cynlais Gibbs, and Mr. Harry Downing. Dr. Brewer conducted.

On February 27, the Cheltenham Philharmonic Society gave 'The Flying Dutchman' (Wagner) at the Town Hall. A large orchestra was engaged, and Mr. C. J. Phillips led his forces to a successful achievement. Among the soloists, chief honours were borne by Mr. Charles Tree, as the Dutchman; Miss Laura Evan-Williams took the part of Senta, Mr. George Baker represented Daland, and Mr. Joseph Reed sang the solos of Erik. The quality of the choir and solo work made the concert most enjoyable.

LIVERPOOL AND DISTRICT.

At the tenth Philharmonic concert on February 20, Glazounow's sixth Symphony in C minor created a favourable impression by the nobility of its style and fine workmanship. Joseph Holbrooke's 'Viking' does not present its gifted composer in an attractive light, and as a fantastic attempt at programme-music it was less approved than Liadoff's 'Baba-Jaga,' which is based on a Russian fairy-tale. Strauss's 'Also sprach Zarathustra' received a fine performance, which was conducted with great skill by Sir Frederic Cowen, and a strangely assorted programme closed with Dukas's Scherzo, 'L'Apprenti Sorcier.' In his songs M. Anzo Bozani did not create a furore, and it was left to the choir to provide special pleasure by their beautiful singing of Brahms's folk-songs 'In silent night' and 'Love, fare thee well,' in which they received the rare compliment of an encore.

Sir Henry Wood conducted the eleventh concert on March 5, the programme being entirely devoted to Wagner; the orchestra being augmented to ninety players, a splendid array which did full justice to its own powers and to the conductor's attention to detail.

At the seventh concert of the Akeroyd Symphony Orchestra on February 13, a 'plébiscite' programme included Tchaikovsky's fifth Symphony (which seems to have replaced the 'Pathetic' in public favour), Schubert's 'Rosamunde' Overture, Schumann's 'Träumerei,' and Liszt's second 'Hungarian Rhapsody.' They were admirably played under Mr. Akeroyd's expert direction, and Mr. Frederic Brandon gave a brilliant performance of the solo pianoforte part in Liszt's Concerto No. 2, in A major. The vocalist was Miss Emily Breare.

The eighth and closing concert of the Akeroyd series on February 27 was distinguished by the presence of Sir Charles V. Stanford, who conducted his new Philharmonic Symphony No. 7, in D minor. It is an interesting, clever, and melodious work which enhances the composer's reputation, and does timely service to native musical art as a successful modern example of pure absolute music. Mr. Plunket Greene greatly added to the enjoyment of the audience by his delightful singing of several of Stanford's arrangements of Irish airs.

As president of the Rodewald Concert Club, Sir Charles Stanford attended the concert held on February 26, when his Quartet for strings in B flat (Op. 104) was played by Miss Edith Robinson, Miss Isabel McCullagh, Miss Lillie Sims and Miss Mary McCullagh.

'Elijah' was sung in the Philharmonic Hall by the Liverpool Choral Society on March 9, the vocal principals being Miss Olive Clare, Miss Hilda Cragg-James, Mr. Joseph Cheetham, and Mr. Robert Burnett. The leader of the orchestra was Mr. John Lawson, with Mr. Coller at the organ. Conducted by Mr. Percival Ingram, the performance possessed many commendable features, the singing of the large choir (which is mainly recruited from the Nonconformist choirs of the city) being marked by intelligence and expression, although not specially remarkable for dramatic accentuation.

The community is again indebted to Mr. Harry Evans and the Welsh Choral Union for their latest performance, on March 16, of Bach's 'St. Matthew' Passion. As in 1907, they gave a noble reading of this immortal work. The new version edited by Sir Edward Elgar and Mr. Ivor Atkins was used, which retains the words of the authorized version in the recitatives, and endeavours to reproduce Bach's declamation as closely as the English words allow. The recitatives allotted to the tenor voice were sung with singular felicity of style and expression by Mr. Gervase Elwes. Commendable dignity marked the singing by Mr. Ivor Foster in the Christ-music. The other vocal principals were Miss Gladys Honey, Miss Dilys Jones, and Mr. Hamilton Harris, whose singing was inspired by the correct spirit. The dramatic element in the choral music is designedly secondary, but in the opportunities which occur, as 'Have lightnings, and thunders,' and in the Barabbas cry, the qualities of the Welsh choir in fire and force shone out vividly. They were also shown by beauty of piano tone in the chorales, and by alert singing in the double choruses.

At their third chamber concert on February 24, the Brodsky Quartet played Schumann's Quartet in A, Op. 41, No. 3, Mozart's Quintet in G minor (second viola Mr. Barker), and Brahms's Sonata for pianoforte and 'cello, in which Mr. Edward Isaacs and Mr. Carl Fuchs collaborated.

Three pianoforte recitals of more than passing importance are deserving of notice. The first was given by Mr. Herbert Fryer on March 1, the second by Mr. Frederic Brandon on March 2. In their recitals the executive equipment and temperamental qualifications of these clever young native pianists were successfully displayed. But it

was reserved for a young lady, Miss Susanne von Morvay, to create the greatest sensation at her pianoforte recital on March 4. At the age of sixteen it is no exaggeration to say that this young Hungarian is already fit to be placed in the front rank of pianoforte virtuosi.

The successful series of Harrison Concerts were brought to a brilliant conclusion in the Philharmonic on March 14, when Mr. Nikisch conducted the London Symphony Orchestra in Schubert's 'Unfinished' Symphony, Tchaikovsky's 'Francesca da Rimini,' and in a Wagner selection in which the 'Trauermarsch' made a deep impression. Mr. Percy Harrison has never exhibited his wisdom and experience as an impresario more usefully than in this concert.

The third concert of the Warrington Musical Society was held in the Parr Hall on March 20, when a performance was given of Dvorák's 'Stabat Mater,' and of Dr. C. T. Reynolds's effective chorus, 'For all the Saints,' originally written for the recent Festival of the Liverpool Church Choir Association, and orchestrated by Dr. Reynolds for this performance. Conducted by Mr. F. H. Crossley, the excellent choir and orchestra of 200 performers were also heard to advantage in the Dvorák music, in which the vocal principals were Madame Sadler-Fogg, Miss Dora Arnell, Mr. Joseph Cheetham and Mr. James Coleman.

MANCHESTER AND DISTRICT.

The past month has been one of unexampled congestion, and labour troubles must have left their mark in diminished attendances and impoverished exchequers. Although Mr. Michael Balling does not officially begin to reign o'er us until next October, yet his week of opera-conducting under Mr. Ernst Denhof's management (dealt with elsewhere in these pages), followed by his direction of the last Hallé concert, and of the Pension Fund concert on March 21, have constituted his real entrance into our musical life, still further emphasized by the dinner in his honour on Monday, March 11, by the Manchester Deutscher-Verein. The guest of the evening contrasted the essentially practical, common-sense English nature with the more idealistic German philosophy of life; a union of these two natures could, in his opinion, accomplish anything in the artistic life. Enthusiastic applause greeted his remark that it was his ambition to establish opera in Manchester, adding, with a grim smile, 'It will be found expensive.'

Sir Henry Wood has resigned his position as conductor of the four orchestral concerts of the Gentlemen's series, and this body has appointed Balling in his stead. The visiting conductors to the Hallé series have been Percy Pitt, Holländer, and Thomas Beecham, only the latter displaying any conspicuous masterly control, his finest work being the accompaniment to Brodsky's reading of Tchaikovsky's Violin concerto, Delius's 'Dance Rhapsody,' and Strauss's 'Till Eulenspiegel.'

The past season has witnessed the laying of the Delius bogey; this fearsome ultra-modernist has been represented by the 'Brigg Fair' and 'Appalachia' Variations, in addition to the 'Rhapsody,' and the Manchester public has vigorously applauded, evidently finding him much to its taste. By a strange irony, Beecham's visit coincided with the performance of 'Elektra' at the Theatre Royal, and the Hallé audience was largely depleted in consequence, but he must be ranked with the three or four conductors who have impressed us with their grip of matters. On March 14, Balling conducted the third acts of 'Lohengrin' and 'Tannhäuser'; it will not have been in vain if the Hallé executive realises the artistic futility of using such an unwieldy choir on such occasions; experiences at the opera the previous week spoiled everybody for Wagner's choruses given by over two hundred singers.

After all our varied experience of the art of conducting during the winter, there came Arthur Nikisch on March 13, to the final Harrison concert, and at the end of his programme one felt that it could be said without injustice and with propriety and veracity 'the others also ran.'

Evidently the recent performance of Bantock's 'Atalanta in Calydon' has fired the ambitions of several of our most prominent choral conductors, for already it is announced that on October 30 next in Manchester, and probably in the following week in Liverpool, the combined forces of the Birkenhead 'Gitana' Ladies' Choir, the Liverpool Welsh Choral Union and the Manchester Orpheus Male-voice Society are to co-operate in its production, Mr. Walter Nesbitt conducting in Manchester and Mr. Harry Evans in Liverpool. Mr. Herbert Whittaker also will conduct the work in Hanley at the third concert of the North Staffordshire and District Choral Society in the spring of 1913. At the Manchester Cathedral, Mr. Sydney H. Nicholson gave Bach's motet 'Jesu, priceless Treasure,' on the first Sunday in Lent with the usual choir after evensong; performed *alla cappella*, its nine or ten separate numbers were given without the slightest fall in pitch—no mean accomplishment in a work occupying twenty-five minutes.

Concerts of chamber music have not been numerous, but of exceptional excellence. The second Schiller concert brought us the Brussels Quartet, with whom Mr. Isidor Cohn co-operated in the Brahms F minor Quintet, where we got all the old brilliance allied to breadth of style. Not much music by Dohnànyi has been played here—Richter years ago introduced a symphony of his which had great freshness (and heavenly length !), and his D flat Quartet had much in common with the larger work in this respect.

Egon Petri we have known as a great Bach and Beethoven player; and now we find him a great Lisztianer. The room has been too small to hold his overflowing audiences for the 'Années de Pélerinage' recitals.

Rutland Boughton's visit to the Musical Society brought us new concert-room experiences—lowered lights and screened performers, the latter condition contributing partly to indistinct verbal utterance—no one knew for certain when the music had reached its end, and so there was no applause. Under some conditions this is very desirable. Fiona Macleod, William Morris, Edward Carpenter—such are some of the sources of Boughton's inspiration. William Morris's 'The Chapel in Lyonesse' and Fiona Macleod's 'Daughter of the Sun' had a string quartet accompaniment. Mr. Francis Harford, Mr. Norman Allen, Mr. Frank Slater, and Miss Newton-Hague were the vocalists.

The Accrington Choral Society, conducted by Mr. W. S. Walker, has now completed seventy years of musical activity in a thriving manufacturing and engineering centre. The celebration concert on March 6 had an unusual scope, the programme embracing Brahms's 'Song of Destiny' and 'Alto rhapsody,' and Elgar's 'Black Knight' cantata, Miss Phyllis Lett taking the solo part in the Brahms 'Rhapsody' and singing four of Bantock's 'Sappho' songs.

The Bolton Philharmonic Society, conducted by Mr. Charles Risegari, on March 15 performed Goring Thomas's posthumous cantata, 'The Swan and the Skylark,' with Stanford's orchestration. A local pianist, Miss Constantine, played the solo part in Mendelssohn's 'Capriccio brillant,' the orchestra being composed mainly of gifted local amateurs. Fine singing was exhibited by Mr. George Parker in one of Brahms's 'Serious songs' and Miss Myra Dixon in two of the Elgar 'Sea-Pictures,' with orchestral accompaniment. In the cantata these singers were joined by Miss Doris Carter and Mr. Anderson Nicol.

NEWCASTLE-ON-TYNE AND DISTRICT.

Two orchestral concerts within the confines of a single week proved an unusual event. On Friday, March 8, Mr. Percy Harrison brought the London Symphony Orchestra under Nikisch, and was rewarded with a packed house. The extraordinarily fine playing of the orchestra and Nikisch's powerful personality made the concert one of supreme interest. The programme included Schubert's 'Unfinished' Symphony, Tchaikovsky's lurid 'Francesca da Rimini' Symphonic-poem, a Weber overture, and a group of Wagner numbers. Tchaikovsky was also represented at the concluding concert of the Philharmonic Orchestra on the following Thursday afternoon, when the fifth Symphony was given. Mr. E. L. Bainton must be congratulated on his own increasing skill as a conductor.

The Newcastle Musical Society concluded its season on March 6, when Brahms and Beethoven were played by a local string quartet (Messrs A. Wall, J. Young, A. Hervé and Miss Hetty Page). Mr. G. H. Gage contributed some brilliantly-played pianoforte solos, and Miss Cecilia Kemp some songs. The Whitley Bay and District Choral Society sang on February 28 Palestrina's 'Stabat Mater,' Bach's motet, 'Come, Jesu, come,' a group of five Elizabethan Madrigals and Ayres, Bantock's eight-part

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The Competition Festival Record

No. 45.

INTERNATIONAL MUSICAL COMPETITION & DEMONSTRATION FOR CHOIRS, ORCHESTRAS, & BANDS.

PARIS, MAY 26, 27 (WHIT-MONDAY), AND 28.

I.—THE CHORAL COMPETITIONS.

The entries closed on February 10. We give, on p. 2, a list of all the entries in classes in which British choirs will compete. 'Excellence' is the highest Division, the next is 'Superior,' and below that the classes are Division I., II., &c.

Each choir has to sing the stated test-piece and music of its own choice.

Forty-five British choirs, and about 130 choirs of other nationalities have entered. They include about 11,000 choralists.

It is estimated that board and lodging and rail fare, either from the Friday to Monday or from Saturday to Tuesday, will cost about £2, the amount varying according to the route (Folkestone-Boulogne or Newhaven-Dieppe) and the class of hotel. The Paris Committee is arranging these terms with the transport companies and the hotel-keepers.

II.—NON-COMPETITIVE SINGING.

Tuesday, May 28.—This section is open to any choir which may be formed for the occasion. There are no money-prizes, but trophies will be awarded. Each choir may choose its own programme, to last not more than thirty minutes. The pieces may be accompanied or not, but it will not be possible to arrange for orchestral accompaniment, if only because of the difficulty of adequate rehearsal. Entries need not be made before April 15.

As the entries for this section are not yet fully made, we cannot give particulars until next month. We understand that Dr. Coward is organizing a large choir recruited from his Leeds and Sheffield choralists.

III.—CHILDREN'S CHOIRS.

As announced in our last issue the Paris Committee has very generously and cordially invited British school children to join the Paris children at the junior competition to be held on Tuesday, May 28. Their first idea was to invite 1,000 children, but after full inquiry as to ways and means it was decided to offer to entertain only 500 children from the London County Council schools.

But while the Paris Committee will undertake to board and lodge only the 500 L.C.C. children, they will welcome school choirs from any other quarter of this country. The following is a translation of an official communication we have received as to this matter:

Any children's choir can compete in this section, providing they meet the whole of their expenses

Societies entering Honours Division must fill up Entry Form, but are exempt from all entry fees. This section closes April 15.

Please make it quite clear that *all* children from England may come and compete and are assured of a hearty welcome, and they will most probably be treated in the same way as the L.C.C. children.

The Council cannot, however, pay expenses, but will look to their comfort and security and provide them with suitable accommodation in schools or other Institutions at minimum rates.

The invitation of the Paris Committee to the children has been carefully considered by the L.C.C. Education Committee, with the result that its acceptance was recommended to the Council. Further the Finance Committee recommend that £600 be allocated to defray the cost of travelling. The children travel on Saturday, May 25, and return on Wednesday, May 29. They will thus have ample time before singing to recover from the fatigue of the journey, and they will be able to spend Monday in seeing the sights of Paris. Dr. Borland will select the choirs from the schools.

At the time of writing it is dubious whether the full Council will consent to the expenditure.

School choirs from Bradford, Blackpool, Leyton (Farmer Road), Barry (South Wales), and elsewhere have intimated their intention to compete.

The following is a revised list of the entries in the classes in which British choirs will compete :

FEMALE-VOICE CHOIRS.
(Div. Excellence.)

Test : 'The exiles' (Laurent de Rillé).

	Voices.
The Irish Ladies' Choir, Dublin	30
Farmer Road Choir, Leyton	50
Blackpool Orpheus Glee Society	40
Manchester Vocal Society	40
Mrs. Mary Layton's Ladies' Choir, London ...	40
The Padiham Ladies' Choir	40
Gitana Ladies' Choir, Birkenhead	60

FEMALE-VOICE CHOIRS.
(Div. Superior.)

Test : 'Beauteous morn' (Edward German), Trio accompaniment.

[This is substituted for the piece originally announced, which was not available as an arrangement for Female Voices.]

	Voices.
Birmingham Ladies' Select Choir	20
Miss Florence Etlinger's Ladies' Choir, London	16
Newport Ladies' Choir...	60
'Triphena' Ladies' Choir, Penrith	30
Liverpool Village Choir...	50
Bangor Ladies' Choir	35

FEMALE-VOICE CHOIRS.
(First Division.)

Test : 'L'Alouette' (Mouquet)

	Voices.
Institut Artistique, 'Clermont-Ferrand' ...	50
Rotton Park Ladies' Choral Society	45
'Cecilia' Female-Voice Choir, London ...	50
Chorale des Jeunes Filles, St. Quentin ...	41

MALE-VOICE CHOIRS.
(Div. Excellence.)

Test : 'To aviators' (Saint-Saëns).

	Voices.
Avenir Narbonnais, Narbonne...	175
La Legra 'Liege,' Belgique	251
Union Chorale 'Salon'...	110
Société Chorale, 'St. Cecile,' Angers... ...	90
London Welsh Male Choir	120
Stourbridge Institute Male Choir	60
Swansea and District Male Choir	120
Association des Instituteurs Chanteurs, Prague	50
Choral Nadaud, Roubaix	230
La Lyre Havraise, Le Havre	180
Orphéonistes, St. Quentinois	110
Southport Vocal Union...	60
Union Chorale de Macon	60

MALE-VOICE CHOIRS.
(Div. Superior.)

Test : 'The riders of the night' (Laurent de Rillé).

	Voices.
Les Enfants de Provence, Aix...	52
Wavertree Imperial Glee Union, Liverpool ...	50
'Les Ouvriers Réunis,' Gand, Belgique ...	140
Lyre Tarbienne, Tarbes	108
Morley Vocal Union	50
Union Chorale, La Bouverie, Belgique ...	172
'Excelsior' Male-Voice Choir, Hartlepool ...	90
Choral 'Les XXX.,' Lille	45
Société Gaetano, Donizetti, Milan	50
York Male-Voice Choir...	40
The Wren Male Choir, London	50
Orphéon de Tours	75
Orphéon des Mines des Dourges, Henin-Lietard	96
Habergham Glee Union	50
Orfeon Asturiano, Gijou, Espagne	80
Les Montagnards de Flenu, Belgique... ...	157
Union Chorale, Caroloregienne, Charleroi ...	120
Les Enfants d'Aigues-Mortes	41
Choral des Amis Réunis, St. Etienne... ...	75

MALE-VOICE CHOIRS.
(Division I. First Section.)

Test : 'The two messages' (H. Maréchal).

	Voices.
Shrewsbury Male-Voice Society	40
Les Bardes du Nord, Lille	75
Union Chorale, Montlucon	
Orpheon Vauclasien	32
Union Montaguarde du Lavedan, Lourdes ...	80
Orpheon Chambérien	68
Barclay's Bank Musical Society	45
Les Amis Réunis de St. Quentin	65
Cercle Choral, 'La Renaissance,' Marseille ...	66
Echo du Roussillon, Perpignan	66
La Malmédienne, Malmédy Prusse Rhénane	74
Chorale des Chemins de Fer du Midi, Bordeaux	56
Orphéon de Meaux	55
Société Chorale 'Cercle des XVI.,' Junet, Belgique	26
Abertillery Male-Voice Society	70

MIXED-VOICE CHOIRS (without accompaniment).
(Div. Excellence.)

Test : 'The two fiddlers' (A. Chapuis).

	Voices.
The Smallwood-Metcalfe Choir, London ...	126
Manchester Vocal Society	60
'La Lyre' de Donai	200
Melton Mowbray Choral Society	45
Le Chœur des Madrigaux, Copenhague ...	35
Halifax Madrigal Society	90
Glasgow Choral Union	190
A Cappella Gantois, Gand, Belgique	35

MIXED-VOICE CHOIRS (with accompaniment).
(Div. Excellence.)

Test : 'Far o'er the bay' (César Franck).

	Voices.
Edward Mason Choir, London	100
Union Chorale de Gasselies, Belgique ...	108

MIXED-VOICE CHOIRS (without accompaniment).
(Div. Superior.)

Test : 'The weasel' (F. de la Tombelle).

	Voices.
La Neustrie, Caen	90
Barnoldswick Choir	68
Ealing Philharmonic Society	100
Birmingham Madrigal Society	36
Ayr Burgh and County Choir	40
Willesden District Choir	50
Chesterfield District Musical Union	99
Glasgow Orpheus Choir	100
London Scottish Choir	35
Bradford Old Choral	80

MIXED-VOICE CHOIRS (with accompaniment).
(Div. Superior.)

Test : 'The charcoal-burner' (A. Chapuis).

	Voices.
St. James's Glee Party, London	30
Newport United Choir	120

DEATH OF MR. JOHN B. CROOK, OF LYTHAM.

We deeply regret to have to record the sudden and untimely death of this influential supporter of the Competition Festival movement. Mr. Crook founded the Festival that has been established for many years at Lytham (in Lancashire, near Blackpool), and he has been its most active promoter throughout its existence. All concerned with the Lytham Festival will agree that Mr. Crook's unfailing attention to the

multifarious duties inseparable from such an undertaking, made the occasion one of the most pleasurable of its kind in the Kingdom. No one connected with the movement saw more broadly and intelligently its social and educational value, or was better able to minimise its difficulties.

Mr. Crook died on Thursday, March 21. He had visited, with his wife and daughter, a matinée of the Carl Rosa Opera Company at Preston during the afternoon, and in the evening, whilst attending a service at a Congregational church, he was suddenly seized with illness and expired within two hours. Many will feel deep sympathy for his family, thus so unexpectedly and sorely afflicted.

LONDONDERRY.—February 27 to March 1.

This event is well supported under the inspiring direction of Mrs. Alexandra Stewart. The following were some of the chief results:

Church Choirs.—First section, tests: anthem, 'The sun shall be no more' (H. H. Woodward), and two hymns; 1st, All Saints,' Clooney. Second section, test: Bunnett's Magnificat, and a hymn, 'Saviour, again to Thy dear name'; 1st, St. Patrick's Church Choir, Coleraine.

Female-Voice Choirs.—Tests: 'Spinning song' (Wagner), 'Spanish gipsy girl' (Lassen). 1st, Mr. S. Weale's choir.

Male-Voice Choirs.—1st, Maiden City Male Choir (Mr. Weale).

Mixed Choirs.—1st, Northern Choir, Derry (Mr. Cunningham).

Juvenile Choirs (five entries).—1st, Mrs. Whale's Belfast Choir (177 marks); 2nd, Derry Cathedral School (170 marks).

Large National School Choirs (three entries).—1st, West Derry Cathedral boys (171 marks); 2nd, Sion Mills (161 marks).

Junior Action-Song (three entries).—1st, Derry Cathedral infants (58 marks).

Juvenile Temperance Choirs (five entries).—1st, Great James Street Presbyterian Church, Londonderry.

National School Choirs (second division).—1st, Stewart Schools, Londonderry.

Senior Action-Song (nine entries).—1st, Sion Mills (53 marks); 2nd, Mrs. Whale's pupils, Belfast (52 marks); 3rd, First Derry Boys' Brigade (51 marks); 4th, Derry Cathedral.

In the Small National School Choir section Cloughcor National School was first. In other school classes West Derry Cathedral Boys, Stewart Schools (Londonderry), Sion Mills, and Derry Cathedral Infants were respectively winners.

Mr. T. Tertius Noble adjudicated.

ALDERSHOT.—February 29.

The Naval and Military Musical Union held their final contest for the Challenge Championship Cup at Aldershot, on February 29.

The 31st Field Artillery Brigade, Aldershot; the Royal Engineers, Chatham; the Royal Marine Light Infantry, Portsmouth; and His Majesty's ship 'Essex' were the competing parties.

A preliminary contest was first entered upon for the two last-named, who had not previously won a local competition.

The 'John Farmer Cup' was eventually won by the Chatham Royal Engineers. The 'Essex' came second, and the Artillery Brigade third.

PUDSEY.—March 2.

There were five classes in this competition, four for vocal and pianoforte soloists, and one for mixed-voice choirs. The following were the winners:—Pianoforte, H. Wigglesworth; Boy soloist, G. Jowett; Contralto, Miss Alice Haley; Baritone, Mr. Leonard Mitchell; Choirs, test: 'The soul's longing' (F. James)—1st, Thornton Vocal Union (Mr. W. L. Ashton).

Mr. Newton Laycock adjudicated.

SOUTH LONDON FESTIVAL.

March 2, 4, 6, 7, 9.

This event attracted a great number of competitors in the numerous classes. Its operations make an appeal to a very wide district. It is admirably managed by Mr. T. Lester Jones, the secretary, and his better-half, who are both assiduous in dealing with the mass of detail involved in the business. We can only afford space to register the chief results, which were as follows:

Open Choral Championship, Willesden District Choir (conductor, Mr. J. S. Waddell); The Kimber Shield (open choral class); Essendine Choir, Paddington, for the fourth successive year (conductor, Mr. William Kendall); South of the Thames Choral Championship, Woolwich Co-operative Choral Society, second successive year (conductor, Mr. John Hines); the London Shield Competition (girls' clubs), The King Edward Institute, Spitalfields (conductor, Madame Kate Nicholls; Lord Llangattock Class (ladies), Willesden District Choir (conductor, Mr. T. S. Waddell); Elementary School Choir (boys), first prize, Swaffield Road, Wandsworth London County Council School, third year (conductor, Mr. Keys); School Orchestra (first and second violins and pianoforte), first prize, Balham School of Music (conductor, Signor Coviello); Elementary School Choir (girls), first prize, Swaffield Road London County Council School, second year (conductor, Mrs. Soper); Choirs of Equal Voices, first prize, Balham School of Music; School Ochestras, first prize, Balham School of Music; Men's Choirs (Open Competition), first prize, Wandsworth Male-Voice Choir (conductor, Mr. H. Wharton Wells); String Orchestra, first prize, Balham School of Music (conductor, Signor Coviello); Combined Men's Choirs, Wandsworth Male-Voice Choir, Camberwell Choral Society, Essendine Choir, Willesden Choir, and Wood Green Men's Adult School (conductor, Dr. G. F. Huntley); Church Choirs (mixed), first prize, Anerley Wesleyan Church Choir (conductor, Mr. A. J. Heard Norrish). The prizes were distributed at the Crystal Palace, on March 16, by Princess Victoria of Schleswig-Holstein and Sir John Kirk, the former in the afternoon and the latter in the evening.

The adjudicators were Dr. Abernethy, Mr. H. R. Bird, Dr. Borland, Dr. Frost, Mr. Alfred Gibson, Mr. Herbert Hodge, Dr. Huntley, Dr. Walmsley Little, Dr. W. G. McNaught, Herr Hans Neumann, Mr. Dan Price, and Mr Richard Temple.

FIFE MUSICAL FESTIVAL.—March 8 and 9.

This new Festival (begun in 1911) suffered some disadvantage from the unrest of the coal strike, but it showed promise. The enthusiasm of competitors and audience was very encouraging.

The Children's Choirs sang four Scotch national songs and Colinsburgh Public School (Mr. Thomas Clark) came out first. In another school class, Ferryport-on-Craig (Mr. Robert Wedderspoon) was successful. The Choral Societies sang a chorus selected from 'As the hart pants' (Mendelssohn) and Newport Choral Society (Mr. R. Scott) was first. In a Madrigal Class, Cupar (Mr. J. M. Cooper) was first and Newport (Mr. R. Scott) was second. The Newport Society was also successful in the Male-voice and the Female-voice sections.

Dr. R. Vaughan Williams adjudicated.

MANCHESTER TONIC SOL-FA FESTIVAL.

(from our own correspondent.)

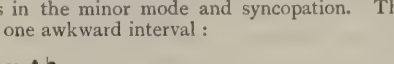
March 9.

The twelfth annual Manchester District Tonic Sol-fa Festival was held under the joint auspices of the Salford Municipal Entertainment Committee and the Manchester

and District Tonic Sol-fa Association. The day's programme included juvenile solo (four classes), duet and individual ear-test competitions, in addition to a juvenile choral contest for the 'Alderman Keevney' Challenge Shield, in which the following five choirs sang in the order named :

		Marks.
	Seedley Council School (Mr. J. W. Stacey) ...	82
1st.	Swinton Juvenile Choir (Eccles Co-operative) (Mr. James Currie)...	89
3rd.	Halton Bank Council School (Mr. Jno. J. Ireland)	86
	Tootal Road Council School (Mr. J. E. Davis)	85
2nd.	Grecian Street Council School (Mr. G. S. Smith)	88

Each choir sang Coleridge-Taylor's 'Drake's Drum' and a two-part sight-test, including chromatic tones, half-pulse notes, phrases in the minor mode and syncopation. This test embraced one awkward interval :



at which most of the choirs stumbled, Tootal Road being the first to sing it correctly, though they took it too slowly, about M. 60 instead of M. 100 as indicated. Grecian Street then went one better by giving it both correctly and at the right tempo. The judge's decision therefore, placing these two choirs second and fourth respectively, evoked no little surprise.

Only one choir having entered in the Adult Choral Competition for the 'Frankenburg' Challenge Shield, this contest fell through ; and the Grecian Street School wound up the Festival with an ideal performance of Facer's cantata, 'The Sons of the Empire' (in costume)—this being the third performance of this work given by the school this season.

THE WANSBECK FESTIVAL, MORPETH (NORTHUMBERLAND).—March 15 and 16.

This Festival was held successfully, notwithstanding the distraction of the coal strike.

On the first day Junior Competitions were held. The following were the chief results :

School Classes.—Tests : Unison song, 'The sheep shearing' ; two-part song, 'All seek for rest.' 1st, Mitford.

Challenge Shield Class.—Tests : Unison song, 'Land to the leeward, ho!' (Parry) ; 'Whispering winds' (Labbett). 1st, Morpeth Corporation Girls.

On the second day adult choirs sang. In the Anthem Class, the test in which was 'Awake, thou that sleepest' (Stainer), Netherwitton was first.

Choral Societies.—Test : Unison chorus from 'Lauda Sion' (Mendelssohn). Felton was first in this section, as well as in another choral section.

In the Chief Choral Class, in which the tests were 'In pride of May' (Weelkes) and 'Hymn to music' (Dudley Buck), the Ashington Harmonic gave a fine performance.

In the Female-Voice Choir Class, in which the test was 'Flow down, cold rivulet' (Luard-Selby), Ashington was first.

In the smaller Male-Voice Choir section Longframlington was first. There was only one entry in the large Male-Voice Choir Class. The tests were 'Hymn before action' (Davies) and 'After many a dusty mile' (Elgar). Morpeth Y.M.C.A. Choir gave high-grade performances.

A performance of Mendelssohn's 'Lauda Sion' concluded the proceedings. Dr. McNaught adjudicated, and conducted the combined choirs.

The Stratford and East London Festival was held on March 16, 18, 19, 20-23. The success of the event was unprecedented. We are compelled to withhold a report of the results until our next number.

MIDLAND MUSICAL COMPETITION FESTIVAL.

Birmingham, May 14 to 18.

The attention of our readers is called to the announcement in our advertisement columns that all entries for the above Festival must be in the hands of the hon. secretaries not later than April 3. Local choirs will be interested to learn that except on Saturday all adult choir competitions will take place in the evenings. The number of adjudicators shows the confidence of the executive in the success of the Festival, the following having been appointed up to the date of going to press : Dr. W. G. McNaught, Dr. H. P. Allen, Dr. A. Herbert Brewer, Mr. Rawdon Briggs, Mr. Harry Evans, Mrs. G. M. Kapp, Mr. Willy Lehmann, and Mr. Edwin Stephenson. We learn that in addition to the trophies announced in the syllabus, the proprietors of the *Birmingham Daily Post* have offered shields for Classes 51, 52, and 53, and the proprietors of the *Daily News* (Midland edition) for Class 4.

We are asked to remedy an omission from the syllabus by stating that the number of singers in choirs in Classes 92, 93, and 94 are the same as for Classes 87, 88, and 89 respectively.

Arrangements are being made with the railway companies for cheap tickets to be issued to all competitors.

Further information can be obtained from the Hon. Secretaries, Queen's College, Birmingham.

The Manx (Isle of Man) Festival, held on March 19 to 21 at Douglas, was made a special event this year, because 1912 is the twenty-first anniversary of its establishment. The chief results will be reported in our next issue.

In the report of the Huddersfield (Mrs. Sunderland) competition, it should have been stated that Mr. Joseph Butterworth gained the violin prize and the 'Sunderland medal.'

We are glad to hear that the West Lindsey Competition, which begins its career at Gainsborough on April 24 and 25, has numerous entries and every prospect of success.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

Chipping Norton (Stour Choral Union).—April 16 and 17. Miss Ruth Dickins, Cherington, Shipston-on-Stour.

Kendal (Westmorland Festival).—April 16 to 19. Messrs. Colin and Gordon Somervell, Netherfield, Kendal.

Uttoxeter (Dove and Churnet Valleys).—April 16, 17. Mr. A. Rawlinson Wood, Mus. Bac., Durstone College, Staffordshire.

Sandy (Eisteddfod).—April 18. Mr. J. Milliner, Bedford Road, Sandy.

Oswestry (Village Choirs).—April 18 (provisional). Mr. W. G. D. Thompson, 3, Edward Street.

Perth.—April 19, 20, 21. Rev. Archibald Main, St. Madoes Manse, Glencarse.

Oundle.—April 19, 20. Lady Lilford, Lilford Hall.

York.—April 20, 22, 23. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

Retford (The North Notts Competition).—April 20, 22, 23, 24. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

Petersfield.—April 23, 24, 25. Miss Grace Keily, Morelands, Purbrook, Hants.

Brigg (N. Lincolnshire).—April 23, 24. Lady Winefride Elwes, Brigg.

South Somerset, Yeovil.—April 23, 24, 25. Miss Traske, Courtfield, Norton-sub-Handon, Somerset.

song, 'In the silent West,' and a set of Northumbrian folk-tunes. Mr. Louis Pecskai and Madame Steenberg played violin and pianoforte Sonatas by Beethoven and Grieg.

The South Shields Choral Society (Mr. M. Fairs) gave Cowen's 'John Gilpin' and a miscellaneous programme on March 13, and on Friday, March 15, the Students' Choral Society of the Armstrong College gave their annual concert. Bach's Ascension cantata, 'Praise Jehovah' (soloists, Madame M. Wyatt, Miss R. Burn, Messrs. E. Kellet and E. J. Potts), and Brahms's 'Song of Destiny' were the main items, and the choir also sang two Debussy chansons and three Northumbrian folk-tunes.

NOTTINGHAM AND DISTRICT.

The last orchestral concert of the Nottingham Sacred Harmonic Society took place on February 22. The soloist was Mr. Morgan Kingston, a native of the shire, whose voice was heard to advantage in Don José's song from 'Carmen' and Sullivan's 'Sailor's grave.' The other items included the 'Oberon' Overture (Weber), and 'Finlandia' (Sibelius). New to the audience were 'Till Eulenspiegel' (Strauss), 'Sursum Corda' (Elgar), and a Suite for orchestra by another Nottinghamshire native, Eric Coates, which created a very favourable impression. A noticeable feature of the concert as a whole was the purity of the tone, in which respect it has never been so clear. Mr. Allen Gill directed his forces through a difficult programme with great ability, and Mr. Wynne Reeves proved a very able leader.

OXFORD.

The first concert of the term took place in the Assembly Room of the Town Hall on January 27, when Mr. A. J. Slocombe and his confrères gave a very good chamber concert devoted to the works of Schumann, and three weeks later he gave a Brahms concert on the same lines. The principal item at the earlier concert was the Quartet in E flat, Op. 47, and at the latter the Clarinet quintet, Op. 115.

On February 8, in the Town Hall, under the auspices of the Musical Club, a capital orchestral concert was given under Dr. Allen's direction, opening with Mozart's Symphony in G minor, the interpretation of which was thoroughly excellent. Two modern works were performed for the first time, symphonic variations entitled 'Normandy,' for pianoforte and orchestra, by A. Somervell, and two Idylls on English Folk-tunes, by G. S. Butterworth, the concert ending with Brahms's superbly magnificent Variations on a theme by Haydn, Op. 56.

It is only necessary to record the fact that Mr. Plunket Greene gave one of his now familiar lectures on 'Songs and their classification' on February 15, in the Assembly Room of the Town Hall, to an appreciative audience.

On February 22, in the same room, Miss Stella Carol gave a concert, and charmed everyone with her pure vocal tone and simplicity of manner.

On February 27, in the Town Hall, under the auspices of the Musical Club, the 'Brussels' String Quartet gave a delightful concert, the programme opening with Beethoven's beautiful Quartet in F major, Op. 59, No. 1, followed by Debussy's Quartet in G minor, Op. 10, and concluding with Dvorák's picturesque Quartet in F major, Op. 96.

On March 12, in the Sheldonian Theatre, the Professor of Music, Sir Walter Parratt, gave his terminal lecture, the subject being 'Melody in Music.' The genial Professor caused some amusement by saying that he had chosen not only a *wide* but an exceedingly *tender* subject, for many of our present-day composers would not write a bar of melody if they could, and many of them also could not write a bar of it if they would! This might sound sarcastic, said the Professor, but all the same it was perfectly true. Early examples of fragments of melody of various nationalities were played by Sir Walter on the pianoforte, and the vocal portions were nicely sung by Miss A. Christa.

On the following day Bach's Passion music (according to 'St. John') was given by the Bach Choir, under the able conductorship of Dr. Allen, in Merton College Chapel, the soloists being Miss Ruth Freeman, the Hon. Norah Dawnay, Mr. Charles Child, and Mr. Frederick Keel, all of whom sang excellently. The singing of some of the choruses was perhaps a little marred by the choir being of necessity placed on a level, and the intonation became variable; still, the performance as a whole was very good. By the kind invitation of the Mayor, the performance was repeated in the Town Hall on the following Sunday evening for the benefit of the working classes, admission being free. Needless to say, this kindness of the Mayor, of Dr. Allen, and of all the performers, was most warmly appreciated.

SHEFFIELD AND DISTRICT.

The experiment of combining the Choral Societies of Doncaster and Rotherham in the performance of some mutually prepared work has proved so successful that it has become a permanent arrangement for one concert in each town every year. There is much to be said for an experiment which effects, by amalgamation under one conductor, more finished and balanced performances and a desirable economy in the concert expenses. By this means certain works, inaccessible when each Society stands alone, are brought within reach of these two excellently managed organizations. Though the last remark hardly applies to 'Elijah,' performed in both towns during the past month, yet the doubling of the choral force materially enhanced the effects of the singing. In the big cumulative choruses the results were imposing. In details and finish the respective Societies have never done better, or so well. Mr. Brameld, the conductor, is at his best when dealing with broad choral strains, and in Mendelssohn's music he finds a congenial scope for his infectious enthusiasm. There was a small but competent orchestra. Mr. Charles Tree sang in the title-part, and the other soloists were Miss Alice Baxter, Miss Elsie Frood, and Mr. Joseph Reed.

Mr. Coleridge-Taylor's 'Hiawatha' (Parts 1 and 2), furnished the Victoria Hall Choral Society with congenial study, and resulted in an access of new members. Mr. H. C. Jackson directed a hearty and fairly correct performance, which marked an advance on previous chorus singing, and only needed further attention to the niceties of expression to win warm praise. The orchestra, though not so good as the choir, played with zest and precision. The soloists were Madame Wathen-Cole, Mr. George Riley, and Mr. Joseph Lycett.

Excellent concerts of male-voice music have been given during the month by the Sheffield Male Glee and Madrigal Society (conductor Mr. W. H. Robinson) and the Sheffield Cambrian Male-voice Choir.

A flourishing district choral body, the Chapeltown Sacred Harmonic Society, sang in a 'triple bill' with considerable success. There was excellent massed volume of tone in Mendelssohn's '95th Psalm' and Beethoven's 'Mount of Olives.' Weber's Mass in G was also included in the programme. Mr. M. Thompson conducted.

At the last orchestral Sheffield Promenade Concert, Mr. J. A. Rodgers conducted performances of Mendelssohn's 'Scotch' Symphony, Beethoven's 'Egmont' Overture, Saint-Saëns's 'Le Rouet d'Omphale,' and two movements from Mendelssohn's 'Midsummer Night's Dream' music. Mr. Cecil Baumer was the soloist in Rubinstein's Pianoforte concerto in D minor. The orchestra played with still further delicacy and cohesion. The audience was the largest of the series, and the concert may be counted as the best hitherto given. Mr. D'Auvergne Upcher sang songs by Schubert and Quilter very expressively.

Among the remaining musical events of a full and varied month may be named the visit of Mr. Nikisch and the London Symphony Orchestra in the course of their tour; two successful organ recitals, by Mr. E. H. Lemare, at the Albert Hall; a performance of Romberg's 'Lay of the Bell,' by the South Street Church Choir (directed by Mr. W. S. Skelton); the last concert of the Sheffield Subscription series, at which Miss Julia Culp and Mr. Busoni were the chief performers; and an interesting lecture, by Dr. Walford Davies, on 'Music and Human Nature.'

YORKSHIRE.

LEEDS.

Two important works by native composers have been introduced to Leeds during the past month. On March 13, the Choral Union gave Cowen's 'The Veil,' with Miss Susan Strong, Miss Elsie Bradley, Messrs. Brearley and

Herbert Brown as the principals. It was a fine performance on the choral side, and the soloists were all well suited to their task. Dr. Coward conducted. On March 20, the Philharmonic Society gave, together with Mozart's 'Requiem,' the first performance at Leeds of Bantock's 'Omar Khàyyam (Part 2), under the direction of Mr. Fricker. The solo parts were taken by Miss Jenny Taggart, Miss Grainger-Kerr, Mr. Frank Mullings, and Mr. Thorpe Bates. Both works had justice done to them, and a high degree of finish was attained, the playing of the orchestra of local musicians being most creditable, while the choir showed refinement as well as force.

At the last of the Rasch Quartet Concerts, on February 28, a fine reading, distinguished by warmth and freedom, of Beethoven's great Quartet in C sharp minor (Op. 131) was the feature of the occasion, Tchaikovsky's Quartet in D (Op. 11) being the other work given. It is satisfactory to note the increasing audiences at these concerts, and the great appreciation that is shown. On March 6 the Leeds Bohemian Quartet introduced, for the first time at Leeds, Glazounow's 'Slavonic' Quartet in G, and Sinigaglia's 'Study' in D, the colour and verve of both being happily realised. At Messrs. Mason and Maude's recital on March 15, Sonatas for violin and pianoforte by Mozart (A minor), Brahms (D minor), and Beethoven (the 'Kreutzer'), with songs contributed by Madame Susan Cover, formed the programme. Miss Kathleen Smith gave her second pianoforte recital on February 26, including in her programme a Beethoven Sonata (Op. 13), and Busoni's transcription of Bach's Organ Prelude and Fugue in D, together with pieces by Schumann, Chopin and Debussy. On March 11, Mr. Fred Dawson came to his native town to give a pianoforte recital, playing with his accustomed brilliance a most interesting programme, which included the so-called 'Moonlight' Sonata, Schumann's great Fantasie (Op. 17), and in the second part afforded a historical glimpse of the development of pianoforte music. On February 26, Madame Albani, with a concert party, came to Leeds to pay her farewell to a town where, at the Festivals, she long reigned supreme.

The visit of Mr. Denhof's Opera Company (March 18-23), which was the event of the season, is dealt with elsewhere, and mention should also be made of the appearance of that great artist, Madame Pavlova, and a company of Russian dancers (March 4-9).

BRADFORD.

At Bradford the Subscription Concert on March 7 was the occasion of the visit of Mr. Nikisch and the London Symphony Orchestra, who played the same programme of familiar pieces (the 'Unfinished' Symphony, some Wagner pieces, &c.) which theyhave been giving throughout their provincial tour, and naturally played it to perfection. They also appeared at Huddersfield on March 6. On February 27, the Bradford Old Choral Society gave an efficient performance, under Mr. E. J. Pickles, of the 'Walpurgis Night,' with Miss Verena Fancourt, Mr. Harold Wilde, Mr. A. Lee, and Mr. Robert Charlesworth as soloists. On March 1, the Festival Choral Society gave, for the first time in Yorkshire, 'The Veil,' which had the advantage of being under the composer's direction, since Sir Frederic Cowen is conductor of the Society. It was admirably done, the principals, Miss Jenny Taggart, Miss Gwladys Roberts, Mr. d'Oisly, and Mr. Herbert Brown, being excellent in the solo parts, and the choir and orchestra (that of the the Bradford Permanent Orchestra) at their best. Mr. Midgley's experiment in 'Free Chamber Concerts' is being continued with great success; the audiences are large and very attentive. On March 11, a programme, which included a Motet by Palestrina, part-songs by Brahms, Debussy and Tinel, and the famous 'Liebeslieder Waltzes' of Brahms, attracted an overflowing audience, whilst in the way of instrumental music they had Violin and Pianoforte sonatas by Mozart and Franck—a liberal allowance for a 'free' concert. On March 16, the Bradford Permanent Orchestra brought its twentieth season to a close. Mr. Julian Clifford was the conductor on this occasion, and the programme included Beethoven's fifth Symphony, the 'Siegfried Idyll,' and popular overtures by Weber and Mendelssohn.

OTHER TOWNS.

Of the 'other towns' of Yorkshire, Halifax may this time enjoy the pride of place, for it has given two remarkably demonstrations of choral work during the past month. The concert of Bantock's unaccompanied vocal music, given be the Madrigal Society on March 9, is dealt with elsewhere; two days earlier, on March 7, the Choral Society gave 'The Dream of Gerontius' for the first time at Halifax, and, under Mr. Fricker's direction, achieved a very great success. The choir sang in a fashion which showed the result of very thorough rehearsal, the orchestra (of West Riding musicians) played with admirable style and finish, and the principals, Miss Phyllis Lett, Mr. Frank Mullings, and Mr. William Higley, were thoroughly adequate. Altogether the finish and the nice feeling of the performance deserved high praise, and was the more satisfactory since it was, but for the principals, accomplished with purely local resources. On March 1, at the last of the chamber concerts given by the Rawdon Briggs Quartet, Quartets by Beethoven and Schumann and Dvorák's Terzetto (Op. 74) were performed. On March 14, the Halifax Orchestral Society, conducted by Mr. H. van Dÿk, gave a popular programme that included the 'Peer Gynt' Suite, familiar Overtures by Beethoven, Rossini, and Mendelssohn, and some orchestral 'tit-bits,' which were nicely played and received with favour. For an orchestra which is almost entirely amateur in its composition, a high level of excellence has been attained.

The Huddersfield Subscription Concert on March 6 was the occasion of Nikisch's visit, as mentioned above. On March 8, the Choral Society gave Brahms's 'German Requiem,' which, though Dr. Hull has performed it at the Parish Church, had never before been attempted by the Society, a fact which argues a certain want of artistic enterprise in so important an institution. Under Dr. Coward a powerful reading was afforded, though still lacking something in subtlety. The more strenuous choruses were however sung with tremendous vigour, and had a fine effect. The principals were Miss Caroline Hatchard and Mr. George Baker. On February 27, the Glee and Madrigal Society gave one of their concerts, consisting chiefly of unaccompanied vocal music, Mr. J. E. Ibeson conducting some refined performances.

The 'German Requiem' was introduced to Dewsbury at a special service in the Parish Church on March 12, and was very creditably sung by an enlarged choir under the conductorship of the organist, Mr. G. H. Hirst, Mr. Bernard Johnson being at the organ.

At Harrogate an interesting pianoforte recital was given on February 24 by Mr. Lloyd Hartley, who is taking up the work of the late Mr. Max Blume in this town. In the 'Waldstein' Sonata and in a number of Chopin pieces he showed himself to be a player of poetic feeling.

On March 2, Madame Albani gave her farewell concert at Harrogate, and on March 15 the Choral Society, under Mr. C. L. Naylor, performed 'Elijah.' Mr. Charles Tree was a dramatic Elijah, and Miss James, Miss Godley, and Mr. Halstead were the other principals.

In my reference, a month ago, to the Leeds Philharmonic performance of Elgar's new Symphony as 'the first in the West Riding,' I forgot that Mr. Julian Clifford had given it at Harrogate in August of last year.

The York Symphony Orchestra attracted a great crowd to the spacious Exhibition Building on March 11, when Mr. Plunket Greene sang Stanford's 'Songs of the Fleet,' and the orchestra showed artistic ambition in attempting Beethoven's C minor Symphony, a difficult task for amateurs, which, however, they accomplished most creditably. Mr. T. Tertius Noble, the conductor, deserves praise for having trained his players so well. He also conducted the York Choral Society in 'The Creation,' on March 20.

On March 2, the Hull Harmonic Society made a bid for popularity by giving a concert performance of Gounod's 'Faust,' with Madame Gleeson-White as the Margaret. Mr. Robert Burnett as Mephisto, with Miss Clytie Hine and Mr. Webster Millar, took the other principal parts, and Mr. Porter conducted. Under Mr. J. W. Hudson, the Hull Philharmonic Society gave, on March 8, the 'Unfinished' Symphony, and Mr. Berkeley Mason, a local musician, played the solo part in a creditable performance of Tchaikovsky's B flat minor Pianoforte concerto. Miss Marie Stevens was the vocalist.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—At the commencement of the present season the council of the Aberdeen Choral Union decided to carry out a re-test of the whole membership. The wisdom of the plan was indicated at the concert held on Tuesday, February 13, when the newly-constituted choir gave proof of its quality in an excellent concert-performance of Bizet's 'Carmen.' The principal soloists were Miss Doris Woodall, Miss Margaret Skakle, Mr. Maurice d'Oisly, and Mr. Graham Marr. Elgar's 'The Kingdom,' now in rehearsal, is the principal work in next season's programme. A most successful performance of the 'Messiah' was given by the Choral Union on March 10, before a crowded audience. The proceeds were for the widows and children of the men who perished in the gale of February last. The orchestra included most of the professional orchestral players of the city, who along with the soloists gave their services gratuitously. The soloists were Miss Margaret Skakle, Mrs. Kirby, Mr. Charles Soutar and Mr. E. T. Warnock; organist, Mr. J. Cooper. Mr. A. Collingwood conducted both concerts.——The concert given by the University Choral and Orchestral Society, under Professor C. S. Terry's direction, on February 23, had the customary distinction in programme and performance. The second Act of Gluck's 'Orpheus' was the principal feature. The miscellaneous selection included Stanford's 'Farewell, my joy,' and 'The witch,' Bantock's 'A love song,' Walford Davies's 'One old Oxford Ox,' Parry's 'Out upon it,' and a Pastorale, 'Rays of evening sun descending,' by Professor Terry. The orchestra played the 'Meistersinger' and 'Oberon' Overtures, and Elgar's 'Sursum Corda.'

AYTON (N.B.).—For their eighth season the Choral Association showed marked improvement in tone, attack and general expression in their performance of Prout's '100th Psalm' and Bridge's 'Ballad of the Clampherdown,' under the able direction of Mr. George Allan. A small but effective string band, with pianoforte and organ, supplied the accompaniments. The soloists on this occasion were Miss Dorothy Foster, Miss Wilson, Mr. Cowell, and Mr. J. M. Scott.

BRIERLEY HILL.—The Brockmoor Male-Voice Choir, now in its second year of existence, gave a pleasant concert on March 6, at the Town Hall. Under Mr. Arthur Woodall's direction the choir gave attractive interpretations of C. A. Mager's 'Hymn of Progress,' German's 'O peaceful night,' Gounod's 'By Babylon's wave' (as arranged by Percy Fletcher), and other works. The solo vocalists were Madame Aston, Miss Emily Rudge, and Mr. Arthur Carder, and violoncello solos were given by Mr. Percy Hall.

BRIGHTON.—'King Olaf' was admirably performed by the Sacred Harmonic Society at the Dome on March 14, under the direction of Mr. Robert Taylor, who drew many striking effects from his responsive forces. The Municipal Orchestra supplied the accompaniment, and the solos were given by Miss Carrie Tubb, Mr. Turnpenney, and Mr. Jackson Potter.

CALNE (WILTS).—The annual concert of the Musical Society (now in its twenty-sixth season) was held in the Town Hall on February 20, the works performed being Spohr's 'Last Judgment,' and Barnett's 'Ancient Mariner.' The band and choir were under the conductorship of Mr. W. R. Pullein, and the principal artists were Miss Florence Fleming, Miss Mary Wood, Mr. Albert Watson, and Mr. John Prout.

CANTERBURY.—The second concert of the East Kent Orchestral Society took place under Mr. Percy Godfrey's direction at the Foresters' Hall on February 17. The programme included an interesting 'Suite Romanesque' for strings by Mr. Godfrey, which was well played and well received. The vocalists were Miss Mabel Parham, Mrs. Frank Ramsey, and Mr. Sidney Coltham.——A chamber concert, directed by Mr. Percy Godfrey and Mr. W. T. Harvey, was given at Gaywood's Rooms on March 6. Schubert's rarely-heard Octette and a Quintette for oboe, clarinet, trumpet, horn and pianoforte by Mr. Godfrey provided the programme. The latter work proved of considerable brilliance and attractiveness. Songs were given by Mrs. Wright Hunt.

CORSHAM (WILTS).—The Corsham Choral Society gave a most satisfactory performance of Brahms's 'Requiem,' in the Methuen Hall, on February 27. The soloists were Miss Hilda Blake (Bath) and Mr. Joseph E. Farrington (St. Paul's Cathedral). Both gave devotional and artistic interpretations of their parts. The band and choir, numbering seventy performers, were remarkably efficient, and showed that the difficulties of this noble work may, with persistent effort, be overcome by a choral Society of a small country town of some 4,000 inhabitants. By request the work was given on March 13 in the Parish Church before a crowded congregation. On this occasion the bass solos were efficiently sung by Mr. C. E. Poole (Bath), Mr. Herbert Spackman was leader of the orchestra, and Mr. Lewin Spackman (organist of the Parish Church) conducted.

CRAVEN ARMS.—A performance was given on Wednesday, February 14, of Romberg's 'Lay of the Bell' by the Craven Arms and District Choral Society, at their fourteenth concert. The soloists were Miss Warner, Dr. Barnett, Mr. S. Valentine and Mr. W. Bradford, of Leominster. The last-named took the part of 'the Master.' There was a miscellaneous second part, during which Miss Monique Poole played violin pieces and the choir sang part-songs.

DARTFORD.—The Dartford and District Choral and Orchestral Society gave their fourth annual concert at the Conservative Hall, Dartford, on February 20, before a large and enthusiastic audience, under the conductorship of Mr. David Mackenzie. The first part of the programme consisted of Coleridge-Taylor's 'Hiawatha's departure,' of which work a most satisfactory interpretation was given. The solo parts were undertaken by Miss Madge Brown, Mr. Ronald Marshall, and Mr. John Kimber. The second part included Mendelssohn's Overture, 'A Midsummer Night's Dream,' Adolf Jensen's 'Rest comes at eve,' and the Choral March from 'Tannhäuser.' Dr. J. L. Miskin gave a violoncello solo.

DERBY.—Exceptionally fine performances of 'Hiawatha's Wedding-feast' and 'The golden legend' were given by the Choral Union on March 12. Mr. Lyell-Taylor, who conducted, threw great spirit into his readings, and met with an adequate response from the choir. An excellent orchestra accompanied, and solo parts were taken by Miss Euneta Truscott, Mr. J. W. King, Mr. Alfred Heather and Mr. Peter Dawson.

EAST GRINSTEAD.—The high standard attained by the forty players who form the East Grinstead Orchestral Society was exemplified in a concert given under Mr. N. E. Hope's direction at Whitehall on February 20. Excellent performances of Beethoven's eighth Symphony, Mozart's 'Don Juan' Overture and other works were given. Solo numbers were contributed by Miss Gertrude Blatch, Mr. E. Waite (vocalists) and Mr. Percy Sharman (violinist).

EASTBOURNE.—Mr. Norfolk Megone has been appointed musical director of the Devonshire Park Company, Eastbourne. The season, which opens at Easter and will continue until November, promises to be an unusually brilliant one. Two orchestral and vocal concerts will be given daily, including Sundays.

FORFAR.—A highly-satisfactory performance of 'King Olaf' was given by the Choral Union on March 7. Mr. Stephen Richardson conducted ably, and secured an expressive interpretation. The solo parts were taken by Miss Emily Breare, Mr. Frank Webster and Mr. Thorpe Bates. The miscellaneous programme included Mendelssohn's 'Hebrides' Overture.

GUERNSEY.—The annual concerts of the Guille-Allès Choral and Orchestral Association were given in St. George's Hall on March 5 and 6. At the first concert a creditable performance of Sir Edward Elgar's 'Caractacus'

was given before a large and enthusiastic audience. The preparation of this fine work had given much pleasure to band and choir. On the second evening Mendelssohn's 'Elijah' was excellently performed. The audience was again very large. The soloists in both works were Miss Mabel Manson, Mr. Cynlais Gibbs, and Mr. Julien Henry. Miss Alice Lakin also sang the contralto music in 'Elijah.' Mr. John David conducted as usual, and Mrs. Noel accompanied.

Kingston (Jamaica).—As an example of keenness and enterprise the concert given on January 31 by the nine singers who form the Kingston Glee Singers, directed by Mr. George D. Goode, was quite notable. The programme included Arcadelt's 'Now Spring in all her glory,' Lloyd's 'The battle of the Baltic,' Atterbury's 'Come, let us all a-maying go,' Elgar's 'My love dwelt in a northern land,' Lee Williams's 'Song of the pedlar,' Sullivan's 'O hush thee, my babie,' Webbe's 'Glorious Apollo,' for male voices, Schubert's 'Coronach' for female voices; and the anthems 'Lord, for Thy tender mercies' sake,' by Farrant, 'God is a Spirit,' by Sterndale Bennett, and 'By Babylon's wave,' by Gounod. The singing was, from all accounts, admirable.

Kirkcaldy.—The Musical Society gave a successful performance of Haydn's 'Creation' on March 13. The soloists were Miss Mabel Manson, Mr. Alfred Heather, and Mr. Thorpe Bates. A professional orchestra of thirty, under the leadership of Mr. W. H. Cole, supplied the accompaniments. Mr. Gray, the Corporation organist, presided at the organ, and Mr. Charles W. Cowe conducted.

Lancaster.—An admirable concert was given by Mr. Aldous's Choir. The programme included some favourite competition test-pieces, chief among which were Wilbye's 'Sweet honey-sucking bees' and Elgar's 'Go, song of mine.' The choir sang with all the exquisite art to which they owe their position. The soloists of the occasion were Miss Lorna Stamm (soprano) and Miss Maud Dunington (violoncello).

Landore (South Wales).—The enterprise and serious purpose of the New Siloh Choir found expression on March 8 in a very creditable performance of Dvorák's 'Stabat Mater,' under the direction of Mr. John Lewis. The programme also provided a contrast with Goring Thomas's 'The swan and the skylark.' The principal artists were Miss Mary Lindsay, Miss Winifred Lewis, Mr. Joseph Cheetham and Mr. David Hughes. Mr. Ivor Owen was the organist.

Lichfield.—The already widespread popularity of Mr. Coleridge-Taylor's 'A tale of Old Japan,' was increased by a performance given on February 20, by the Lichfield Musical Society under Mr. J. B. Lott. The choralists threw themselves heartily into their task, and showed keen appreciation of the music. Madame Aston, Mrs. Mercer, Mr. C. W. Fredericks and Mr. Herbert Parker were the soloists. The choir was also heard to advantage in Fletcher's 'Indian Bride' and in Dudley Buck's 'Hark, the trumpet calleth'; and the orchestra in Tchaikovsky's 'Casse-noisette' suite.

Loughborough.—'Hiawatha's Wedding-feast' was the chief work sung by the Choral Society at their concert on March 6, and under Mr. Frank Storer's direction it received a performance of striking merit. The same level was attained by the soloists, Miss Lysette Mostyn and Mr. Frank Webster, and by the orchestra, which was also heard independently in Schubert's 'Unfinished' Symphony and other works. The miscellaneous choral selection included 'Where is the sea,' by Mr. Storer.

Newcastle (Staffs.).—At a concert given by Mr. S. F. Lovatt's male-voice choir, on February 15, two new part-songs by the conductor were performed and made an excellent impression. They were entitled 'Love is a hunter boy' and 'The exile.' The solo artists of the occasion were M. Zacharewitsch, Miss Gertrude Lonsdale, and Mr. Anderson Nicol.

Newport.—A notable concert was given by an orchestra of sixty performers under the direction of Mr. A. W. Bartholomew, at the Central Hall, on February 29. Striking performances of Tchaikovsky's 'Pathetic' Symphony, Wagner's 'Kaisermarsch' and other works were given. Solo music was provided by Miss Marie Novello (pianist) and Miss Winifred Lewis (contralto).

Perth.—Elgar's 'King Olaf' was performed for the first time in Perth by Mr. Richardson's Choral Society on February 20. The choral singing had great vitality and expressiveness, and in the dramatic sections was attractively vivid. The solo parts were taken by Miss Perceval Allen, Mr. Alfred Heather and Mr. Charles Tree. Mr. Stephen Richardson showed great ability in handling his resources, which consisted of 150 singers and forty instrumentalists.—On March 4, at a musical evening held by the members of the Musical Society in the Synod Hall, Mr. F. S. Graves was made the recipient of a handsome illuminated address and a purse of sovereigns, on the completion of twenty-five years' strenuous and successful work as conductor of the Society.

Rhosllanerchrugog, (N. Wales).—On Wednesday, February 28, an excellent performance of Spohr's 'Last Judgment' was given at Bethlehem Congregational Church by the Bethlehem United Choral Society, conducted by Mr. Dan. Roberts. The principals were Miss Jennie Ellis, Madame Annie Hargreaves, Mr. John Collet, and Mr. Herbert Brown. The organist was Dr. Caradog Roberts. An interesting feature of the second miscellaneous part was the first performance of some of Dr. Caradog Roberts's new compositions.

The Lake District.—The fourth series of the 'George Rathbone' chamber concerts was given on March 13-16, at Carnforth, Kendal, Windermere and Grange. On this occasion Mr. Rathbone gave pianoforte recitals with vocal solos by Miss Beatrice Wilson. After the great success the clever pianist made at the Promenade Concerts last autumn, much interest was shown in his appearance at these recitals; without doubt he had added considerably to his reputation. His pianoforte playing is of a distinguished character. He is able by the charm of his tone and real musical temperament to hold the attention of his audience in a most remarkable manner. His programme included a 'Scherzo Fantastique' of his own, a brilliant, effective and difficult work finely played. We hope Mr. Rathbone will feel encouraged to continue his good work of giving fine music in a country where it is scarce.

Tientsin.—The successful performance of 'The Messiah,' referred to in our February issue, was repeated subsequently before an audience largely composed of Chinese of both sexes. Mr. A. Corkell again conducted.

Treharris.—On February 28 the Treharris Choral Society, ably conducted by Mr. W. J. R. Davis, gave a highly creditable performance of Mendelssohn's 'St. Paul.' The 140 voices of the choir showed themselves in an excellent state of training. The principal parts were taken by Madame B. Williams, Madame Devonald Edwards, Mr. Tom Bonnell and Mr. Charles Tree.

Windsor (Ontario).—The thirteenth concert of the Windsor and Walkerville Choral Society took place under Mr. H. Whorlow Bull's direction at the Collegiate Institute on February 22. An attractive programme of spirited music, carried out in a corresponding style, included Stanford's 'The Revenge' as its principal feature, Faning's 'The miller's wooing,' Roland Rogers's 'The river floweth strong,' Rutland Boughton's choral setting of 'King Arthur had three sons,' and Elgar's 'It comes from the misty ages.'

Worcester.—Part 1 of Mendelssohn's 'St. Paul' was the chief number in the programme of the Musical Society's concert on March 19. Mr. W. Mann Dyson conducted a spirited interpretation in which bright tone and expressiveness played a prominent part. The miscellaneous selection included John E. West's part-song, 'In pride of May,' and Elgar's Serenade for string orchestra.

For their concert on April 23, at St. Luke's Hall, Hornsey, the Stroud Green Choral Association, conducted by Mr. H. J. Timothy, are rehearsing Hurlstone's 'Alfred the Great' and Elgar's 'Go, song of mine.'

In the course of a lecture-recital at Steinway Hall on March 5, Mr. Frederic de Lara advocated opera in English at cheap prices, with a school to teach the necessary qualifications.

Foreign Notes.

AMSTERDAM.

The Wagner Society is arranging two performances of 'Parsifal' for May 18 and 20.——Elgar's Violin concerto was played here on March 16 by Fritz Kreisler.

ANTWERP.

A new opera in four Acts, entitled 'Edénie,' by Léon Dubois, libretto by Camille Lemonnier, was produced at the Flemish Theatre on March 7, with considerable success.

AUGSBURG.

The first performance here of Humperdinck's 'Königskinder,' under the direction of Kapellmeister Bruno, was very successful.

BERLIN.

Fanny Weiland, a youthful pianist of about fourteen years, made a very successful début at the Scharwenka Hall in the first week of March.——Mahler's eighth Symphony is to be performed on May 17 and 18 in the Zirkus Schumann. The Leipsic Riedelverein Choir, strengthened by five other Leipsic choral Societies and the Hastung Boys' Choir of Berlin, will be supported by the Philharmonic Orchestra (increased for the occasion), under the conductorship of Dr. Georg Göhler (conductor of the Riedelverein) and Willem Mengelberg, of Amsterdam. ——A little-known work by Wagner, Funeral Music for the burial of Weber in Dresden, on December 14, 1844, was performed by the Blüthner Orchestra for the first time at Berlin on March 10, under the direction of Kapellmeister Bruno Weyersberg.——The Rosé Quartet opened their last concert with Arnold Schönberg's Quartet in D minor. Some of the audience received it with enthusiasm, while others hissed and whistled, and there was an extraordinary scene which almost ended in violence.

BREMEN

To commemorate the two-hundredth anniversary of the birth of Frederick the Great, the Künstlerverein gave a concert at which three of his compositions for his favourite instrument (the flute) were performed.——Alfred Kaiser's opera, 'Stella Maris,' has been successfully produced here, in the presence of the composer.

BRUSSELS.

'Rhéna', a lyric-drama in four Acts and five scenes, libretto by Michel Carré, music by Jean van den Eeden, was produced at the Théâtre Royal de la Monnaie on February 21. The work is well, if not enthusiastically, spoken of.——A ballet in one Act, scenario by MM. Thys and Ambrosing, music by M. Joseph Jongen, was produced at the Théâtre Royal de la Monnaie very successfully on March 6. The descriptive title given to the ballet is 'Mimo-symphonique,' and the music is symphonic in character.——'La Farce du Cuvier,' by Gabriel Dupont and Maurice Léna, was produced at the Théâtre Royal de la Monnaie on March 21.

BUDA-PESTH.

The first performance of Puccini's 'Girl of the Golden West,' at which the composer was present, was very successful.

DRESDEN.

Charpentier's 'Louise' has been performed for the first time in Dresden at the Königl. Hofoper, under the direction of Herr von Schuch.——Coming novelties are Humperdinck's 'Königskinder' and Alfred Kaiser's 'Stella Maris.'

FRANKFORT-ON-MAIN.

At the sacred music Festival to be held in the Festhalle Mahler's eighth Symphony will be performed by a choir and orchestra numbering about two thousand. This will be the first occasion on which the Symphony will be performed as actually intended by the composer.

THE HAGUE.

Elgar's Violin concerto was played here on March 17 by Fritz Kreisler.

LEIPSIC.

At the seventh Philharmonic Concert, Handel's oratorio 'Jephtha' was performed for the first time. The edition used was edited by Dr. Stephani-Eisleben, who has ended the work with the first Coronation anthem. Hofkapellmeister Hagel, of Brunswick, was the conductor.——Richard Strauss's opera 'Feuersnot' has been performed for the first time, under the direction of Kapellmeister Egon Pollak, with great success. 'Salome,' 'Elektra' and 'Rosenkavalier' completed an extraordinarily successful Strauss week.——Mahler's eighth Symphony has been performed here by the Riedelverein under Dr. Georg Göhler.——Weber's letters are shortly to be published in Leipsic. The editor, M. Georges Kaiser (Dresden, Striesener Strasse 41), will be glad to hear from anybody who may possess autograph specimens of the composer's correspondence.

MONTE CARLO.

M. Massenet's new tragic opera, 'Roma,' was given for the first time on February 17. This is the sixth work by Massenet which has been produced at Monte Carlo in the space of ten years. The composer was present in the box of the Prince of Monaco, and received a tremendous ovation at the close of the performance.

MUNICH.

Professor Eberhard Schwickerath, Aix-la-Chapelle, has been chosen to succeed Mottl as Director of the Akademie der Tonkunst.——Hofkapellmeister Bruno Walther (Vienna) will conduct the Wagner Festival performances in August. This visit will probably develop into a permanent engagement as successor to Mottl at the Opera.

ROTTERDAM.

The direction of the Elberfeld Stadttheater has been invited to give the 'Rosenkavalier' at Rotterdam on March 27 and 28, with the Elberfeld scenery and company.

ROME.

The centenary of Wagner's birth will be celebrated at the Costanzi Theatre by a performance of the 'Ring' during the second week of April, 1913.

ST. PETERSBURG.

A successful performance of Granville Bantock's 'Pierrot of the Minute' was given at the seventh symphony concert of the Royal Russian Musical Society.

STUTTGART.

The first performance of Heinrich Zöllner's opera 'Zigeuner' was given here on March 15 in the Hoftheater, under the direction of Max Schillings.

WIESBADEN.

Wolf-Ferrari's opera 'Der Schmuck der Madonna' was performed here for the first time on March 7, under the direction of Professor Schlar, and was well received.

Miscellaneous.

The final competition for Free Open Scholarships at the Royal College of Music took place on February 22. The following are the names of the successful candidates. Composition: Herbert N. Howells (Lydney), and Arthur L. Benjamin (London); Pianoforte: Henry P. Myerson (Glasgow), and John M. Nicholas (Port Talbot); Singing: Ella M. Cocks (London), Constance A. Midgley (Birmingham), Jacob Williamson (Murton), and Frederick W. Taylor (Exeter); Organ: Maurice Vinden (London); Violin: Maud Gold (London), and Kenneth M. Skeaping (Bexley); Violoncello: Harold Muslin (London), and Susie D. Thuell (Falmouth); Clarinet: Rene S. Caprara (London); Horn: Aubrey C. Thonger (Windsor.)

With the object of helping to preserve the Scottish national language and national songs, a Gaelic Choir has been formed by Clann na h-Alba, under the leadership of Miss Margaret Finlay and Dr. A. F. Gibson. It meets every Wednesday at Ashburton Rooms, Red Lion Square.

At a meeting of the Incorporated Society of Musicians at Morley Hall, on March 9, Miss Fanny Davies gave a recital-lecture on 'Schumann and reading between the lines.'

The English Folk-dance Society gave an exhibition of Morrises, jigs, sword-dances, and country dances at the Suffolk Street Galleries on February 27.

Answers to Correspondents.

W. Charlton.—It is a convention which prescribes two pronunciations for the word 'wind,' one for a metrical and the other for a non-metrical context. In our opinion, it should be pronounced to rhyme with 'sinned,' whether in singing or speaking, poetry or prose. The vowel as in 'kind,' &c., is sometimes better for singing purposes, because it is 'open.'

E. P. Jones (Brisbane).—Otto Malling, the leading Danish composer for the organ, was born at Copenhagen in June, 1848. A pupil of Gade and Hartmann, he became in 1878 organist of St. Peter's Church, and in 1884 Director of the Conzert-Verein. His compositions include important works for orchestra and many for organ.

R. J. S.—There is no infallible method of *preventing* a pianoforte from getting out of tune, apart from special investigation into circumstances. A mere cover is as a rule ineffectual. Dampness can be counteracted by keeping a small gas jet constantly burning low down in the room.

A. S. Carter.—We cannot supply, and would welcome from our readers, information regarding original or transcribed music for pianoforte, two violins and two violoncellos. There are trios for two violins and one violoncello.

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*God, my King .. .. Bach 1½d.
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Grant, we beseech Thee (Collect) .. .. A. R. Gaul 3d.
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In that day (Open ye the gates) .. .. F. C. Maker 3d.
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O clap your hands .. .. T. T. Trimnell 3d.
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Where Thou reignest .. .. Schubert 3d.
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THE TIMES.

Mr. Coleridge-Taylor has found a theme which suits him admirably in the poem by Mr. Alfred Noyes, for there is that mixture of high colouring and simple narrative in the words which finds a counterpart in the brilliant use of the orchestra added to simple melody which is the essence of Mr. Coleridge-Taylor's music. The whole story is cleverly carried on by chorus, solo voices, and solo quartet woven together as contrasting elements of colour rather than dramatically.

The whole is full of melody, yet it never quite loses its distinction, and is carried through by its evident sincerity, its skilful technique (which is so skilful that the hearer does not notice it), and the fact that every detail bears the stamp of the composer's individual and unaffected style.

DAILY TELEGRAPH.

Mr. Coleridge-Taylor in "A Tale of Old Japan" has written a very pretty setting of the poem by Alfred Noyes. It is another "Hiawatha." If Mr. Taylor had never written "Hiawatha," one might acclaim "A Tale of Old Japan" as an expression of a new personality in English music.

There is nothing academic in the music; it is simply written, there is practically no counterpoint, and its frankly melodious character, even in recitatives, will surely appeal greatly to provincial choirs of limited ability. It is a charming work of its kind, and will, no doubt, be immensely popular.

STANDARD.

The most striking work was Mr. Coleridge-Taylor's "A Tale of Old Japan."

The music is delicate and fragrant as the cherry blossoms of the land which inspired the poem. Its melodic outline and dainty scoring are full of charm.

The work is so picturesque and attractive that it appeals to the ear as well as to the æsthetic taste.

DAILY MAIL.

Mr. Coleridge-Taylor's cantata, "A Tale of Old Japan," won a frank success at its first performance at Queen's Hall last night. The composer has chosen a pretty and quaint and touching, but not too touching, ballad by Mr. Alfred Noyes, and has given it a musical setting which suggests a mosaic pattern in its bright colours and dainty themes.

DAILY NEWS.

It is pretty, simple music, full of colour and picturesqueness.

The scoring is clever and animated, and the whole composition made a good impression.

GLOBE.

It contains much very graceful and imaginative music, especially in the delightful chorus with solo quartet "Peonies, peonies crowned the May," which, in its way, is a little gem.

Mr. Coleridge-Taylor has written a very dainty and attractive Cantata which ought to find great favour with choral societies.

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With the facile and effective choral writing, the neat rhythms and touches of colour suggesting something Japanese, "A Tale of Old Japan" may well be welcomed by the many choral societies in existence on the look-out for something new.

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2.	Good-night	Shelley
3.	Where shall the lover rest	Scott
4.	Willow, Willow, Willow	Shakespeare

SECOND SET.

1.	O mistress mine	Shakespeare
2.	Take, O take those lips away	Shakespeare
3.	No longer mourn for me	Shakespeare
4.	Blow, blow, thou winter wind	Shakespeare
5.	When icicles hang by the wall	Shakespeare

THIRD SET.

*1.	To Lucasta, on going to the wars ...	Lovelace
2.	If thou would'st ease thine heart	Beddoes
*3.	To Althea, from prison	Lovelace
*4.	Why so pale and wan	Suckling
5.	Through the ivory gate	Julian Sturgis
*6.	Of all the torments	William Walsh

FOURTH SET.

*1.	Thine eyes still shined for me	Emerson
*2.	When lovers meet again ...	Langdon Elwyn Mitchell
*3.	When we two parted	Byron
4.	Weep you no more	Anon.
5.	There be none of Beauty's daughters ...	Byron
6.	Bright star	Keats

FIFTH SET.

*1.	A stray nymph of Dian	Julian Sturgis
*2.	Proud Maisie	Scott
*3.	Crabbed age and youth	Shakespeare
4.	Lay a garland on my hearse	Beaumont and Fletcher
5.	Love and laughter	Arthur Butler
6.	A girl to her glass	Julian Sturgis
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*1.	When comes my Gwen	E. O. Jones
*2.	And yet I love her till I die	Anon.
*3.	Love is a bable	Anon.
*4.	A lover's garland	Alfred P. Graves
5.	At the hour the long day ends ...	Alfred P. Graves
6.	Under the greenwood tree	Shakespeare

SEVENTH SET.

1.	On a time the amorous Silvy	Anon.
2.	Follow a shadow	Ben Jonson
3.	Ye little birds that sit and sing ...	Thomas Heywood
4.	O never say that I was false of heart ...	Shakespeare
5.	Julia	Herrick
6.	Sleep	Julian Sturgis

EIGHTH SET.

1.	Whence	Julian Sturgis
2.	Nightfall in winter	Langdon Elwyn Mitchell
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4.	Dirge in woods	George Meredith
5.	Looking backward	Julian Sturgis
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The Musical Times

AND SINGING-CLASS CIRCULAR.

MAY 1, 1912.

MR. GERVASE ELWES.

Mr. Gervase Elwes was born at Billing, near Northampton, on November 15, 1866. His father, Valentine Cary Elwes, of Billing Hall, Northampton, and the Manor House, Brigg (Lincolnshire), displayed no special musical faculty, but his mother, who was a daughter of the Hon. and Rev. Henry Ward, Rector of Killinchy, co. Down, Ireland, possessed considerable gifts as a singer, and she had studied as an amateur under Charles Deacon. Mr. Elwes states that all he knew of music as a boy was derived from the careful instruction he had from his mother.

In 1877 the boy was sent to the school which was a section of the Oratory, Birmingham, founded by Cardinal Newman. Here some facility young Elwes had acquired in violin-playing was utilised and developed. He used to play second violin in the school quartets and with the musical fathers of the Oratory, and he recalls the fact that the Cardinal, who was known to have some practical acquaintance with the violin, was often present at these practices and evidently much enjoyed them. Young Elwes had a very good high treble voice, and was therefore a useful member of the school choir. In 1881 he was removed to Woburn School at Weybridge, Surrey, and soon after his arrival there his voice began to break. Singing was now abandoned, but the violin and the pianoforte were not neglected. He left Weybridge in 1885, and went to Christ Church, Oxford. Whilst there he did not study music seriously, but he learned many songs of various degrees of art-value, and he took some part in the activities of the Musical Club. His voice at this stage appeared to promise to become a baritone, but the low notes of the compass were not satisfactory. He left the University in 1888, and, with a view of qualifying himself for the Diplomatic Service, he went to Munich to study foreign languages. But he soon returned to England in order to fulfil an important engagement he had contracted whilst he was at Oxford, namely, to unite himself in what are called the 'bonds of matrimony' to Lady Winefride Feilding, a daughter of the Earl of Denbigh. The marriage of Mr. Elwes and Lady Winefride took place in London in 1889, and the couple went to Munich for a time. Whilst there, besides studying foreign languages Mr. Elwes practised the violin, but he did not take up singing. In 1890 he returned to London to pursue general studies, and in 1891 he was appointed as an honorary attaché to the British Embassy at Vienna. There he studied harmony under Mandyczewski. One day, when he was about to have his usual lesson, he found in the room an elderly gentleman with a fine head and a great beard, to whom he was introduced by Mandyczewski. It was the great Johannes Brahms, one of Elwes's gods, whose gospel he now preaches with so much subtlety and insight. The composer did not stop for the harmony lesson! Elwes left Vienna in 1892 to take up an appointment at the British Legation at Brussels. He remained there three years. At this period his voice began to develop, and in his leisure time he studied voice-production and singing generally under Demest, a professor at the Brussels Conservatoire. He made the acquaintance of numerous French songs, and sang a good deal as an amateur in private circles. There was still doubt as to his class of voice, the baritone quality being even now more or less in evidence. In 1895, after due cogitation, he decided to abandon the Diplomatic Service, and returned to England and resided with his father at Brigg. There he

LADY WINEFRIDE ELWES.

(Reproduced from a drawing by John S. Sargent, R.A., by his kind permission.)

remained several years without clear views as to a career. He continued to exercise his voice and to sing as an amateur. One day, at a country concert at which Mr. (now Sir) Alfred Scott Gatty and he were singing, Gatty told Elwes that he had far too good a voice to be neglected, and urged him to go to London to study with a view to entering the profession. This advice Elwes not only listened to but took, and came to the Metropolis and put himself under Henry Russell, who also encouraged him to believe that he would succeed as a public singer. The claims of a growing family impelled a decision, and acting on the suggestion of a fellow vocalist, Mr. J. Campbell McInnes, he went to Paris to study under Bouhy. Under this well-known professor Elwes did not work so much at voice-production

and breathing as he did at the æsthetical side of a singer's equipment and at French pronunciation. As Bouhy's musical entourage was a large and important one, Elwes made the acquaintance of some of the best vocal artists then in Paris, and profited greatly thereby. Early in his course with Bouhy, Elwes asked the professor whether he (Elwes) would be justified in adopting singing as a profession, one doubtful factor being his age. Bouhy replied that as Elwes had done so much musical study in early life he was not at a great disadvantage, and he encouraged the idea, with the proviso that voice-production should be assiduously studied. Thus fortified Elwes worked as he had never worked before in his life. This is stated on the testimony of his wife, who avers that she never knew him get up so early and work so hard. He took ten lessons a week of various kinds—two with Bouhy, four with Miss Sturmfels, one of the ablest of his assistants, two in Bouhy's opera-class, and two in another opera-class. He studied several regulation operatic rôles—'Faust,' 'Romeo and Juliet,' 'Carmen,' &c.—not with a view to the stage, but to gain that ease and freedom, that ordered vent for temperament, which only dramatic experience can give. He stayed in Paris for two winter seasons. It was during this period that he obtained his first professional engagement. He sang at an hotel concert, and received as fee a note for 100 francs. He wishes now that he had kept this note and had it framed, but at the time there were other more utilitarian uses for the little scrap of paper. One incident of his Paris life he remembers keenly, because of the lesson it drove home. He tells the story gladly, although it is against himself. Mr. Higgins, of the Royal Italian Opera Syndicate, was in the habit of visiting Paris periodically to find singers for Covent Garden. Elwes sang to him, and chose 'If with all your hearts.' Higgins, after saying some nice things, blandly added that if he had not known the aria he could not have guessed in what language Elwes had sung! After this Miss Sturmfels recommended Elwes to practise singing and reading aloud with a pencil between his teeth. This advice Elwes at once followed, and read novels in various languages to his wife, and sang his songs at and past the pencil. Whether it was this practice that led to the exceptionally clear enunciation which is one of the happiest qualities of Elwes's singing to-day we cannot say, but no doubt the concentrated attention on the articulatory organs involved in the plan must have had a salutary effect. But did it tend to stiffen the jaw? It is possible, because later, in Elwes's case, this matter seriously engaged his attention. One set of muscles can rarely be restrained without the action of other muscles being impeded. Yet in the complicated evolution of the singer's artistic progress he is almost compelled to risk this in order to fight the enemy in detail.

Elwes was now launched as a public singer. His first professional engagement in this country was at the Westmorland Festival in 1903, an institution created by the late Miss Wakefield, who was a keen appreciator of good art. The numbers on the programme at the Festival in which Elwes was concerned were Somervell's cantata, 'The power of sound,' and Elgar's 'Coronation Ode.' Mr. Coleridge-Taylor conducted. An engagement with the Handel Society in London ensued, and Elwes began to be known as a singer. Some criticisms on his performance were not altogether favourable, and his sense of their justice—a modest assessment of his own capabilities being at once one of his engaging virtues and one of his faults—led to a period of depression and self-depreciation.

The *Daily News*, apropos his first recital given at the Bechstein Hall on October 26, 1903, said:

> Mr. Gervase Elwes, the new tenor, is one of those singers who should be compelled to retire from the concert-platform for the purpose of further study. He has a beautiful quality of voice and intelligence. The production, however, is not clear, and the voice requires more training in the upper register. I am sure that the slightly hoarse timbre of the voice could be cured, and the method of breathing improved.

He wondered whether after all he had made a right decision in entering the profession. But light came, chiefly through the incurable optimism of Lady Winefride, and he determined to study again. He had a slight acquaintance with Victor Beigel, of Vienna, who at this time was teaching in London. Elwes sought and obtained this able professor's advice and assistance, with the happiest results. Beigel soon diagnosed the case, revised his pupil's production and his mode of breathing, and coached him in German lieder generally, and more particularly in Brahms's songs, in the interpretation of which Elwes is to-day an acknowledged master. Elwes speaks very enthusiastically of Beigel, and considers that he was his musical salvation at a critical and harassing period from which he emerged with a belief in himself and a moral support indispensable to a public executant. On February 10, 1904, he had the honour to be 'commanded' to perform at Windsor Castle before the late King Edward and Queen Alexandra. In April of the same year he sang in 'The dream of Gerontius' for the first time, the occasion being one of the series of concerts given by Professor Kruse. Elwes was an immediate success in this part, and he has since become closely identified with it in the public mind. Up till now he has sung in the work no fewer than sixty-three times. In 1907 he went with Miss Fanny Davies on a professional tour in Germany, visiting Berlin, Leipsic, Munich, Frankfort and Cologne. Whilst in Berlin he sang (to the accompaniment of Buhlig) a number of Brahms's songs to Schweitzer, who warmly appreciated the performance and presented him with a volume containing all the poems which Brahms had set to music, and in it he wrote as follows: 'Mr. Elwes in Dankbarkeit für den reinen Genuss und in Erinnerung an den herrlichen, unvergesslichen Gesangsabend—Eugen und Algunde Schweitzer.'

Amongst the criticisms his singing in Germany elicited is one by Professor Winterberger, which appeared in the *Leipziger Neueste Nachrichten* (January 30, 1907):

Our introduction to the tenor, Mr. Gervase Elwes, gave us the greatest of pleasure. He incorporates all we can look for in a first-class concert-singer, and though his voice is perhaps less resonant in the middle and lower registers than on the higher notes, he masters it so completely that the slightly veiled quality of this part of his voice cannot enter into consideration, because it is entirely put into oblivion by the highly artistic and intelligent performance of his songs. Free of all mannerism, true in expression, he captivates the hearer from the first and compels the keenest interest. He sang old and modern French, English, and German songs, and it was perfectly surprising to us how much Mr. Elwes, in the admirable interpretation of Brahms's songs, proved his mastery of the German language. We have not heard any other singer give such songs as 'Die Kränze,' 'Komme bald,' 'Am Sonntag Morgen,' and 'Botschaft' with such soul-stirring expression as he did. Mr. Gervase Elwes achieved a sensational success. (Translation.)

In 1909 Elwes went to New York to sing 'Gerontius' and the 'St. Matthew' Passion under Frank Damrosch, and whilst there he gave two vocal recitals, besides one at Boston and one at Philadelphia, and he sang with Walter Damrosch's orchestra in New York. During his stay in the States his voice became affected, and he consulted the well-known surgeon Dr. Curtis, who found it necessary to burn away a nasal obstruction. This resulted in a great improvement in the quality of the tone of his voice and in the ease of delivery.

Among the amusing incidents of his professional career he recalls what happened when he appeared at Newport (Monmouth). He was singing Gounod's setting of 'O that we two were Maying' when the jaded memory deserted him, for he found himself singing with soul-stirring expression

'O that we two were Maying,
Under the churchyard sod,'

the verses being mixed up. Mr. Henry Bird, who was accompanying, and the audience were convulsed.

Mr. Elwes has no leanings towards opera. He is content to devote his attention to art-songs and oratorios, &c. He and Lady Winefride have great faith in the educative value of the musical competition movement, and they have both devoted considerable time to establishing a centre in that part of Lincolnshire in which they reside when away from London. The Festival this year takes place at Brigg on April 23, 24, with every prospect of success.

Mr. Elwes's singing is distinguished by much subtlety and refinement. His voice-quality is consistent throughout the compass. In his early days as a tenor singer the tone was often curiously veiled, but now the study and experience he has enjoyed have brightened and enriched the resonance. His vowels are very pure and the consonants are clearly articulated, consequently his words are unusually easy to follow. But it is not the technique of his singing nor the quality of the tone of his voice that engages attention, for he sings without obvious art; it is the intellectuality and spiritual elevation of his interpretations that fascinate an audience. His reading of Gerontius is especially sympathetic and moving. He can express poignancy as few other singers can. Bach's 'St. Matthew' Passion is another work in which he is a peculiarly fit exponent. His speciality in the singing of Brahms's songs has already been mentioned. This alone would suffice to justify his fame.

THE PHILHARMONIC SOCIETY OF LONDON.

(*Concluded from April No., p.* 228.)

Before proceeding to trace the history of the Society after the resignation of Cusins in 1883, some corrections of and additions to our two former articles must be made. Joachim's first appearance at these concerts was on May 27, 1844 (he was born June 28, 1831), when he played the Beethoven Concerto, Mendelssohn conducting. A facsimile of the programme of this concert with Joachim's signature added was given in our issue for July, 1899, p. 457. Madame Norman-Neruda (Lady Hallé) made her first appearance at a Philharmonic Concert on June 11, 1849 (she was born March 29, 1839), when she played a De Beriot Concerto. She had previously appeared in London on April 30, 1849, at the Princess's Theatre. She was not, as stated, the first lady violinist to appear at a Philharmonic Concert. The Sisters Teresa and Maria Milanollo appeared on June 9, 1845. It was stated in our April number that Brahms's 'Requiem' was given by the Society for the first time in this country on April 2, 1873. But a private drawing-room performance, with pianoforte accompaniment, had been given under Lady Thompson (née Miss Kate Loder) in London on July 10, 1871, and, besides, students of the Royal Academy of Music gave a public rehearsal of a selection from the work on the day before the Philharmonic performance.

About 1836 Richard Wagner composed the Overture 'Rule, Britannia,' and in 1837 he sent the score to the Philharmonic committee, hoping, no doubt, that the subject would appeal to their patriotism. Later, in 1839, when on a short visit to London, Wagner says ('My Life,' p. 205):

During my last visit to Dresden I had sent 'Rule, Britannia,' the Overture composed at Königsberg, to Sir John [George] Smart, President of the Philharmonic Society. It is true he had never acknowledged it, but I felt it the more incumbent on me to bring him to task about it. I therefore spent some days trying to find out where he lived, wondering meanwhile in which language I should have to make myself understood, but as the result of my inquiries I discovered that Smart was not in London at all.

In 1840 Wagner wrote to the Society to demand an answer or for the score to be returned. The Directors met and with the result that it was:

Resolved—That the score of the Overture be returned, with an apology for having kept it so long, and explaining that, being written upon a theme which is here very commonplace, it precludes the performance of it at the Philharmonic Concerts.

Wagner, who at that time, to quote Disraeli, was 'suffering the ignoble melancholy arising from pecuniary embarrassment,' thus records his reception of the score and message ('My Life,' pp. 224-25):

> One morning, when we had been anxiously consulting as to the possibility of raising our first quarter's rent, a carrier appeared with a parcel addressed to me from London; I thought it was an intervention of Providence, and broke open the seal. At the same moment a receipt book was thrust into my face for signature, in which I at once saw that I had to pay seven francs for carriage. I recognised, moreover, that the parcel contained my overture, 'Rule, Britannia,' returned to me from the London Philharmonic Society. In my fury I told the bearer I would not take in the parcel, whereupon he remonstrated in the liveliest fashion, as I had already opened it. It was no use; I did not possess seven francs, and I told him he should have presented the bill for the carriage before I had opened the parcel. So I made him return the only copy of my overture to Messrs. Laffitte & Gaillard's firm, to do as they liked with it, and I never cared to inquire what became of that manuscript.

It may be interesting to note that the Argyll Rooms, in which the Philharmonic Concerts were held until the building was destroyed by fire on February 6, 1830, stood where now stand 246, 248 and 250, Regent Street.

Although Schubert's great Symphony in C was not performed by the Society until May 22, 1871,* history records that in 1839 Mendelssohn tried to persuade the committee to give it during that season, and that during his régime in 1844 the work was rehearsed, 'but' (says Grove) 'the behaviour of the band towards the Symphony—excited, it is said, by the continual triplets in the Finale—was so insulting that he refused to go on with it.'

In 1884 four honorary conductors were appointed. These were George Mount, C. V. Stanford, John Francis Barnett and Frederic H. Cowen. On March 20 Dvorák made his first appearance at these concerts. He conducted his own overture 'Husitská' and the 'Sclavische Rhapsodie.' Previous to that the 'Inflammatus' from his 'Stabat Mater' had been sung by Madame Patey. Cowen made his débût as conductor on May 28, and brought forward his Symphony in B flat minor.

In 1885 Sullivan was appointed conductor, and he remained in this position until the end of the 1887 season. Among the most notable works presented were Dvorák's Symphony No. 2, in D minor, his Pianoforte concerto in C minor, and the Violin concerto in A minor. Brahms's third and fourth Symphonies were also brought forward by Sullivan. A new Concerto for the 'Piano pedalier' by Gounod was played by Madame Lucie Palicot on April 21, 1887. Among the first appearances of artists during this period were those of Oscar Beringer (1885), Fanny Davies and Agnes Larkcom (1886), all now happily with us. At the concert given on May 19 Frederick Corder conducted his new orchestral 'Roumanian' Suite, which was composed for the Society.

* Not 1878, as stated in our April number, p. 228, col. 2.

Frederic Cowen was appointed conductor in 1888, and except for a short interregnum to enable him to conduct at Melbourne, he remained conductor until the end of the 1892 season. On May 3, 1888, Grieg appeared for the first time in this country. He played his own Pianoforte concerto in A minor, and he conducted his two 'Elegiac melodies' for stringed orchestra. Johann Svendsen, of Copenhagen, conducted the last two concerts. On November 14, 1889, Grieg conducted his 'Peer Gynt' Suite (Op. 46), and his wife sang five of his songs.

In 1888 Tchaikovsky visited London, and conducted at the Philharmonic his Serenade for strings and the Variations from the third suite. His works made a better impression when he came for the second time on April 11, 1889, and conducted his Orchestral suite in D and the Pianoforte concerto in B flat minor, which was played by Sapellnikoff. Ysaye's first appearance took place on May 5, 1889, when he played Beethoven's Concerto. Sir Hubert Parry's Symphony in C was given on May 23 of that year.

In 1893 Sir Alexander Mackenzie was appointed conductor, and remained in the office until the end of the 1899 season.

Since 1869 the concerts had been given at St. James's Hall, Piccadilly, now no longer in existence, and in 1894 they were transferred to Queen's Hall, in which arena they have been held ever since.

On June 15, 1893, Gorski played the popular G minor Violin concerto by Max Bruch, which was conducted by the composer. February 28, 1894, was a red-letter day in the history of the Society, for it introduced to this country Tchaikovsky's 'Pathetic' Symphony. The work was repeated at the next concert. Mackenzie conducted on both occasions. Another work now well known, Dvorák's Symphony, 'From the New World,' was introduced on June 21, 1894, and Stanford's D minor Symphony, No. 5, received its first performance on March 7, 1895. A Purcell bi-centenary concert was given on November 22, 1895.

In 1896 the high pitch, A = 450 or C = 540 vibrations, hitherto used at the Philharmonic Concerts, was abandoned, and the pitch A = 439 at Fahrenheit 68°, or A = 435 at Fahrenheit 59°, was adopted. This pitch is now known as the new Philharmonic pitch. During the 1897 season many works by British composers were introduced, Hamish MacCunn, Mackenzie, Frederic Cliffe, Cowen, Herbert Bunning, Hubert Parry, Edward German, figuring in the programmes. In 1898 Corder's 'Pippa Passes' Suite was played, and in 1899 Coleridge-Taylor's Ballad in A minor was performed. Sir Alexander Mackenzie now resigned the conductorship, and Frederic Cowen was reappointed. Busoni appeared in 1900, and in the same year Granville Bantock's Symphonic-poem, 'Jaga-naut,' was brought forward.

In 1901 Elgar was represented for the first time by his 'Cockaigne' Overture, and during the same season William Wallace's Symphonic-poem No. 4

was played. British music was again to the front in 1902, and in 1903 the American composer, Edward MacDowell, played his own Pianoforte concerto. In 1904 César Franck was represented by his fine Symphony in D minor, and the new French school was illustrated by Vincent d'Indy's 'Lied maritime.' Mackenzie's 'Canadian' Rhapsody, Edward German's 'Welsh' Rhapsody, Arthur Hervey's Overture, 'In the East,' César Franck's Symphonic variations for pianoforte and orchestra, and Stanford's Violin concerto were features of the 1905 season. During 1906 Weingartner's Symphony in G, Stanford's second 'Irish' Rhapsody, Dohnànyi's Pianoforte concerto, Elgar's Introduction and Allegro for strings, York Bowen's Pianoforte concerto and Vocal scenas by Gustav von Holst and Joseph Holbrooke were given.

At the concert given on March 13, 1907, Christian Sinding conducted his new Violin concerto, which was played by Johannes Wolff. Richard Strauss was afforded a first hearing on May 16 of the same year, when his 'Don Juan' Tone-poem was performed, and at the same concert another Symphonic-poem, 'Cleopatra,' by G. W. Chadwick was heard.

Henry J. Wood conducted for the first time on January 29, 1908, on which occasion Sibelius's 'Finlandia' was performed for the first time at these concerts. He also conducted on February 13, when Bach's 'Brandenburg' Concerto for strings (No. 3 in G), Elgar's Variations, and Strauss's 'Till Eulenspiegel' were all performed for the first time at the Philharmonic. Sibelius conducted his new Symphony in C on February 27, Landon Ronald made his début as a Philharmonic conductor on March 26, and Nikisch was in command on May 14. A series of concerts was commenced in the winter of 1908, at one of which Delius's orchestral piece, 'In a summer garden,' was given under Landon Ronald. Camille Chevillard (Paris), Mancinelli, Bruno Walter (Vienna) conducted the spring concerts given in 1909. Dr. Ethel Smyth's overture, 'The Wreckers,' was a feature of the concert given on March 3. Nikisch conducted Elgar's Symphony in A flat on May 13, and Elgar conducted his overture, 'In the South,' and his 'Wand of Youth' Suite No. 2 on November 11. William Wallace's 'Villon' was performed for the first time at these concerts on February 10, 1910, and also on this date a revised version of Parry's E minor Symphony was given. Holbrooke's Tone-poem, 'Queen Mab,' and Rachmaninoff's Symphony in E minor were features of the remaining concerts of the season. The 1910-11 season began memorably on March 10, 1910, when Elgar's new Concerto for the violin received its first public performance, Herr Kreisler being its exponent and the composer conducted. The success was phenomenal, and the work was repeated on March 30, 1910, again before an enthusiastic audience.

It is not necessary to give later details; but it may be well to note that for this season, 1911-12, no general conductor has been appointed. This plan of having many conductors has its obvious disadvantages, but at least it provides a spice of interest. The most striking appearance this season (1911-12) was that of Mengelberg, who conducted Schumann's fourth Symphony and Liszt's 'Les Préludes' with magnificent success on November 7.

During the whole period of the existence of the Society the following have been secretaries: H. Dance (1813); C. J. Ashley (1813-15); W. Watts (1815-47); G. W. Budd (1847-50); G. Hogarth (1850-64); Campbell Clarke (1864-66); Stanley Lucas (1866-80); Henry Hersee (1880-84); and Francesco Berger (1884-1911). Mr. William Wallace was appointed in November, 1911.

THE SOCIETY'S BEETHOVEN MEDAL.

This has been bestowed upon Albani, Sterndale Bennett, Brahms, Von Bülow, Clara Butt, W. G. Cusins, Arabella Goddard, Gounod, Joachim, Kreisler, Kubelik, Fanny Linzbauer, Edward Lloyd, Stanley Lucas, Kirkby Lunn, Christine Nilsson, Paderewski, Patti, Louisa Pyne, Parepa-Rosa, Rubinstein, Santley, Sauer, Lemmens-Sherrington, Tietjens, and Ysaye, and last month it was presented to Mr. Pablo Casals, the eminent violoncellist. The medal was struck by Wyon in commemoration of the centenary of Beethoven's birth in 1870. On one side it bears a profile portrait of the great composer, taken from the well-known bust given to the Society by Fanny Linzbauer, while on the reverse are the words, 'Presented by the Philharmonic Society of London, founded 1813.'

Mr. Myles B. Foster,* to whom we are greatly indebted in compiling this sketch, informs us that the Society, during the hundred years of its existence, has given the following performances of Beethoven's Symphonies:

	No. of Performances.
No. 1, in C	19
2 „ D	39
3 „ E flat ('Eroica')	52
4 „ B flat	54
5 „ C minor	77
6 „ F ('Pastoral')	69
7 „ A	65
8 „ F	47
9 „ D minor ('Choral') ...	17

The appointment of Mr. William Wallace bodes well for the future of the Society. He represents as a composer what is called the 'young' school of British composers, whose problem is now not so much what it used to be, namely, a struggle for recognition by concert-givers, but how to convince concert-goers that British music ought to be listened to. Not very many years ago Mr. Wallace was one of the leaders—and a very able one he showed himself—in the campaign undertaken on behalf of the submerged young British composers in the early 'nineties. We will not say more at present

* A full history of the Philharmonic Society by Mr. Foster will be published shortly by Messrs. Dent & Co.

as to Mr. Wallace and his work, because we hope to return to the subject on a later occasion, but we can now cordially wish him success in helping to steer the Philharmonic Society into smooth water.

CONCLUSION.

The unique record of a hundred years is, as we said at the outset of these articles, one of which we are all proud. In these times of severe competition the Society is faced with difficult problems. Is it too much to expect that support for such an institution will be forthcoming from those who hold the purse-strings?

MR. FRANCESCO BERGER.

As already recorded, Mr. Berger was in office (which, it should be noted, has been since 1881 an *honorary* one) from 1884 until he resigned in 1911, a period of twenty-seven years. He was born in London on June 10, 1834. His father was an Austrian merchant who had settled in London, and his mother was a Bavarian.

Very early in his boyhood he developed talent for pianoforte playing, and after several public

MR. FRANCESCO BERGER.

appearances was taken to Trieste at eleven years of age to study operatic compositions under Luigi Ricci, and pianoforte under Lickl. Here, in conjunction with three fellow-students, he composed an opera, 'Il Lazzarone,' which was a decided success. He also wrote single-handed an opera, 'I Ciarlantini,' and a Mass for choir, organ, orchestra and tenor solo, performed at the Cathedrale San Giusto. In the early 'fifties he went to Leipsic to study composition under Moritz Hauptmann, and pianoforte under Plaidy. Here he enjoyed the acquaintance of Moscheles and Ferdinand David, and came into personal contact with Brahms, Berlioz, Rubinstein and Wieniawski, and here he formed a life-long friendship with Francis Edward Bache.

A few years later he came to London, and settled down as a composer and teacher. His works include part-songs (among these his popular 'Night, lovely night'), songs, trios, duets, and pianoforte solos. Many of his works became very popular, and his songs were frequently performed by the leading vocalists. He has also contributed to Novello's series of 'Primers' an elementary method, 'First steps at the Pianoforte,' which at the time of its issue was described in these columns as the best book of its kind extant.

He became an Associate of the Philharmonic Society in 1859, a Member in 1871, a Director in 1880, and he was elected as honorary secretary on June 28, 1884. In 1864 he married Miss Lascelles, a well-known contralto singer. In 1893 Mr. Berger was presented with an illuminated address, the terms of which are as follow:

18 *November*, 1893.

The Members, Associates, Fellows, Subscribers and Guarantors of the Philharmonic Society whose names are appended to this document desire to congratulate you on the complete success which has attended your arduous labours as Hon. Sec. of the Society since November, 1884.

We recognise the fact that the present position of the Society is greatly due to your indefatigable and self-denying zeal, and, as a token of our high esteem and regard, we beg your acceptance of this brief record, together with a cheque for 150 guineas.

The address bears one hundred signatures, amongst which are: The Lord Chief Justice of England, E. Aguilar, Henry Banister, J. F. Barnett, Henry Bird, R. Blagrove, Jaques Blumenthal, Sir Frederick Bridge, Broadwood, Dr. Campbell, Carrodus, Sir Richard Causton, M.P., Cliffe, Gerard Cobb, Dr. Cummings, Sir William Cusins, Beringer, Dorrell, Messrs. Erard, Gadsby, Gardner, Gilbert, Otto Goldschmidt, Sir George Grove, Sir Frederick Halliday, Sir George D. Harris, Kemp, Dr. Harford Lloyd, Sir A. C. Mackenzie, Novello, Ewer & Co., Sir Thomas Payne, Randegger, Renaut, General Roddey, De Rougemont, Shakespeare, Sir John Stainer, Sir Charles Stanford, Steinway, Franklin Taylor, Thomas Threlfall, John Thomas, Lady Thompson, Dr. Turpin, Visetti, Dr. Vincent, Fred Walker, Judge Meadows White, and many more.

Among his souvenirs of many distinguished people, musical and literary, whom he has known in a career extending over sixty years, he values exceedingly his connection with Charles Dickens, which arose from an invitation, made by the novelist to Mr. Berger, to compose the overtures and incidental music of two plays, written by Wilkie Collins—'The Lighthouse' and 'The Frozen Deep'—in which Dickens, with some members of his family and some intimate friends, acted. He cherishes personal recollections also of Thackeray, Wilkie Collins, Mark Lemon, Shirley Brooks, Albert Smith, Dr. Charles Mackay, Owen Meredith, Frances Ridley Havergal, Mrs. Gaskell, Dora Greenwell, Miss Muloch, Amelia B. Edwards, Henry F. Chorley, Palgrave Simpson, and others known to fame.

Mr. Berger's numerous friends will wish him all the joy of comparative repose to which a long and useful life entitles him.

THEODOR STREICHER.

By Ernest Newman.

It was only natural that after the death of Hugo Wolf a number of good Germans, acting on the belief that one remarkable man is bound to follow close upon the heels of another, should have promptly set about looking for the next great song-writer. And as there is never any difficulty in finding what you really want to find, our friends soon discovered, as they thought, Hugo Wolf's successor in the person of the Austrian composer Theodor Streicher. A claim of that kind seems exaggerated now; but all the same Streicher is an interesting phenomenon,—interesting not only in his successes but in his failures. For as a straw will show the way the wind is blowing better than an obelisk can, so certain of the main currents of art, in a time of change, can often be better studied in the smaller than in the greater men. Streicher's errors become in this way illuminants of a good deal of the misdirected effort we can see here and there in modern music.

Like most present-day song-writers, he faithfully accepts the poem as his starting-point; the music must not be imposed upon it, but grow out of it. There is no good principle, however, that cannot be turned into a bad one by misapplication of it; and Streicher certainly spoils this one in practice time after time. It is rather depressing to see how progress in music consists not of a steady advance, but of sudden leaps forward followed by a certain amount of retrogression. Humanity no sooner masters a device or a principle than it begins to turn it into a nuisance by applying it in the wrong way or the wrong place. The fugal form and sonata form have each in their turn become an obstacle to free expression,—the latter especially, for it stood for a long time in the way of the free poetic style, marring, for example, as Wagner pointed out, the dramatic unity of works like the 'Leonora' No. 3 overture. Then, when poetic freedom became a real thing in music, it almost at once degenerated into license. Wagner and Wolf showed that it was possible to discard the conventional system of metrics in vocal music and still give the impression of balance and unity. Their successors are inclined to rely too much upon merely poetical methods of articulation, and so to get out of touch with musical form,—for a genuinely musical form there must be in every piece of musical expression, whether poetical or abstract. The ill-instructed gibe against Hugo Wolf was that he merely 'followed the words.' What he did, in reality, was not simply to follow the words, but to create a living musical organism in the process. Every part of a Wolf song bears upon every other part; the limbs exist only in virtue of the whole, the whole only in virtue of the limbs; they are held together by the same osseous structure and nourished by the same circulatory system. A song of Hugo Wolf's satisfies one's sense of musical form as completely as a Bach fugue or a Beethoven Symphony,—for the simple reason that, susceptible as he was to poetic suggestion, when he came to compose a song the musician in him overrode everything else. It is because Streicher, and others of his school, are insufficiently musical,—poets with a turn for music rather than musicians with a feeling for poetry,—that they so rarely produce a perfect work of art.

In justice to Streicher, however, it must be said that the two elements are about equally strong in him: according to the works of his that we happened to light upon first, we should write him down either as a good musician with an imagination something like that of Wolf's, or a merely gifted musical amateur with a considerable faculty for musico-poetic characterisation, but with an insufficient supply of truly musical fire, and without the art of giving organic unity to his snippets of illustration. Anyone who took up a number of songs of the latter class first might be forgiven for losing patience, and closing Streicher's account with a vow never to reopen it. The songs of this kind uniformly begin well and end ill. Some of the German critics have commended them for their declamatory freedom: in the 'Werd ein Kind,' for example, there are thirteen changes of time in forty-four bars. No one would object to forty-four changes of time in forty-four bars if the thing were artistically managed, and the final effect were a unified one. What Streicher too often does is to drift helplessly on the stream of the verse, modifying his musical rhythm in accordance with the verbal accentuation, and faithfully re-painting each poetic picture as it comes forward, but leaving us in the end only with an impression of many hares started but none caught, of a dozen or so threads left untied at the finish. Most of all is this apparent in narrative songs, such as the 'Liebesdienst,' that have merely continuity without concentration. A song should give the impression of one picture within one frame; there should be a reason for it commencing just here and ending just there. This faculty of concentration—of seeing the final page in the first, as Pater expressed it,—is frequently lacking in Streicher. And he is generally far too prone to spoil what promises to be a good song by suddenly flying off at a tangent in order to insist upon the verbal meaning of a particular line. The charming beginning and end of the cradle song 'Buko of Halberstadt,' for example, are quite nullified by the unmusical or imperfectly musical passages that come between them. Except on rare occasions, indeed, Streicher's imagination does not attain the swift incandescence that enables a Schubert, a Schumann or a Wolf to conceive a song as an indivisible organic whole. And this leads to a curious paradox. Streicher's aim is perfect poetic naturalism—a system of musical speech that shall have the ease, the adaptability, the freedom from formality, of good poetry. But it is only the great musicians like Wolf who can attain this poetic ease and elasticity; while the writers who are more poets than musicians, like Streicher, only manage to give an impression of both musical and poetic disjointedness.

That Streicher is more poet than musician could, I think, be reasonably inferred from much of his work. A genuinely musical mind would have seen the impossibility or the futility of some of the things he has attempted,—the drearily humorous genre pictures, for example, and the cold moralising of many of the songs. A thorough musician would have felt instinctively that music is not a branch of book illustration, or even of ethics, but simply—music; and that though it can ally itself with pictorial or ethical suggestion, it must always be by way of taking these up into its own superior being and endowing them with its own magic. Music at once becomes a garrulous dullard when it allows itself to sink into a subsidiary position with regard to painting or poetry, content merely to point a moral or adorn a tale. It lives on a plane of a higher emotional temperature than either of these other arts, and can only reduce its light and heat and speed to the level of theirs at the expense of something of its very essence. In some of the shorter aphoristic settings of Streicher we have a *reductio ad absurdum* of didacticism in music. He has set, for instance, this aphorism of Richard Dehmel's:

Lebe mit Zweck,
Wirf dich nicht weg,
Gib dich den andern hin,
Mit eignem Sinn;

(Wary advance,
Eye the main chance,
Yield to thy friend his due,
But to self be true;)

and this of the same writer:—

Schlauheit erwägt das Schlechte,
Klugheit das Rechte,
Weisheit die Mächte,
Schlauheit fristel sich hin,
Klugheit bringt Gewinn,
Weisheit schenkt dem Leben Sinn;

(Cunning aspires to vices,
Prudence to justice,
Wisdom to greatness.
Cunning thwarts its own end,
Prudence brings reward,
Wisdom gives man strength of mind.*)

all of which may be quite true, but sententiousness of this kind is so much beyond, or short of, the scope of music that one wonders at a musician troubling to try to find the equivalents for it. Moreover, as the second of these settings occupies only eight bars, and the first only four, it is evident that nothing of a specifically musical nature can arise from them; the music merely aims at underlining the words, and of course does not even succeed in doing that. But that Streicher should seriously think this kind of thing worth doing at all proves him to lack something of the real musician's constitution. And so with the rambling formlessness of many of his songs. He does not see that form is not something external to a work of art, and so negligible at will, but an emanation from and expression of its very being. †

On the other hand he has done some finely symmetrical work, and much that undoubtedly shows the musician's hand. In the 'Fonte dos Amores' he manages a single motive throughout with skilful persistency and expressiveness. He is a genuine creative musician again,—not a mere tracker of the poet—in songs like the 'Lied des jungen Reiters' (though here the interest, as so often happens with Streicher, is not sustained quite to the end), 'Ein Fichtenbaum steht einsam' (which will well bear comparison with the best of the older settings of the same words), the very beautiful 'Maria sass am Wege,' the genuinely humorous 'Der Hut im Meer,' 'Die Jungfrau,' 'Die Teilung der Erde,' the deeply-moving 'Nachtlied des Zarathustra,' the 'Erntelied,' with its broad close, of a kind that Streicher excels in, 'Aurora,' 'Hier liegt ein Spielmann begraben,' and the powerful 'Weinschröterlied'—to name only a few of the best. There are also some fine things among the Hafiz Lieder, though these as a whole have nothing of the charm, the ardour and the humour of Mr. Bantock's settings of the Ghazals; with Streicher the sententious element generally comes too much to the forefront, and his style, for all its occasional happiness and its commendable freedom from convention, has neither the richness nor the abandonment requisite for poetry like this. Again we meet with a paradox,—the man who is always trying to give his songs the air of an improvisation only manages to create a tissue stiffer, slower, less improvisatory than that of composers who apparently work on more formal lines. But when all is said, Streicher remains an interesting personality. He may often lack the great artist's instinctive sense of fineness of style, but one cannot deny him considerable fertility of imagination and scope of expression. Apart from one or two of the songs I have mentioned, he probably reaches his greatest height in the 'Mignons Exequien,'—a setting for mixed chorus, children's choir and orchestra of a well-known scene from Goethe's 'Wilhelm Meister.' It is a very expressive and effective little work that has won much popularity in Germany, and would be well worth the attention of English choral Societies. Our male-voice choirs, too, should look at 'Die Schlacht bei Murten' (male chorus, baritone solo, and orchestra), and the 'Vier Kriegs- und Soldatenlieder' (male chorus, occasional baritone solos, and brass orchestra,—possible, though, with pianoforte). In this collection we have the fine 'Weinschröterlied' already mentioned (from the 'Dreissig Lieder aus Des Knaben Wunderhorn') worked up chorally and made twice as effective, as in the similar case of Wolf and his 'Feuerreiter.' The fiery and massive 'Kriegslied gegen Karl V.,' too, would apparently suit the great male-voice choirs of the Midlands and North to perfection.

* I quote Mr. Claude Aveling's translations of both poems.

† His error is like that of Whitman and the latter's imitators. Rhyme, rhythmic pattern, and other characteristics of good poetry are not mere outer dressings, but æsthetic factors of expression inextricably inwrought with the idea.

Occasional Notes.

The story of the foundering of the 'Titanic' early on Monday morning, April 15, has thrilled civilized humanity. One of the most striking incidents of that great catastrophe was the heroic fortitude and courage displayed by the members of the liner's band, in playing until the end came. It is stated by survivors that the last piece they played was the well-known setting (Dr. Dykes's) of Sarah F. Adams's hymn, 'Nearer, my God, to Thee.' The following are the names of the players:—

W. Hartley, Bandmaster (Dewsbury).
J. Hume (Dumfries).
P. C. Taylor (London).
J. W. Woodward (Headington, Oxon.).
R. Bricoux (Lille, France).
F. Clarke (Liverpool).
G. Krius (London).
W. T. Brailey (London).

Nothing that could be said would be more eloquent and touching than the statement of the simple fact. As *The Times* says: 'It will live with the "Birkenhead" among the greatest stories in our history.'

Evidence is continually appearing of the increased attention that is being paid to British music on the Continent. A further illustration of this welcome tendency has reached us in the form of an important article upon Elgar and his works, written by Mr. R. A. Streatfeild, published (in English) in the April issue of *De Nieuwe Gids*, a prominent Dutch monthly. The same article appears in a French translation by M. L. Pennequin in the *Revue du temps présent* for April 2. The writer gives special prominence to Elgar's recent symphonic works, and elaborates an interesting analysis of their emotional scheme which we hope to deal with in our next issue.

That the 'futurist' movement would extend to music (if, by the way, it has not already got past the future) was certain. It was too tempting a field for operation to suffer neglect. So in April (it must have been on the 1st) we were informed from America that some futurists propose a new sort of tune from a scale of seventy-two notes to the octave, which, it is considerately explained, means nine degrees from one degree of the decadent scale to the next. But the arithmetic is obviously futurist, for the semitones of the decadent scale are overlooked.

An important change is likely to take place in the direction of the next Leeds Festival, which is to take place from October 1 to 4, 1913. The tendency of the last twenty or thirty years has been to make conducting an art of its own, and the public have grown correspondingly critical, and, applying the principle of specialism to this branch of executive art, expect a conductor to be not only an expert in it, but to hear him, so far as is practicable, in the type of music with which he is in special sympathy. Bearing this in mind, and also having regard to the extensive field covered by a Festival programme, the Leeds committee have come to the conclusion that a joint-conductorship would add to the all-round efficiency and attractiveness of their Festival. It is understood that this policy, having been submitted to Sir Charles Stanford, who has conducted the last four Festivals, has not met with his approval, his view being that there should be sole control vested in one person. The result is that he has not seen his way to take part in a multiple control, and the committee has adopted a resolution 'regretting that Sir Charles Stanford is unable to see his way to accept the new arrangement and act as one of the conductors at the next Festival,' adding that 'we gratefully acknowledge his assistance in the past, and desire to place on record our appreciation of the valuable services he has rendered during the last four Festivals, and our sincere regret at the severance.' So far the committee have secured the services of Nikisch for at least four of the concerts, and of Dr. H. P. Allen, the conductor of the Bach Choir, to direct a performance of the B minor Mass. It is rumoured that Sir Edward Elgar has been invited to conduct a programme of his own music, but this and other possible engagements are not yet settled. The divided control is of course no novelty; the recent example of Newcastle will occur to everyone, but the experiment is sufficiently debatable to present an interesting problem, and its results when applied to the next Leeds Festival will be awaited with eagerness by musical people generally.

The 189th Three Choirs Festival will be held at Hereford on September 10, 11, 12 and 13, under the general conductorship of Dr. G. R. Sinclair. The following works will be given in the Cathedral:

Morning	'Elijah'	*Mendelssohn.*
Evening	Symphony No. 4	*Beethoven.*
	Solo Cantata, 'O amantissime Sponse Jesu'	*Christian Ritter.*
	'Requiem'	*Brahms.*
Morning	'St. Matthew' Passion	*Bach.*
Morning	'The dream of Gerontius'	*Elgar.*
	'Ode of the Nativity' (New work)	*Parry.*
	'Parsifal' (Good Friday and Grail Music)	*Wagner.*
Evening	A Christmas Choral Fantasia (New work)	*Vaughan Williams.*
	Motet (8 parts, unaccompanied) 'Surge Illuminare'	*Palestrina.*
	A short work (New)	*Walford Davies.*
	'Stabat Mater'	*Dvorák.*
Morning	'The Messiah'	*Handel.*

The opening service will take place on September 8, in the afternoon. A miscellaneous concert will be given at the Shire Hall on the evening of September 11, when a new orchestral work by Mr. Granville Bantock will be produced; and on September 13 (evening) the Festival will close with a chamber concert.

The opinions of well-known composers upon the music of their well-known contemporaries always make interesting reading, especially when they are conceived in the brotherly spirit adopted by M. Ravel. In the *Sammelbände Internationalen Musikgesellschaft* for April, M. Ravel discusses, with a light touch, the most recent Parisian musical sensation—the discovery by M. Pierné of M. Fanelli—and incidentally indulges in gentle sarcasm at the expense of those who would minimise the importance of M. Debussy:

A critic, carried away by his zeal, did not hesitate to lay down that in this tone-poem (the 'Tableaux symphoniques') 'the conception and harmonic writing are clearly Debussian, or rather, pre-Debussian,' no doubt because 'M. Fanelli overdoes the use of those progressions of major triads which in 1883 were a discovery and a novelty.' The worthy critic is referring to chords built upon the whole-tone scale. Now, he does not seem to be aware that about the middle of the last century this procedure had already been indulged in first by Liszt and then by Dargomijsky, who did more than abuse it: a whole act of 'Le Festin de pierre' is built upon this scale.

M. Debussy is usually subject to an annual attack of this character. We knew already that the discovery of his harmonic system was entirely due to Erik Satie, that

of his operatic method to Moussorgsky, and that of his orchestration to Rimsky-Korsakoff. Now we know whence comes his impressionism. In spite of this poverty of invention he merely remains the most notable and the most profoundly musical of the composers of to-day.

As for M. Fanelli, there are, to my knowledge, few French composers of his generation who could in 1883 be compared with him for boldness of orchestration and strength of inspiration. *(Translation).*

At the 1891 Handel Festival a 'Gloria Patri' for double chorus and double orchestra was performed, the parts having been copied from a MS. score in the possession of Dr. Cummings, containing this movement in isolated form. In the *Monthly Musical Record* for June, 1897, an article appeared, signed 'T. W. Bourne,' in which the writer gave convincing reason for supposing that this 'Gloria' was really the final movement of the 'Nisi Dominus'; and later on the Psalm with this ending was published by Messrs. Novello under the editorship of Mr. Bourne. Messrs. J. Pearson & Co., of 5, Pall Mall Place, S.W., now have among other interesting and valuable musical autographs a Concertino band part of this Psalm in the composer's handwriting, in which the double 'Gloria' appears as the concluding movement so now, if any doubt previously existed on the point, it may be considered to be finally removed. The MS. bears no signature, but this would not be expected on a band part. The title reads:

CONCERTINO
NISI DOMINUS
a 5 con V.V.
del Signor G. F. Hendel.

The first word denotes that the part is for the 'Concertino,' as opposed to the 'Ripieno,' band; it is as a matter of fact for the leading first and second violins, the bass and vocal parts being in places added as cues. As some misunderstanding has arisen as to the meaning of the third line of the title, 'a 5 con Violini,' it may be well to add that it means 'for five voices with accompaniment of Strings,' and was the usual way of denoting the nature of such a work in Italian MSS. of the period, the numeral in each case being made to correspond with the number of voices employed in the work described.

THE HISTORICAL ORGAN IN THE CHURCH OF ST. MAGNUS-THE-MARTYR, LONDON BRIDGE.

St. Magnus's Church is chiefly famous on account of its organ, the gift of Sir Charles Duncombe, Lord Mayor of London, 1708, and Alderman of the Ward of Bridge. (Charles Duncombe was born in 1648, and was apprenticed to Alderman Backwell, the leading goldsmith of London at that time. Duncombe remained a City banker till 1695, when he purchased the estate of Helmsley, in Yorkshire, which had been bestowed by the House of Commons on Fairfax. After his retirement from business he took an active part in politics, and was returned for the Borough of Downton, in Wiltshire, which he represented from 1695 to 1698, and again in 1702 till his death. At a cost of £600 he erected a 'curious dyall,' which projects from the front of the steeple of St. Magnus,' in remembrance of having himself, when a boy, being detained on this spot, ignorant of the time.) This historical instrument, built in 1712, contained the first nag's head swell, which was introduced by its inventor, Abraham Jordan.

In the *Spectator* of February 8, 1712, we find the following announcement: 'Whereas Messrs. Abraham Jordan, Senior and Junior, have, with their own hands (joynery excepted), made and erected a very large organ for St. Magnus Church, at the foot of London Bridge, consisting of four setts of keys, one of which is adapted to the art of emitting sounds by swelling the notes, which never was in any organ before; this instrument will be publicly opened on Sunday next, the performance by Mr. John Robinson. The above said Abraham Jordan gives notice to all Masters and Performers that he will attend every day next week at the said church to accommodate all those gentlemen who shall have a curiosity to hear it.'

According to Mr. Henry Leffler, Jordan was assisted in the building of this organ by Christopher Schreider (son-in-law of Father Schmidt). Mr. Leffler gives the specification of St. Magnus' organ as he found it in 1795:

3 setts of keys from GG to D, short octaves. Swell to G. Great (11 stops)—Op. Diap., No. 1, 52 pipes; Op. Diap., No. 2, 52 pipes; Stop. Diap., 52; Prin., 52; 15th, 52; Tierce, 52; Sesquialtera, IV. ranks, 208; Cornet to C♯ IV. ranks, 130; Trumpet, 52; Clarion, 52.

MR. G. F. SMITH, ORGANIST OF ST. MAGNUS.
(From a Photograph by Arthur Weston, 16 & 17, Poultry, E.C.)

Swell (8 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; 12th, 32; 15th, 32; Tierce, 32; Trumpet, 32; Clarion, 32.

Choir (5 stops)—Op. Diap., 52 pipes.; Stop. Diap., 52; Flute, 52; 15th, 52; Vox Humana, 52.

A very fine old organ. 1795 organist—Mr. Cook.

Dr. W. B. Gilbert, in his 'Antiquities of Maidstone, shows that the Jordans were an ancient family located in that town as early as the 15th century. He says: 'Thomas Jordan resided (in 1477) at the ancient family seat in Stone Street, called for some centuries "Jordan's Hall." Many members of the family have at various times been concerned in the affairs of Maidstone, and one of the Jordans in the last century was a distiller in the town. Having a genius for organ-building, he removed to London, where he made many fine instruments.'

Mr. J. W. Billinghurst, who inspected this organ in May, 1855, says that it was repaired in 1825 by Parsons, and again in 1850-51 by Gray & Davison. By 1855 the specification recorded sixty years

previously by Mr. Leffler (in 1795) had undergone the following changes:

Great (reduced to ten stops): Tierce and Cornet both gone. A Mixture replaces the latter. Compass extended upwards to F.

Swell (nine stops): Compass extended downwards to Tenor C, upwards to F♯. Double diapason, Oboe and Sesquialtera added; 12th and Tierce taken away; Cornopean substituted for Trumpet.

The organ was afterwards altered by Messrs. Hill & Son, and re-built in 1879 by Brindley & Foster. At present the specification stands thus:

Great (ten stops): Open diapason No. 1, 8 ft.; Open diapason No. 2, 8 ft.; Stopped diapason 8-ft. tone; Principal, 4 ft.; Harmonic flute, 4 ft.; 12th., 2⅔ ft.; 15th., 2 ft.; Mixture, III ranks; Trumpet, 8 ft. Clarion, 4 ft.

THE CHURCH OF ST. MAGNUS-THE-MARTYR, LONDON BRIDGE.

Choir (six stops; compass same as Great): Principal added. Vox Humana replaced by Cremona. Pedal (CCC to D, 27 notes; 1 stop); Open diapason (by Gray & Davison).

Couplers (three): Swell to Great; Great to Pedal; Choir to Pedal.

Accessories: two composition pedals (acting on Swell stops only). Reeds on Swell remarkably fine, Chorus very brilliant. Choir stops excellent in quality.

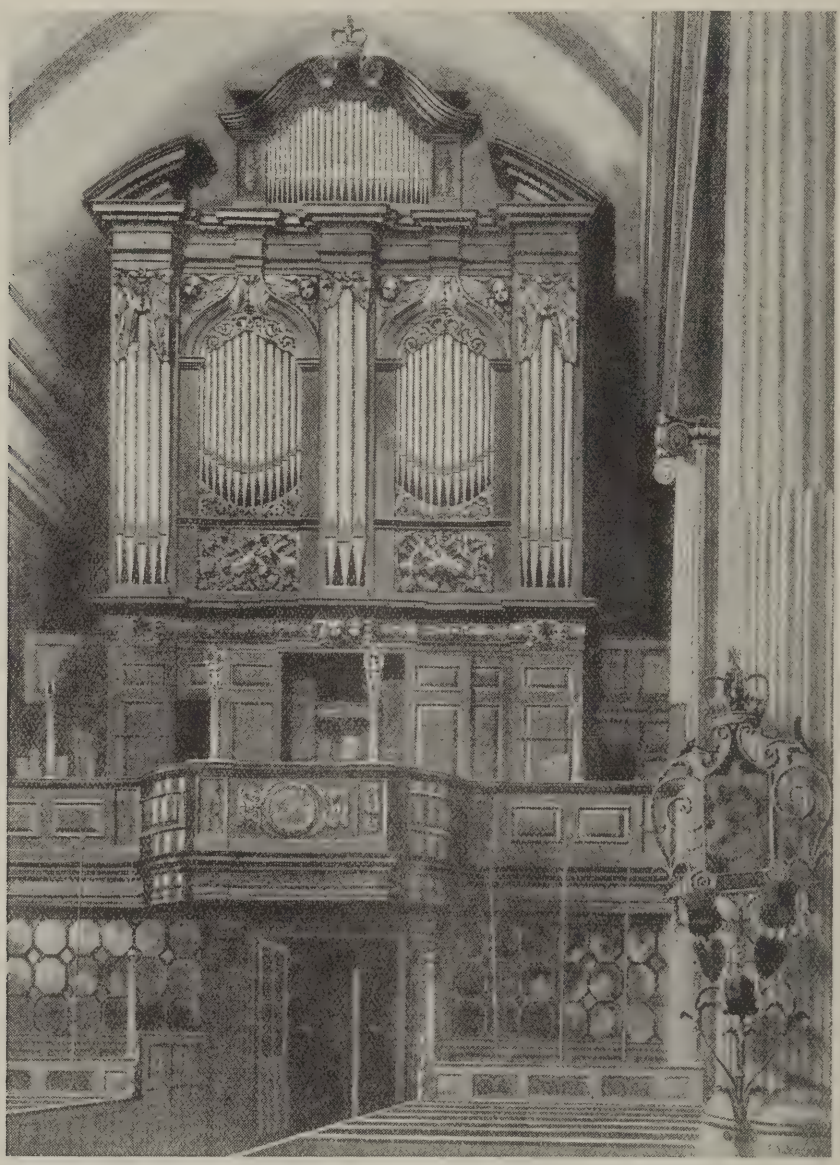
Swell (thirteen stops): Double diapason, 16 ft.; Open diapason, 8 ft; Keraulophon, 8 ft.; Stopped diapason, 8-ft. tone; Gamba, 4ft.; Principal, 4 ft.; 15th., 2 ft.; Voix celeste, 8 ft.; Mixture, IV ranks; Contra fagotto, 16 ft.: Cornopean, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.

Choir (seven stops): Open diapason, 8 ft.; Dulciana, 8 ft.; Stopped diapason, 8 ft.; Principal, 4 ft.; Suabe flute, 4 ft.; Orchestral oboe, 8 ft.; Cremona, 8 ft.

Pedal (four stops): Sub-bass, 32-ft. tone; Open diapason, 16 ft.; Bourdon, 16-ft. tone; Trombone, 16 ft.

Couplers (seven): Great to Pedal; Swell to Pedal; Choir to Pedal; Swell to Great; Swell sub-octave to Great; Choir sub-octave to Great; Great octave Accessories: three composition pedals to Great; four composition pedals to Swell; Tremulant to Swell (by pedal).

Dr. C. Steggall, organist to the Hon. Soc., Lincoln's Inn, and harmony under Sir John Goss. He was appointed organist of St. Barnabas', South Lambeth, 1871; Mare Street Chapel, Hackney, 1874; St. John's Angell Town, Brixton, 1875; St. Magnus', London Bridge, Easter, 1880 Fellow of the Royal College of Organists, 1873. He entered the Royal Academy of Music, 1874; was elected Associate, 1882, and was appointed a professor at the Guildhall School of Music in 1887.



THE ORGAN OF ST. MAGNUS' CHURCH. (THE FIRST SWELL ORGAN.)

The organists of St. Magnus' include the following: John Robinson, 1712-27, afterwards organist to Westminster Abbey; Mr. Cook, 1795; Mr. Thomas Charles Reynolds; James Coward, organist of the Crystal Palace (died January, 1880); George Frederick Smith, appointed Easter, 1880.

The present organist, Mr. G. F. Smith, entered the choir of the Temple Church as a chorister under Dr. E. J. Hopkins in 1866. He studied the organ under

Both in construction and artistic design the organ is probably the most interesting instrument extant The case is very fine, and is considered the most beautiful specimen to be found in any country, the carving by Grinling Gibbons being elaborate as well as unique. It is proposed to clean all old pipes, re-voice reeds, replace old action by tubular pneumatic, add a fourth manual, additional new stops, and a new engine; remove the thick coating of varnish

from the case and re-varnish it; and to re-gild the front pipes. To effect these alterations and additions a sum of nearly two thousand pounds is required. It would ensure the preservation of a valuable and unique instrument of great historical interest, noted for the great beauty of its tone, situated in a church from which rises one of Sir Christopher Wren's finest towers.

The church possessing no funds from which the money required can be drawn, an earnest appeal is made to all lovers of the king of instruments throughout the British Empire to assist in preserving this beautiful relic of the City, and to celebrate in the most fitting manner the two-hundredth anniversary of the opening of the organ.

A History of 'The organ and organists of St. Magnus-the-Martyr' (with illustrations) is in preparation, and a copy will be sent to all subscribers. It is intended that the work of reconstruction shall be entrusted to Messrs. William Hill & Son.

Remittances may be sent to the hon. treasurer, Mr. Henry J. Calder, Vestry Clerk, 3, Adelaide Place, London Bridge, E.C.; the bankers, Messrs. Robarts, Lubbock & Co., 15, Lombard St., account 'St. Magnus' Organ Fund'; or to the hon. sec., Mr. George F. Smith (organist of St. Magnus'), 'Seabourne,' Bonham Road, Brixton Hill.

MR. JOSEPH HOLBROOKE'S NEW OPERA, 'THE CHILDREN OF DON.'

By Hermann Klein.

After the successful production of 'The Ring' at Bayreuth in 1876, trilogies and tetralogies rather came into fashion. Some fifteen years ago I heard at Dresden one of the elaborate series of music-dramas composed by August Bungert around the noblest of all epics, Homer's 'Iliad.' At about the same time I read portions of three beautiful operatic libretti written by Mr. Frank Coutts on the subject of 'Merlin,' all, or nearly all of which were, I believe, set to music by the late Isaac Albeniz, whose charming one-act opera, 'Pepita Jimenez,' ought long ago to have been heard in this country.* A little later Mr. Francis Neilson, M.P., when working as régisseur at Covent Garden, gave me interesting particulars of a trilogy founded upon the saga of the North American Indians, which he had written for the late Anton Seidl, and of which that gifted disciple of Wagner—much better known, of course, as a conductor than as a composer—actually sketched a large portion prior to his premature death at New York in 1898.

And now comes our talented young countryman, Mr. Joseph Holbrooke, with a big trilogy of music-dramas also dealing with a Welsh subject, though one much less familiar to most people than the 'Merlin' trilogy constructed by Mr. Coutts. The author of the libretto in this case veils under the *nom de plume* of 'T. E. Ellis' the personality of Lord Howard de Walden, who seems, so far as I can at present judge, to have manifested both dramatic deftness and poetic feeling in the moulding and development of his extremely intricate material. Anyhow, to this distinguished alliance the English composer owes the rare and welcome fact that one of his music-dramas is to see the light at the London Opera House on Friday, June 7. Influence less weighty would scarcely have induced Mr. Hammerstein (who has no particular love for English opera) to embark upon this interesting venture. Double reason, therefore, for us all to hope that the work and the presentation thereof, under the guidance of such a masterful conductor as Arthur Nikisch, may result in the achievement of a brilliant and enduring success for all concerned.

Following the Wagner precedent, Mr. Holbrooke has not set his trilogy to music in the precise order of its sequence. Thus the second section, entitled 'Dylan, Son of the Wave,' bears the opus number 53, while the first, 'The Children of Don,' stands as Op. 56†; and this latter work it is that will be given in London next June. The story is based upon the Cymric legend of 'Math Mathonwy,' and is divided into a prologue and three Acts. The incidents of the prologue, and in some degree of the whole opera, centre upon a certain magic cauldron, which is stolen from a cave in Arnwn by Gwydion, son of Don (the Nature-Goddess), and installed in a Druidic temple of Arvon governed by Math, the Priest-King. Between Gwydion and Math no love is lost. A great destiny has been predicted for the children of Don, of whom, besides Gwydion, there are Govannion, who hates the Druids, but loves one of their priestesses; and Elan, who becomes the mother of Dylan, the future hero of their race. Math's discovery of the course of events gives rise to the great scene of the second Act, where Gwydion is sentenced to be transformed into a beast and left bound in the temple. He and Elan are about to take poison from the magic cauldron, but are prevented by their gods. Nevertheless Gwydion becomes a wolf, and there is much trouble before Math (in the third Act) removes the spell from Gwydion and his brother, Govannion. The latter subsequently attempts to drown the child Dylan, but the sea cannot harm him, he being a 'son of the wave.' However, the ferocious Govannion kills the Arch-Druid, Gwion, thus making way for Gwydion to fill his place as chief of the Druids and publicly 'adopt' Dylan as his son. Thus do the brothers regain control of their long-lost cauldron.

This seems to be a picturesque plot. It is certainly set forth in picturesque verse; and, judging by a brief perusal of the score, has been treated by Mr. Holbrooke in highly dramatic and impressive fashion. Of both, however, more anon! Meanwhile, the cast, so far as it has been selected, will include Mr. Henry Weldon (Math), Mr. Alan Turner (Gwydion), Mr. Frank Pollock (Arawn), Mr. Frederick Blamey (Gwion), Madame Augusta Doria (Elan), Miss Blomfield (Don), and Madame Jeanne Jomelli (Goewin).

The Imperial Choir of London, which came into such prominence last year at the official opening of the Festival of Empire at the Crystal Palace, before their Majesties the King and Queen, will this year perform at the opening of the 'Shakespeare's England' exhibition at Earl's Court, on May 11, under Dr. Charles Harriss's direction. The choir will consist of thirty-nine choral Societies of greater London, supplemented by the Queen's Hall Orchestra and the New Symphony Orchestra. Miss Phyllis Lett will sing, and the conductors will be Sir Henry Wood and Dr. Harriss. The performance will commence at 3.30 p.m. In accordance with Dr. Harriss's ideas the programme will be entirely British.

* It was first performed at the Liceo, Barcelona, in 1896—not, as stated in Grove's 'Dictionary,' in 1895.

† Both vocal scores are published by Novello & Co., Ltd.

Church and Organ Music.

We have already referred in these columns to Sir Walter Parratt's lecture on 'The teaching of organ-playing,' delivered at the Royal College of Organists on February 22 of last year. But we think his remarks (which are published in full in the recently issued report of the College) are so valuable to all interested in the subject, and so suggestive of many relative points, that we venture to treat his discourse in closer detail. For this purpose the kind consent of Sir Walter Parratt and Dr. Harding (secretaries of the Royal College of Organists) has been given.

At the outset Sir Walter claims, as being necessary to the teacher, a fairly competent knowledge of his subject and a vivid personality. The touch of sarcasm in the first qualification is of course only intended to show the great importance of the second, and we fully agree that 'many people with less music would be able to control their classes better on account of their personality than others with more music and less personality.' Sir Walter put clearly before his audience the importance of studying the various widely divergent characteristics of pupils, some of whom think slowly, some quickly, others being highly intelligent in anything but music, others again unaccountably quick in music to the exclusion of all else. He quoted instances of University men who seemed to have found a new study into whose territory they had no passport, and of first-class, clever men who could not be taught to play the organ nearly so well as a boy of ten or eleven, who hardly knew his alphabet. All this fully justifies the assertion that 'no teacher can hope to succeed unless he discovers the personal equation of his pupil.' We feel confident that no examination in teaching (and they are becoming more and more numerous) can be of much value unless this aspect of the question be considered. Many instances have presented themselves in which teachers who have graduated in the art of teaching have signally failed through trusting to a fixed series of rules which they apply to all their pupils indiscriminately.

The complex nature of the organ is, we think, not always grasped by the average person, and there are no doubt many who would never become even fairly good performers, simply because they do not possess the control of mental and muscular action so necessary to the organist. Sir Walter described the familiar jokes of patting the head with one hand and stroking the waistcoat with the other; describing circles in the air with one foot, and at the same time writing imaginary capital letters with the hand. But these, and his recommendation to change the knife and fork into opposite hands, certainly contain a great deal of valuable suggestion. The organist's left hand is too often weak, and may be observed at its weakest moment when extemporising. How seldom does it fail to accompany the pedals an octave higher! The advice to 'send some thoughts down your left arm' is valuable indeed. In speaking of the organist's position at the instrument, we are delighted to find ourselves supported by the greatest living authority in our contention that the radiating pedal-board is the best. Sir Walter says 'fortunately they [radiating pedal-boards] are becoming universal.' But we are inclined to doubt whether his fear that the appearance of the extra F♯ and G on modern pedal-boards will alter the whole scale is well founded. Our conviction is that these are merely extra notes infrequently used, and should therefore be considered negligible.

The all-important subject of independence between the left hand and feet naturally received some attention from one who has so entirely mastered its intricacies. The allusion to Sir John Stainer's 'Primer,' and to Best's 'Pedal Studies,' was graceful and apt. And it is not as widely recognised as it should be that pedal exercises alone are of little value, and only when, as in the case of Best's examples, they are accompanied by manual passages of contrived and contrasted difficulty can they be considered of high educational value. The recommendation to practise organ finger-studies on the pianoforte is of course very sound, as, though only two distinct touches are available on the organ, viz., legato and detached, the equality of tone obtainable on the pianoforte will result in the equal note-division so vital to good touch on the organ.

'Make your pupils think.' This advice contains practically the whole of the teacher's art, and cannot be too strongly insisted upon. But until the pupil possesses a knowledge of harmony we believe no teacher can obtain the best results. Even with that knowledge it is surprising how slowly some pupils comprehend the harmonic structure of, for example, so simple a chord as a first inversion, if it be presented in some musical figure. When once this faculty has been acquired the way for rapid progress will be clear, and the work of the teacher lightened in no slight degree. We also recommend a course of study in analysis, as a contrast to the synthetic processes of the student of harmony. It is just as necessary to understand the methods of construction adopted by the composer as the rules which govern the building up of a simple exercise in harmony, and we think every teacher should keep this before his pupils.

In saying that 'nothing will induce people to play [on the organ] scales or scraps of them with the usual fingering,' Sir Walter Parratt touches upon a weakness which is, alas, far too common. Unnecessary finger-changing and wriggling in the simplest succession of scale-notes are the prevailing custom, and the example he gives (Mendelssohn's sixth Sonata, 1st variation R.H.) most happily — or should we say unhappily? — describes the pains which the student will often take over a simple passage of five notes. There are the consecutive notes, A, F, G, A, &c., and the sort of fingering frequently used is 4th changed to 3rd, 2nd to 3rd, 4th to 3rd, and so on. The next sentence is, indeed, too true — 'The organist's fingering is, as a rule, deplorable.'

But the fingering of scale-passages is not the only difficulty with organists. One too often sees unsystematic fingering of arpeggios, as for instance in such a chord as the second inversion in G major, when the B is as often as not played by the middle finger of the right hand, while we remember having seen the first inversion of the same chord fingered similarly!

But in drawing attention to such inaccuracies as incomplete note- and rest-values, omission of repetition of notes, strict observance of the accuracy of notes, &c., Sir Walter strikes at the root of much which is responsible for bad musicianship, and we hope his advice will be accepted and acted upon by those who may be conscious of any weakness in these matters. His illustrations from the Bach Passacaglia and the little G minor Fugue of chords of intentionally thin construction which some organists unthinkingly 'fill up,' are excellent examples of that lack of reverence to the composer's intention, which is too frequently in evidence.

The high importance of distributing the manual parts evenly, or at least comfortably, between the two hands it is impossible to over-estimate, and, as Sir Walter

says, 'the pupil's great desire, which under much discomfort he tries to gratify, is to play all the parts written in the treble staff with the right hand, and all written in the bass with the left.' The observation that most organists always commence a fugue with the right hand is curiously true, and the advice equally valuable—that the matter should be settled by whether the answer appears above or below the subject. This all supports the advice given before to 'make the pupil think.' We have long ago said in these pages that the organ-loft has been the nursery of so much that is inartistic, and it may all surely be traced to lack of thought.

The subject of 'phrasing' was admirably treated by Sir Walter, both by his remarks and his illustrations, and nothing makes so great a demand upon the organist's musicianship. As was pointed out, Bach left almost everything to the player, while in such works as Mendelssohn's Sonatas, the phrase marks are not to be taken literally, but as a general indication. Rheinberger's Sonatas, again, are quite inaccurately phrased, if taken as printed.

Choice of music should receive careful thought, and the pupil's taste be considered. There can be no doubt that, given suitability, greater progress will be made by a pupil with a piece of his own choice than with one with which he has little sympathy. Closely allied to this is the encouragement which should be given to pupils to exhibit their own interpretation of great works, 'especially,' as Sir Walter adds, 'in the case of Bach.' The plea for the more frequent use of uncoupled manuals, diapasons and reeds alone, single stops, and the more frequent absence of 16-ft. pedal stops, is sound enough, and anything which makes for restraint has our warmest support. The method of practice should most certainly be under the control of the teacher, at least so far as he can offer advice. Some pupils are tempted not only to trifle with their practice, but to spend too long over it, having regard to physical strength. The organ is not, as Sir Walter says, necessarily more fatiguing than a grand pianoforte, especially where pneumatic action is used, but the mental effort may often be greater, and must be taken into account. The advice he gives with regard to organ recital programmes is valuable indeed, and when we read 'there is something about the unyielding sound of the organ which cannot be borne for long,' as the opinion of so great an organist and lover of his instrument, we accept it in full agreement, as we do the suggestion that a recital should not last for more than an hour, and even then include music for a voice or violin. We fully believe that the organ would become much more widely appreciated were it more often used in combination with other instruments, especially of the stringed variety. Works far too seldom heard are the Suite for violin, violoncello and organ by Rheinberger, and the same composer's Theme and Variations for violin and organ.

Here is a new field for composers, as yet very inadequately explored, but capable of great development.

Sir Walter Parratt's lecture is of the highest possible value, not only for its admirable exposition of the art of teaching organ-playing, but for the healthy and broad outlook on the work of the teacher generally. His influence on the organ-playing of this country has already had a profound result, and will, as time goes on, be handed down by his numerous pupils, many of whom are highly gifted. It need hardly be said that his principles are held in common with the greatest teachers of any country and of any art. They may be summed up in the phrase, 'The truth, the whole truth, and nothing but the truth.

The annual meetings of the Free Church Musicians' Union were held in Birmingham on April 9 and 10, under the presidency of Dr. Henry Coward. The arrangements included a reception, organ recitals by Mr. R. A. Ernest Payne and Mr. C. W. Perkins, a 'tea-table' conference conducted by Mr. John Heywood, of Newcastle, and a public conference at which Dr. Coward delivered his presidential address. Mr. H. F. Nicholls was re-elected general secretary and Mr. J. E. Leah treasurer. It was decided to hold the meetings next year at Newcastle-on-Tyne.

We understand that the organ of Ripon Cathedral is to be re-built and brought up to date, and that the work will be carried out by Messrs. Harrison & Harrison. From the middle of May until the middle of August the choral services will be sung without accompaniment.

At the 258th anniversary of the Festival of the Sons of the Clergy at St. Paul's Cathedral, on May 2, the anthem will be a setting of the 126th Psalm, specially composed by Dr. Walter Alcock, organist and composer to His Majesty's Chapels Royal.

Mr. Edwin H. Lemare gave two recitals at St. George's Hall, Liverpool, on April 13. He played transcriptions of modern orchestral music, the Toccata in F major, and Prelude and Fugue in D major of Bach, and Mendelssohn's Organ sonata No. 6. The audiences were large and demonstrative.

SPECIAL SERVICES.

On Friday, March 29, Bach's 'Passion according to St. John' was performed by the Bach Choir in Westminster Abbey, by permission of the Dean. The choir sang admirably throughout, special excellence being shown in the softer numbers. Dr. Hugh P. Allen conducted, and proved by his efforts in that direction, how specially he had studied the meaning of the work and its composer's intentions, and the care with which he had prepared his choir. The soloists were Miss Rhoda von Glehn, The Hon. Norah Dawnay, Mr. Gervase Elwes, Mr. J. Campbell McInnes, and Mr. Bertram Mills. Sir Frederick Bridge lent invaluable aid at the organ.

Bach's Passion music ('St. Matthew') was, in accordance with annual custom, given in St. Paul's Cathedral on the Tuesday in Holy Week. The Cathedral choir was supplemented by members of the choirs of Westminster Abbey, the Chapel Royal, St. James's, the Temple Church, and others. The solo portions were, of course, taken by members of the Cathedral choir. The accompaniments and instrumental portions of the work were given by an orchestra and the organ. Mr. Charles Macpherson was the organist, and Sir George Martin conducted a performance remarkable for its reverence, and one worthy to rank with the best of those which have contributed to the famous traditions of the Metropolitan Cathedral.

On Tuesday, March 26, a performance of Brahms's 'Requiem' was given at St. Martin's Church, Scarborough, by the choir of the church and the members of the Scarborough Philharmonic Society. The choruses were most impressively sung, and special mention should be made of the singing of the boys, who were trained by Mr. C. Hylton Stewart. The soprano and baritone solos were finely given by Miss Botterill and Mr. Bruce Hylton Stewart respectively. The accompaniments were played by an orchestra of strings and drums, while invaluable help was given by Mr. C. Hylton Stewart (organist of the church) at the organ. Dr. Thomas Ely conducted a performance which will rank as a memorable one for all concerned, while it was highly appreciated by the large congregation.——On April 3 the choir of All Saints' Church sang Dvorák's 'Stabat Mater' before a large congregation. The interpretation given under Mr. A. C. Keeton's direction was marked by dignified expression and uninterrupted precision. The tone and balance of the voices were admirable. The principals were Master Hewitt, Miss Leather, Mr. F. C. Camidge and Mr. J. D. Nichol. Mr. G. T. Pattman was at the organ.

Recent services at Ripon Cathedral have included performances of Mr. Charles Macpherson's notable setting of the Psalm, 'By the waters of Babylon,' and of Dvorák's 'Stabat Mater.' On both occasions Mr. C. H. Moody, organist of the Cathedral, conducted.

Bach's Passion music ('St. Matthew') was sung at St. John's Church, St. Leonard's-on-Sea, on March 20, by the choir and the St. John's Musical Society, under the direction of the organist and conductor, Mr. Leonard O'Connor. The organist was Mr. Guyer, of the Parish Church of Bexhill.

Handel's 'Passion' (in the abridged edition) was sung by the choir of the Parish Church of St. Michael and All Angels, Bedford Park, on March 21, Palm Sunday and Good Friday, under the direction of Mr. J. Hurst Bannister, organist and choirmaster. The soloists were Mr. A. Winter, Messrs. F. W. Bates and A. J. Bing. On Easter Sunday Gounod's 'Messe Solennelle' was sung with orchestra, Mr. J. F. Escudier officiating at the organ.

A special service of music for female voices, consisting of Pergolesi's 'Stabat Mater' and the Benedictus from Ethel Smyth's Mass in D, was given in St. Peter's Church, Harrogate, on March 22, under the direction of Mr. John Pullein.

An earnest spirit inspires the musical administration of St. Saviour's, Upper Chelsea, since Dvorák's 'Stabat Mater' (in the English version) was performed there on March 24 and Brahms's 'German Requiem' on Good Friday. The choral interpretation of both works, under the direction of Mr. F. Hampton Smith, organist and choirmaster of the church, was deeply appealing in its reverence and attractive in its musical qualities. The solos were taken by Master Price, Mr. Reginald Newcombe, Mr. Sidney Clark, and Mr. Frank Bryant.

Rossini's 'Stabat Mater' and Part 1 of Spohr's 'The Last Judgment' were sung on April 1 at St. Bartholomew's Church, Dalston, by the Choral Society of sixty voices, under the conductorship of Mr. Clement Meek, organist and choirmaster at the church. Stainer's 'Crucifixion' was sung on Good Friday evening; Mr. John F. Turner was the organist.

Harold Moore's 'The Darkest Hour' was sung at the Sutton Wesleyan Church on April 3 by the church choir, with orchestral accompaniment. The composer conducted an excellent performance. Mr. R. V. Seddon, the organist and choirmaster, was at the organ.

A performance of Bach's Passion ('St. John') was given at St. Gabriel's Church, Warwick Square, on Maundy Thursday, April 4, by the St. Gabriel's Oratorio Choir (70 voices) under the conductorship of Mr. Edward E. Douglas-Smith, the organist of the church. A feature of the performance was the uninterrupted merit of the choral singing. The expressive unaccompanied singing of the chorales added greatly to the artistic effect of the performance. The principal soloists were Miss Amy Knightly, Miss J. Coleman, Mr. Alexander Webster, and Mr. Bevington Rosse. The organist was Mr. Leonard Hart.

On Good Friday a special Musical Service was held in Shifnal Parish Church, when the oratorio choir sang Gounod's 'O come near to the Cross,' Mendelssohn's 13th Psalm, and other works. Mr. W. Brennand Smith presided at the organ.

We have received notice of the following performances of 'The Crucifixion':

Christchurch, Yokohama, March 8.—Conductor, Mr. C. H. Thorn; organist, Mr. A. R. Catto.

Magdalen College School, April 2.—Organist, Mr. P. Pickford.

St. Jude's, Southwark, April 3.—Organist, Mr. Leonard C. Johnson.

St. Bede's, Hartington Road, Liverpool, under the direction of Mr. Ernest H. Smith.

Halifax Place Chapel, Nottingham, Good Friday.—Conductor, Mr. E. M. Barber; organist, Mr. C. E. Blyton Dobson.

Kingsgate Baptist Church (The Kingsgate Choral Society), Good Friday.—Organist, Mr. Walter L. Hearn.

Maunder's 'Olivet to Calvary' was performed at the British Embassy in Paris on Good Friday, under the direction of Mr. Percy J. Vincent, organist and choirmaster of the Church. Mr. West was the organist.

'Olivet to Calvary' has also been performed at the following places of worship:

St. Paul's Church, Worcester, March 17.—Conductor, Mr. J. Phipps.

Lambourne Church, March 24.—Conductor, Mr. H. Lebbon; organist, Mr. H. Riding.

Chigwell Church, Good Friday.—Conductor, Mr. H. Riding; organist, Mr. E. Cuthbert Nunn.

Sutton Coldfield Congregational Church, April 3.—Conductor, Mr. George Russell; organist, Mr. James C. Parsons.

Emmanuel Church, Lambeth, March 31 and April 3, under the direction of Mr. R. C. Law.

Wallace Green Church, Berwick-on-Tweed, April 1.—Conductor, Mr. George Ballantyne; organist, Mr. Gwilym Thomas.

Holy Trinity Church, Meir, Staffordshire, March 28, under the direction of Mr. C. Bebbington.

All Saints' Church, Richmond, March 28.—Conductor, Mr. Charles Warren; organist, Mr. Blanchett.

About thirty other performances have come to our notice.

ORGAN RECITALS.

Mr. Alfred Hollins, Wesley Chapel, High Street West, Glossop—Grand Solemn March, *Smart*.

Mr. T. Hanforth, Sheffield Parish Church—Minuetto and Scherzo, *Aloys Claussmann*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Reverie in A flat, *Stainer*.

Miss J. Barclay M. Mair, Hope Park United Free Church Edinburgh—Prelude and Fugue on B-A-C-H, *Liszt*.

Mr. W. H. Collins, St. Giles's Church, Shipbourne—Toccata and Fugue in D minor, *Bach*.

Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Adagio in E, *Merkel*.

Mr. Arthur G. Charles, St. Katharine Cree Church—'On a bass,' *Stainer*.

Mr. Cottrill, Wesley Chapel, High Street West, Glossop—Caprice in B flat, *Guilmant*.

Mr. C. E. Juleff, All Saints' Church, Weston-super-Mare—Overture, 'Julius Cæsar,' *Handel*.

Mr. James Tomlinson, Public Hall, Preston—Fantaisie in E flat, *Saint-Saëns*.

Mr. A. E. Jones, Town Hall, Bolton—March upon a theme of Handel, *Guilmant*.

Mr. Aloys Hiff, Town Hall, Oxford—Passacaglia, *Buxtehude*.

Mr. Arthur E. Davies, St. Margaret's Church, Barking—Sonata No. 4, *Rheinberger*.

Mr. C. J. Brennan, Ulster Hall, Belfast—Prière (de l'Oratorio de Noël), *Saint-Saëns*.

Mr. E. Harold Melling, St. Edmund's, Downham Market—Prelude in B minor, *Bach*.

Mr. Alfred Alexander, St. John-the-Evangelist, Edinburgh—Sonata in F minor, *Mendelssohn*.

Mr. Paul Rochard, Hinckley Parish Church—Grand Chœur Dialogue, *E. Gigout*.

Mr. C. H. Moody, Ripon Cathedral—Fugue in G major, *Guilmant*.

Mr. Bernard Gilbert, Public Hall, Canning Town—'Old Easter Melody with Variations,' *John E. West*.

Mr. R. M. Cadman, Trent College Chapel—Choral Prelude, 'Wer nur den lieben Gott lässt walten,' *Bach*.

Dr. M. J. Monk, Truro Cathedral—Third Sonata, *Guilmant*.

Mr. Walter Hearn, Kingsgate Baptist Church—Solemn Melody, *Walford Davies*.

Dr. A. W. Pollitt, St. George's Hall, Liverpool—Solemn Prelude, *Pollitt*.

Mr. G. H. E. Bower, Girls' Model Village Church, Barkingside—Prelude and Fugue in G minor, *Bach*.

Mr. Allan H. Brown, United Methodist Church, Peckham—Grand Offertoire in D, *Batiste*.

APPOINTMENT.

Mr. James H. M. Ledger, organist and choirmaster, Parish Church, Alloa, N.B., to be Borough Organist, Alloa.

Reviews.

GAELIC MUSIC.

Journal of the Folk-Song Society, No. 16. (vol. iv., part 3). [The Folk-Song Society, 19, Berners Street, London, W.]

The Folk-Song Society has already done noble work in collecting and printing folk-tunes and texts, but its sixteenth Journal excels all former numbers in interest, consisting as it does of 105 Gaelic traditional songs, admirably noted by Miss Frances Tolmie, a Hebridean lady well-known to the 'master-gleaners' of Gaelic song and lore. The words are supplied with English translations by the collector, and the songs reveal a mine of exquisite beauty to the music-lover.

Notwithstanding some Norse influence the Gaelic music is practically pure, and stands quite distinct from Lowland-Scottish or English folk-music. This purity is of great assistance to the student of national music. There seems certainly an Eastern element in some of the airs, which have characteristics recalling those found in Indian, Persian and, predominantly, Arabian music, as well as Sicilian. This may strengthen the theory, alluded to by Miss Broadwood in her note on the Gaelic scale-system, that the West Highlands were peopled by a Mediterranean-Iberian stock. Scales are at the best of times a most debatable subject. We think, however, that in her essay which accompanies Miss Tolmie's collection Miss Gilchrist has effectually solved the problem of the Gaelic scale-system. We have carefully tested her theory by means of a large number of Gaelic airs, published and unpublished, to which we have successfully applied the five modes of the Scottish pentatonic scale according to her schedule.

Miss Gilchrist seems a little in doubt as to the true 'tonic' of some of the airs. For the sake of the uninitiated we suggest that hearing the songs sung by a Highlander would solve most of those keynote difficulties. Gaelic songs are as a rule sung in the following way: The *chorus* opens softly, increases in volume, and dies away to *ppp*. The *verse* is attacked with full voice and appropriate use of *diminuendo* and *crescendo*, ending with a gentle *rallentando* to lead to a repetition of the *chorus*. Where the last word of the chorus consists of two syllables—the accent in Gaelic being always on the first syllable—the second is allowed to rise or fall in a low tone according to the pleasure of the singer, the rising or falling often varying in the different verses. Miss Gilchrist is therefore quite correct in taking the last accented note to be the true 'tonic' in the case of songs Nos. 28, 76 and 94.

One cannot emphasise too much the impossibility of putting English words to Gaelic airs (see Journal, p. 182). When they are wedded to metrical translations all the characteristics of the Highland music are lost, as English seldom allows of a soft terminal syllable or of ending a phrase on the weakest part of a bar.

As regards the obscure syllables or 'nonsense-refrains' referred to in connection with songs Nos. 20 and 69, we frequently in English folk-songs meet with phrases and words which have no meaning. For example, in 'Creeping Jane' (see 'Folk-songs from Somerset') the phrase 'She never was a vallid as a Pea ne lalli day,' seems to have been interpolated by the singer, who had forgotten the correct words. The same applies to Gaelic, and we are convinced that it is a mistake to try to explain the nonsense passages or to alter them. Even these meaningless phrases have a subtle charm about them. With reference to Dr. Jules Combarieu's finding that nonsense-refrains were used 'magically' earlier than rhythmically (see Journal, p. 176), we can hardly think that the Gaelic refrains in question are connected with magic, although it is well-known that the Gaels were, and still are, a very superstitious people.

In the Gaelic language the rule is that 'when *l*, *n*, or *r* is followed by *b*, *g*, *m*, or *p*, a vowel is sounded between the two consonants,' *e.g.*, cal., cal*a*g; airm, air*i*m, &c. Hence in 'Poca Sil ant-Sealgair,' song No. 40, the words 'Sealgair' and 'falbh' are properly pronounced 'Seal*a*gair' and 'fal*a*bh.' As these words, therefore, do not illustrate the interpolation of a 'parasite' vowel such as we find in the folk-songs of some other nations (*cf.* the English country singer's 'primèrose' and 'wordelking' for 'primrose' and 'walking'), Miss Gilchrist's comparison on p. 195 does not apply.

It is difficult to say which amongst Miss Tolmie's collected airs may have been affected by Norse influence; the air 'Dhomhnuill a Dhomhnuill' is, to our mind, certainly not pure Gaelic, but we can recall no Scandinavian tune like it. Songs 28 and 94 have a decidedly modern ring about them, whilst No. 69, 'Iù ri ribh O!' we cannot think to be a Gaelic tune.

The finest form of Highland music is the 'Cumha' or 'Lament,' and one could wish for more examples of this type amongst Miss Tolmie's collection. 'Cumha Dhiarmad' and 'Caoidh Leannain' are two of the most beautiful and plaintive songs in the Journal.

As a collection of Gaelic folk-music and poetry, one cannot too highly praise this Journal. The thanks of all song-lovers are due to the editorial committee, and we hope that they may see their way to giving us another Gaelic volume as instructive and helpful. In conclusion, we may add that the Journal is supplied only to members of the Folk-Song Society. Persons desiring to obtain this number may do so by forwarding one year's subscription (ten shillings and sixpence), *naming the year* 1911, to Mr. Frederick Keel, Hon. Sec. Folk-Song Society, 19, Berners Street, London, W.

Symphony No. 2, in E flat. By Edward Elgar. Arranged for pianoforte solo by Sigfrid Karg-Elert.

Coronation March. By Edward Elgar. Arranged for pianoforte solo by Harold L. Brooke.

[Novello & Co., Ltd.]

The transcriber of orchestral music, especially such as Elgar's, is faced by many problems, the solutions of which may be irreconcilable. He has to decide the relative importance of melodies, counter-melodies and figures of accompaniment. He has to consider whether orchestral doubling in the octave is designed to affect the pitch or merely the tone-colour of a melody. In the former case he has to transcribe in octaves, or, if this is impracticable, to decide whether the upper or lower line best represents the orchestral effect. He has to observe, from an orchestral hearing or from his own instinct, to what extent marks of dynamical expression affect the balance of tone. He has to consider how far an elusive orchestral passage can be freely interpreted in terms of pianoforte music. With all this he has to take into account the limitations of ten fingers and a technique that falls short of virtuosity. In Elgar's second Symphony the elaborate texture of the music presents a constant succession of difficulties of the general character of those described and others more minute and particular. Mr. Karg-Elert has encountered them with conscientious care, and has assiduously marked out a *media via* between the claims of composer and pianist. The first movement involved some bold 'laying-out' for pianoforte purposes, but the boldness of the music demands it. No pianoforte arrangement, of course, could convey the magical colours of the development section depicting, in the composer's own words, 'ghostly lovers in a garden.' As was to be expected, the second movement falls most gratefully from the pianist's fingers—even those big moments when rushing scale-passages and piled up harmonies lead to the two climaxes are represented, and can be played, quite effectively. The Mephistophelian Rondo loses none of that character in the transcription. The Finale, apart from the opening passages of its free section, supplies some of the most flowing pianoforte music of the whole Symphony.

Those who make their first acquaintance with the work in this form cannot fail to be deeply impressed with it, although they cannot in reason grasp the full significance of music in which the orchestral expression is not so much a framework as part of the essence of the ideas. At the same time, those who have drunk in its full emotional purport at an orchestral performance will suffer no disillusionment on looking more closely into its details by means of the pianoforte score; rather will their admiration be heightened for a composer whose work can be so broadly and so minutely interesting.

The simpler outlines of the 'Coronation March' rendered Mr. Brooke's task less exacting than Mr. Karg-Elert's, but

nevertheless left abundant scope for the exercise of ingenuity and insight. The march makes an excellent effect on the pianoforte, and it is to be hoped that the transcription will help to spread due appreciation of its individuality and high musical value.

Rejoice in the Lord, O ye righteous. Anthem suitable for a dedication festival, or the opening of an organ. Composed by Edward Ellis Vinnicombe.

[The Vincent Music Co., Ltd.]

This is a most welcome example of church music, artistically conceived and written. Founded on a chorale, the main theme is excellently employed without becoming wearisome. An effective soprano solo is included, and the part is later accompanied by a well-written chorus. The organ accompaniment is mostly independent, while giving support where needed. We look with confidence for further productions of the kind, as the composer possesses the rare gift of combining simplicity with effect and skilful musicianship.

Magnificat and Nunc dimittis. Set to music in the key of E flat. By A. von Ahn Carse.

I will magnify Thee, O God, my King. Anthem for Festival use. Composed by Charles H. Lloyd.

[Novello & Co., Ltd.]

The above is a remarkable example of a setting of the Canticles to music of an entirely unemotional character. It is written by an accomplished musician, and the fact of its possessing unusual strength and showing independent thought and treatment will naturally attract the many who deplore the effeminacy of so much so-called church music. It is within the means of any average church choir.

The name of Dr. C. H. Lloyd is a sufficient guarantee that his music shall exhibit the highest qualities. This anthem is a specially good example of his work. Written for the South London Choirs Festival, Southwark Cathedral, for this year, it should prove in every way suitable for the occasion. The simple and effective opening chorus is followed by a most effective semi-chorus, which is equally suitable as a quartette, the accompaniment being a prominent feature. A short interlude then leads to the final chorus, which consists of a repetition of the first, but with the addition, most ingeniously devised, of the 'Old Hundredth,' sung by the second choir. The anthem should become well known and appreciated.

Correspondence.

THE TEACHING OF COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I must apologise for returning to the charge over a technical matter which I fear is likely to bore most of your readers, but I am anxious to clear up the point at issue between your reviewer and myself. His complaint is that progress in English music is being retarded because pupils are taught to be so skilful that they can do anything and imitate anybody, and that *therefore* their individuality is being strangled. I do not exactly follow this *sequitur*, but your reviewer is distinctly in error if he supposes that the pupils of a good teacher are incited to consciously imitate the work of great writers, past or present. They cannot help doing so, because you must begin somewhere; but if your reviewer will glance at the first and last pages of my book he will see that originality is the one thing one seeks to encourage, and I fearlessly maintain that a fine technique is indispensable before one can take the first step in that direction. Your reviewer gives no hint of what his own educational theories are, but surely—surely he cannot accept the amateur's belief that the way to be original is not to know anything.

As to your reviewer having not yet heard of any English work 'which shows signs of having enlarged the mainland by the acquisition of new territory,' why, such works do exist, but are hardly likely to be performed—let alone accepted. Holbrooke and Bowen and Bax are too new for most people. What is imitative of their contemporaries is more or less admired; what they possess of originality is just what is entirely disliked. So it always has been and always will be. Fifty years ago the English critics uttered the same complaint; then came along Parry, Mackenzie and others, but the critics and the public took to their bosom Arthur Sullivan!

Yours faithfully,

F. Corder.

OLD CHOIR-BOYS' ASSOCIATIONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In connection with many of our Cathedrals there is an 'Old Boys' Association.' These Societies are patronised by the Bishop of the Diocese and presided over by the Dean and Chapter and organist of that particular Minster. There is a movement afoot to amalgamate these Societies, and to have a secretary and committee meeting at Canterbury or London, and another at York.

May I suggest a similar movement in connection with our churches, to be presided over by the vicar and churchwardens of the parish and the organist.

If this proposal meets with the approval of the clergy and laymen involved, I should suggest the ultimate affiliation of the 'Church Choir Old Boys' Society' with that of 'Cathedral Old Boys' Association.'

If this scheme could be accomplished, what a harmonious brotherhood would be formed, not only of musicians but of Christian churchmen for the mutual benefit of all concerned.

Ernest D. Preston,
Lincoln Old Boy.

English Church, St. Petersburg.

[Other letters are held over.]

Obituary.

We regret to have to record the following deaths:—

Mr. John Henderson Kennedy, who was taken suddenly ill whilst on a journey to Bristol on April 15, and succumbed after a severe operation the next day. He was the youngest son of the late David Kennedy, the well-known Scottish singer. He had successfully practised as a solicitor at Edinburgh, but eventually had turned to the art in which he had been immersed from youth upwards. Here he directed his keen legal, analytical mind on the problems of voice-production, and his only recently published booklet, 'Common-sense and singing,' proved how he had been working on these problems in a far more rational way than had so far been done; and many a young artist has found his teaching indeed practical and to the point. It is to be hoped that his many recent lectures and MSS. will be rendered available, so that the valuable work he had accomplished may not be lost to the public.

Mr. H. Trotère (Henry Trotter), the composer of 'In old Madrid,' 'The deathless army,' 'Asthore,' and 'My old shako,' songs which won and still retain enormous popularity, and others that were scarcely less successful. He was born in London in 1855.

Mr. S. W. Thomas Chater, professor of voice-production and singing, at the age of eighty-nine.

GUILDHALL SCHOOL OF MUSIC.

A vivacious performance of 'The Gondoliers,' given by students of the Guildhall School on March 29, was the best theatrical work that has been done at that institution in recent years. All the parts were adequately filled; the singing was on a good artistic level, the comedy was refined and pointed, the chorus was notably good in vocal tone, and the orchestral playing was admirable under the direction of Mr. Landon Ronald. The principals were Miss Alice Ennis Smith (Gianetta), Miss Nellie Walker (Tessa), Miss Winnie Browne (Casilda), Miss Aimée Shergold (Duchess), Mr. Carl True (Giuseppe), Mr. Alfred Steed (Marco), Mr. Owen Claydon (Luiz), Mr. Paul McAllister (Duke), and Mr. L. Holloway (Inquisitor).

MR. W. W. COBBETT ON CHAMBER MUSIC.

A paper on Chamber Music was read by Mr. W. W. Cobbett to the members of the Musical Association at Messrs. Broadwood's Rooms on March 19. Dr. Cummings was in the chair.

Mr. Cobbett opened by stating that the object of his paper was to give his reasons, after a lifetime of experience, for thinking that the private practice of chamber music was so conducive to personal happiness as to be of real interest to the community at large as well as to a small section of it, and to suggest a means for its expansion and development. His definition of chamber music did not apply to the public performance of chamber works in large concert rooms, however distinguished the players. Such conditions made for self-consciousness, less absorption in the music, and a change in the style of execution, adopted consciously or unconsciously to accord with the surroundings. This he preferred to call 'solo chamber music.' He was only concerned with the music of intimacy, the *Hausmusik* of the Germans, the 'music of friends,' as it had been happily styled by Mr. Richard Walthew.

Mr. Cobbett said that if parents and guardians with musically-gifted children to bring up realised that by giving them the opportunity in early youth of acquiring a taste for the practice of concerted music, both vocal and instrumental, in the home, they would afford them at the same time a chance of filling their leisure, during a lifetime, with happiness of a very pure kind. Chamber music might well form part of our nation's life, 'not regarded as life's serious duties are—I do not wish to suggest that musicians should become hedonists—but more highly regarded than games.'

The lecturer then dwelt on the peculiar charm of the string quartet, a charm which, he said, defied analysis. He passed in review some of its factors, and among them the altruism practised by the good quartet player, whereby an ethical element is allied to an art form. He pointed out that violinists of the greatest distinction as soloists have failed to make their mark in quartet playing through introducing too much of the personal element into their leading and keeping the other performers in subjection, whilst the many solo quartets written, notably those by Spohr, have fallen into oblivion.

Chamber music, Mr. Cobbett said, was the true medium for those who wished to live the musical life for its own sake. It was by such music that the sub-conscious or sub-liminal self was constantly awakened into life, and so, in Bergsonian phrase, the area of the garden of the soul was widened. 'In common, I suppose, with every absorbing occupation, the practice of chamber music precludes all suffering from ennui. By its means you can escape from the sullen grey hours which are often the portion of the leisured man.' Mr. Cobbett spoke always of playing, not of listening. One could hear chamber music much better played by artists than by oneself; but listening, he said, was of more limited range than playing, though it provided some exquisite and unforgettable moments. But if listening were permanently enjoyable there would be no inducement to practise an instrument except for a livelihood or the mere love of applause. By nature's law any pleasure derived without personal effort was apt to pall in the end. Playing, of course, involved the practice which is often slightingly spoken of as drudgery; but this was a misnomer when the violinist or violoncellist had some object in view such as preparation for chamber performances. Unlike the pianoforte his instrument was not self-sufficing. It was capable of effects which gave it many advantages over the pianoforte; but it was dependent. 'This dependence upon others,' said Mr. Cobbett, 'makes violinists what they are, gregarious animals; which is not a bad thing.'

Mr. Cobbett introduced the subject of intonation by saying that 'in the capacity of all the instruments of the string quartet to play with just intonation lies one of its chief charms. Modern composers, with their increased use of enharmonic modulation, have added to the difficulties of what might be called the technique of the ear, and brought into relief the importance of perfect *justesse*.' He said much on this subject that was interesting, making a reference to the Indian scale upon which Miss Maud MacCarthy (Mrs. Mann) had recently given lectures. He then passed on to the subject of tone-quality, which, he said, could not be dismissed merely as a matter of sensuousness. 'String tone at its best affords to those who are its bond slaves thrills which are of the nature of mystery, and nowhere in instrumental music is it heard to such advantage as in the string quartet. Think of some of the chords which Beethoven wrote, which seem to lead one to the brink of the infinite. Without the co-operation of string tone they could not be given with the same ravishing effect.'

In dealing with the intellectual interest of quartet music, Mr. Cobbett put in a good word for the musically-uneducated amateur, who was debarred from participating fully in the intellectual enjoyment of chamber works. Such an amateur, he said, 'has frequently an intuitive appreciation of music the excellences of which he may be unable to analyse. He is not less various in his taste and judgment than the professional player, worships the same gods, and is very prone to desperately-exclusive devotion to the classical school.' Mr. Cobbett then spoke at length upon romantic feeling, which he considered as anything but a negligible quantity.

Proceeding, he took the opportunity of recommending writers of string quartets to make their violin parts of equal importance, thus encouraging violinists of equal technical efficiency to play together in the same quartet, to its signal advantage.

So far Mr. Cobbett had taken as his theme the factors which constitute the charm of the string quartet. He then turned to the question: How to widen the area of an art which is said to be declining, or at least not receiving its share in the progress of musical life. The object of efforts in this direction, he said, should be to increase the number of actual players. There was, however, always the difficulty of providing opportunities for the players to come together. Mr. Cobbett then referred to the various clubs devoted to the more or less private cultivation of chamber music: such were the Oxford and Cambridge Musical Club, the Music Makers' Guild, the Strings Clubs (in which, under Miss Gwynne Kimpton's guidance, amateurs and professionals played together), the Hampstead Musical Club, the new Chamber Music Club, the King Cole Club, and the Guild of Home Music.

He suggested, as a means of supporting and centralizing this effort, and in particular for promoting private practice for its own sake, the foundation of an Institute of chamber music. At the present day, in the absence of a benevolent English millionaire willing to rival the work of Belaieff in Russia, such an Institute would have to be subsidized. Mr. Cobbett said, however, that he did not reject the possibility of finding a benefactor who would do for an Institute of chamber music what John Barber Beaumont did for the People's Palace and Sir Ernest Palmer for the Patron's Fund.

'Elementary consideration,' he said, 'would be the stocking of a library with every worthy work of chamber music, from Bach to Debussy, and the building of a suite of rooms of various dimensions suited for the practice of ensemble music for every conceivable combination. . . . . Protean talents would be a *sine quâ non* in the resident professors, for it should be possible for intending performers to drop in at any time and find it always feasible to play chamber music written for one of the many combinations which exist. . . . . Ensemble classes under the direction of competent professors would be a feature the advantage of which need not be confined to members of the Institute. Such classes might be self-supporting if the fees were not prohibitive.' Mr. Cobbett proceeded to outline many forms of activity of which the Institute might be the home. It might have attached to it an important Musical Club, unconnected with music practice, on ordinary West-End lines.

'For membership of the Institute proper,' Mr. Cobbett added, 'the rich would no doubt willingly pay subscription fees at a generous rate. But I would have, in this Utopia of mine, every one of the advantages I have foreshadowed extended to those whose means are limited, with a nominal fee, and sometimes without any fee at all; to provide joy for the well-to-do would stimulate no philanthropist!' Here an interesting digression compared the claims of chamber music to be considered aristocratic or democratic, and introduced the name of Thomas Britton and his famous concerts in the small-coals room. Recurring to his Institute, and the tradition of chamber-music cultivation which it might

inaugurate, Mr. Cobbett said, 'The raw material no doubt exists in the classes for string practice to be found attached to County Council and National schools, to the Polytechnic and other institutions, the authorities connected with which would be likely to take much interest in a scheme tending to provide students with an additional incentive to work. The National Union of School Teachers is shortly giving a concert at the Crystal Palace in which 6,000 violinists are to take part—a somewhat startling fact which gives one furiously to think.'

Mr. Cobbett concluded as follows: 'The musical world appears at present to be undecided as to whether chamber music is of universal or merely esoteric interest. This scheme carried out, if only for a single probationary year, would go far to settle the question for many years to come, if not for good. In any event it seems intrinsically sound to contend that what makes for happiness will ultimately prevail, and that viewed only as experimental work it would be of the greatest value to musicians; an interesting chapter in the history of chamber music would be written, and one more link forged in the chain of human strivings towards ideal aims, of which music is the modern expression.'

In the discussion that ensued the chairman, Dr. T. Lea Southgate, Sir F. Bridge, and Dr. Maclean took part.

WESTMINSTER CATHEDRAL.

HOLY WEEK AND EASTER MUSIC, 1912.

Last year the feature of the Holy Week music was the revival of a large quantity of works of the now moribund but once flourishing Spanish School. This year, with one or two exceptions, it was entirely of the English and Italian Schools. Byrd's Masses for four and five voices were given, as were also Tye's 'Missa Euge bone' for six voices, and Tallis's 'Missa Sine titulo' for seven voices. Monday, Tuesday, Wednesday and Thursday being 'de Feria,' the Mass music had to be of ferial proportions, but on each day a single number of the Mass was given to music by English composers, viz., 'Kyrie eleison' from a Mass by Mundy entitled 'Upon the square,' 'Sanctus' from a Mass by Tye entitled 'The Western Wynde,' 'Benedictus' from a Mass by Thomas Shepherd, on the same theme, and 'Agnus Dei' by Thomas Morley. Thomas Tallis was also represented by 'Hosanna Filio David,' 'Plorans ploravit,' two settings of 'Te lucis' and two of 'O Salutaris,' as well as by his five-part 'Lamentations' for Tenebrae; and by an 'Alleluia' on the plain-song of 'Victimae Paschali.' William Byrd was represented by 'Nunc dimittis' (five voices), 'Ave Regina,' 'Tantum ergo,' 'Civitas sancti tui' (five voices), from which is adapted the well-known English anthem 'Bow Thine ear,' 'Ne irascaris,' from which the English anthem 'O Lord, turn Thy wrath' has been adapted; also by his dramatic Passion music for Good Friday, 'Haec dies' (six voices), 'Resurrexi et adhuc,' 'In resurrectione' (five voices), and 'Pascha nostrum.' Robert Whyte was represented by his beautiful and pathetic five-part 'Lamentations' for Tenebrae, and by a 'Te lucis' for five voices on the Compline hymn 'Christe qui lux,' the melody of which forms the first bass part. Peter Philips was represented by 'Ave Regina,' 'Regina coeli,' and 'Alleluia surgens Jesus,' all for five voices. Other interesting items were Mundy's 'Te lucis,' two motets by Thomas Morley—'Domine fac mecum,' and 'Eheu sustulerunt'—a 'Jerusalem' by Thomas Shepherd, and a 'Nunc dimittis' by William Blythman.

The Passions of SS. Matthew, Mark, and Luke, were each sung to music by Soriano. The 'Lamentations' used, other than those of Tallis and Whyte, were those of Palestrina and Allegri. The 'Responsoria' at Tenebrae were, as usual, the settings of Ingegneri and Vittoria. Anerio's 'Christus factus est' was sung at each tenebrae, as was also the 'Miserere' of Allegri. An interesting experiment in modal writing by a modern composer is the 'Missa Jesu Coroan Virginum,' by the Rev. Anthony Pollen. This was given on Easter Tuesday. Palestrina was largely drawn upon for Magnificats and other incidental items, the most interesting perhaps being his 'Stabat Mater' for eight voices; his Magnificat in the third mode, from the 'Gloria Patri' of which is adapted the well-known tune to the hymn, 'The strife is o'er, the battle done,' and his famous 'Improperia.' A large selection from Di Lasso's 'Penitential Psalms' was sung between the discourses at the 'Three Hours' Service.' Dr. Terry, organist of the cathedral, contributed a Benedictus on 'Tonus Regalis' (similar in character to Stainer's well-known 'Miserere,' but with different harmonies) and a setting in the Dorian mode of the alternate verses of 'Vexilla Regis,' sung in procession. Perhaps the most exacting test the choir had to undergo was the singing in procession of Palestrina's elaborately contrapuntal 'Ingrediente Domino' and his 'Sicut cervus desiderat.'

INDIAN MUSIC.

Three highly-interesting lectures were given recently by Miss Maud McCarthy (Mrs. Mann) on Indian music, a subject with which she made expert acquaintance during her recent period of residence in India. She subdivided her topic into Time, Tune and the Religious and Poetical aspects of Indian music. The lecturer herself provided vocal illustrations and accompaniment on the tambura and drum. We take the following from the report published in *The Times*: 'The music of India—and, possibly, of the rest of the East—presents several points of interest to the musician of Europe. He will be attracted first by what is curious in it; and he may, if he pleases, rest content, with Wagner in "Faust," to "contemplate the wisdom of the past and see the splendid thing we've made of it at last." In the process it will come home to him that music is not, as it is sometimes called, a universal language; but that in this case he must just sit down and learn it as he would Urdu or Sanskrit. If he has the luck to hear any of the real thing he will be astonished at the simplicity and the depth of the contour of mere melodic outline and rhythmic pattern. In view of the probability that this music has gone on for as many thousands of years as harmonized music has for centuries, he will dismiss the idea of its being primitive; and the marked homogeneity, in spite of local differences, of these tunes through a population three-quarters of that of Europe will convince him that the system is not haphazard. He will perhaps try to transplant them, but will watch these exotics droop in a foreign atmosphere; or will imprison them between the bars of the staff notation and find that he has acquired a collection of dried flowers. They must be heard in their birthplace; but to hear them truly, even there, demands the ready sympathy and the quick imagination of the people who made them.'

THE 'JENA' SYMPHONY.

This interesting discovery was brought to the test of public performance by Mr. Landon Ronald with the New Symphony Orchestra at Queen's Hall on March 30. The remainder of the programme, which was brilliantly carried out, included Mozart's Concerto in E flat for two pianofortes and orchestra, played by the Misses Satz, and Tchaikovsky's fifth Symphony. In our January issue we gave a summary of the circumstances under which the 'Jena' Symphony was discovered and of the reasons for considering it to be an early work of Beethoven's. The evidence of the music itself is inconclusive, and the following symposium of opinions from the daily Press will show how varied were the impressions it made upon discerning minds:

'A comparison of the "Jena" Symphony with Haydn's "Salomon" Symphony in the same key, C major (1791-92), gives a strong suggestion that the latter was definitely used as a model for the former. That Haydn, having written the "Salomon" Symphony, should write the "Jena" is inconceivable, but that the young Beethoven should set himself to copy the style of a masterpiece as a technical exercise is highly probable.'—*The Times.*

'There is no genuine Beethoven touch to prove beyond question that it was composed by him, but then Beethoven's individuality was slow in development. He was still taking lessons in composition considerably after the date of this supposititious Symphony, and yet that work has every sign of mature musicianship. I do not declare absolutely that the "Jena" Symphony is not Beethoven's work, but in view of the weak circumstantial evidence and of the smooth musicianship I do not believe it can have been written by Beethoven before he left Bonn for Vienna, and it certainly was not composed afterwards.'—*Daily News.*

'There are technical matters also, not conveniently to be referred to in these columns, that quite definitely discountenance the attachment of Beethoven's name to the work, if periods of development are at all trustworthy considerations. To put the matter frankly, the accepted first Symphony is a very unsatisfactory work; nobody wants to play it, and nobody wants to hear it. The new discovery, played very clearly and appreciatively by Mr. Landon Ronald, is even more unsatisfactory. It is not representative of the best work of a prolific period, and it is not representative of Beethoven in that stage of his career when he began to assume distinction. It has, consequently, not the slightest artistic or historic value.'—*Observer.*

'So far as internal evidence goes, there is nothing in the Symphony to make one discredit its attribution to Beethoven. It is a very charming and accomplished little work, redolent of Haydn and Mozart, and, though containing nothing very original either in ideas or treatment, by no means unworthy of the future composer of the "Eroica." A point that has escaped Dr. Stein, who has written a learned article on the Symphony in a German periodical, is the close resemblance between the theme of the slow movement and that of Cupid's song in Gluck's "Orpheus," an opera which Beethoven probably knew well, since he played for some years in the opera orchestra at Bonn.'—*Graphic.*

'If it is by Beethoven it is probably but a student effort. If it were possible for some irrepressible interviewer to visit him in the Elysian Fields, he would no doubt receive from the irascible master a severe castigation for suggesting that the work was from his pen. The historical evidence is flimsy and the internal evidence slight that Beethoven is the author of it.'—*Sunday Times.*

'There is much less Beethoven in many of the works traceable to him than in the Symphony brought forward by Mr. Landon Ronald on Saturday afternoon . . . . . who else but Beethoven could have written some of the "working-out" in the first movement, certain chord passages in the Adagio, and the chorale-like episodes in the final Allegro?'—*Evening Standard.*

'It would be futile to argue for or against the authenticity of a work that bears upon it nothing but the purely conventional stamp of the period. Beethoven or not Beethoven, it is very "little" music, and as such it might well have been allowed to languish in merited neglect. The fact that the composer has given no hint as to the existence of the "Jena" Symphony is fair comment upon its claims to notice.'—*Standard.*

'The influence of Mozart and Haydn is apparent throughout, but at the same time Beethovenish touches—early Beethovenish touches—are by no means wanting. There is nothing, it may be, so characteristic as the solo drum passage in the slow movement of the Symphony in C hitherto regarded as the first of the immortal Nine, or the Minuet and Trio in the same work; but every movement has its features of interest, and the music as a whole is undeniably beautiful and effective in the style of its day. Altogether therefore there need be no hesitation in accepting the Symphony as a genuine example of the master, even if it is in its way "only a little one."'—*Westminster Gazette.*

THE MENDELSSOHN CHOIR OF TORONTO.

(FROM A CORRESPONDENT.)

The Toronto concerts of the Mendelssohn Choir of that city were given, with the usual success, on the evenings of February 5, 6, 7, and 8, with an orchestral concert on the afternoon of the 8th, making a cycle of five concerts in all. The large hall, seating 3,300 people, was filled to its capacity at each performance. Among the many present were choral enthusiasts from as far-distant points as Calgary, Montreal, Ottawa, New York, Chicago, Cleveland, Buffalo, and many other cities of Canada and the neighbouring Republic. The works performed included Wolf-Ferrari's 'La Vita Nuova,' Berlioz's Te Deum, Verdi's 'Manzoni' Requiem, and Grieg's 'At the cloister gate,' besides portions of Bach's B minor Mass, Wagner's 'Meistersinger,' and smaller accompanied and unaccompanied choruses chosen from the works of Lotti, Elgar, Gounod, Bantock, Van der Stucken, Brockway, Von Storch, Bullard and Grieg. On the evening of February 26 the Choir sang in Buffalo, New York, on February 27 and 28 concerts were given in Carnegie Hall, New York City, and on February 29 the organization appeared for the first time in Boston. In all of these concerts the splendid Theodore Thomas Orchestra of Chicago co-operated with the Choir. The reception accorded the Choir in all of its concerts was of the most enthusiastic character.

Mr. Henry E. Krehbiel, the veteran critic of the *New York Tribune*, declared the singing of the Choir to be 'as perfect technically as can well be imagined. The perfection of choral singing on this side of the Atlantic is to be heard from the choristers from Toronto, whom Dr. A. S. Vogt has the honour to conduct.' Similar appreciative and enthusiastic comments on the work of the Choir appeared in all the foremost daily and musical papers of the metropolis and Boston.

THE MARY WAKEFIELD, WESTMORLAND FESTIVAL.

This is a biennial Festival now named after the estimable lady who founded it in 1885 on competitive lines. It was begun in the town of Kendal, and has taken place there on every occasion. Miss Mary Wakefield, to the deep regret of a wide circle of friends, died on September 16, 1910. Although her strong personality was thus removed, the impress she made still remains and the Festival is carried on in her honour with unabated zeal and usefulness. It is divided into two departments of activity, the competitive (regarded as a means to an end) and the presentation in a complete manner of great works of musical art (the end). Each serves the other. It is not too much to say that the scheme is an ideal one, and is one of the finest object-lessons in the value of the competitive-festival movement when inspired by inflexible, high aims. During the existence of the Festival, a countryside where formerly there was very little music going on has been transformed into one of the musical centres of England. This year's event, the twenty-second of the series, occupied four days, April 16 to 19. The first day was occupied with orchestral and other competitive classes, the second day was for the children, and thirteen villages besides four from the town of Kendal sent in choirs. On the 18th, nine adult choirs, and on the 19th seventeen others, sang in competition during the morning, and in the evening combined to give the concerts which are the special feature of the occasion. The competitive work is dealt with in our Supplement, the *Competition Festival Record.* We have to do here only with the concerts. The fact that Sir Henry Wood was conductor, and that the Queen's Hall Orchestra was the instrumental force, warranted the highest efficiency. The choral works had been sectionally rehearsed throughout the winter by Mr. Alfred H. Willink, under Sir Henry's direction. We cannot give a detailed description of the performance of the two long programmes; it must suffice to give the names of the chief works and to say that the performances were splendidly adequate:

Choral Ode	'Out of the Silence' (In memory of Miss Wakefield)	*Rathbone*
Requiem Mass		*Mozart*
Symphonic-poem	'Death and Transfiguration'	*Strauss*
Lohengrin's Narration	Mr. Alfred Heather.	*Wagner*
Overture	'Egmont'	*Beethoven*
Isolde's Liebestod	'Tristan und Isolde' Miss Carrie Tubb.	*Wagner*
Lyrische Suite	(Four Numbers)	*Grieg*
The Captive Queen	(Ballade for Chorus and Orchestra)	*Sibelius*
Cantata	'God's time is the best'	*Bach*
Elsa's Dream	'Lohengrin' Miss Ada Forrest.	*Wagner*
'The Flower Song'	'Carmen' Mr. John Collett.	*Bizet*
'The Blessed Damozel'	(for Female Voices and Orchestra)	*Debussy*
Symphony	'From the New World'	*Dvorák*
Sachs's Monologue, 'Was Duftet doch der Flieder'	Mr. Frederick Ranalow.	*Wagner*
'Blest Pair of Sirens'		*Parry*

Mr. Rathbone, who is a product of the Festival, he having been a successful competitor as a boy, displays fine taste and breadth in his composition. The words are by Gordon Bottomley. The work was sung on both nights and made a deep impression. The 'Requiem' and the Bach Cantata were finely presented, and the Queen's Hall Orchestra played admirably. The vocal soloists besides those named above were Miss Phyllis Lett and Miss Sibyl Cropper.

THE BERLIN MUSICAL SEASON.

BY OUR OWN CORRESPONDENT.

In passing the recent season in review, we must emphasise those events that give Berlin musical life its distinct physiognomy. The dilettante and the favourite are just as characteristic of London as of Berlin or elsewhere, so that we are spared the trouble of mentioning them. Amongst the men that do count, it is remarkable that during the past few years practically the same names represent Berlin's high-water mark of musical culture—Oskar Fried, Busoni, in theatrical matters Max Reinhardt, Siegmund von Hausseger, Strauss; and now Arnold Schönberg claims attention.

Fried gavè his first concert In Memoriam Gustav Mahler. Since Mahler was lost to Europe, and doubly now since his death, it is beginning to dawn upon people that this man was a genius. Like Wagner's, his aspirations are such as will fertilize many generations to come. His second Symphony in C minor, which Fried played on this occasion, is a kind of Hero's Progress. A whole life's struggles, defeats and victories are depicted in it, and at last the trumpets of the Last Judgment are heard, and the work ends with a choral movement after Klopstock's 'Resurrection Ode.' The one composer to whom the gigantic strength and manner of Mahler's expression of the world in music—the infinite delicacy of touch at the other extreme—has a parallel is Beethoven. The latter case was illustrated in the Kindertoten Lieder (wonderfully sung by Messchaert). This is one of Mahler's later works, and it is impossible to give any idea in words of the perfect art with which it is composed. Not a note, not an instrument too many, and the intensity of expression obtained has hardly been surpassed even by Mahler himself.

It was a splendid festival in Mahler's honour, and Fried, who has done so much in Berlin for his friend and master, surpassed himself on this occasion.

The composer Busoni came into his right at another of Fried's concerts. Liszt affords an example of a composer who was also the greatest pianist of his time being refused recognition, and Busoni has met with like injustice. The public, which is indolence itself, applauds the person of the pianist because it is most reachable, and ignoring his musicianship packs his compositions away into the same pigeon-hole. The works chosen on this occasion were the 'Fantasia Contrappuntistica,' the Concerto, and the Berceuse. The idea of the 'Fantasia Contrappuntistica' is a great one. The kernel of the work is Bach's 'Kunst der Fuge,' which he did not live to terminate. In the fragment 'Bach planned four fugues, two of which were left completed, the third only begun.'* Busoni completed this Fugue, and taking the three given themes, along with the principal theme of the 'Kunst der Fuge' and a fifth of his own, built up the astounding contrapuntal climax of the work. The wonderful Chorale and the Variations and Intermezzo which subdivide the work are also by Busoni. Its highest interest however does not lie in the 'completion' of Bach. It is rather that out of this fragment a new and entirely modern work of art has grown. The Concerto is an earlier work, and breathes youth and freshness. It is probably this work in particular that has forced people's attention upon Busoni's compositions, and it is consequently the best known. The movements are worked out with extreme skill, and the choral Finale makes a very effective close. The instrumentation is masterly and the originality in the combination of pianoforte and orchestra is built upon those possibilities of the pianoforte which Busoni himself has developed. In the Berceuse, Busoni's latest work, the composer has attained an ideal directness of expression. Few things in modern music are so poignantly beautiful as the 'Cradle-song' section.

We may also recall here shortly the performances of Gozzi's 'Turandot,' with Busoni's music, at the Deutsches Theatre. Karl Vollmöller had translated the play afresh, and Max Reinhardt was *metteur-en-scène*. The acting was admirable. As to the music, one is surprised that it is not played oftener.

The last concert was made memorable by the production of Delius's 'Paris.' The more one hears of Delius, the more distinctly the master's hand can be recognised. The great originality and extraordinary subtlety in the 'Stimmführung,' which goes hand in hand with his sense of orchestral colour, are things which call for sincere admiration.

Amongst other concerts must be mentioned first of all Busoni's unforgettable six Liszt recitals. Such events do not pass without leaving a trace on the future, and for lukewarm imaginations this celebration must have decisively enhanced Liszt's fame as a composer. Unfortunately I cannot speak of Siegmund von Hausegger's concerts from personal hearing. In one was a splendid performance of Delius's 'Dance Rhapsody,' and if Bruckner's seventh Symphony was so finely given as the fourth last years, it must have greatly widened the circle of this composer's admirers in Berlin, as the seventh is also the maturer and finer work.

Strauss is always merciless to his 'Abonnenten.' In this season he has given three of the giants amongst modern Symphonies with the Royal Orchestra—the 'Domestica,' Mahler's third and Bruckner's ninth, the last named superbly. And in addition a new choral Symphony by Sigmund von Hausegger, of which the best judges spoke in the very highest terms.

The 'Rosenkavalier' is an enormous success; the performance under Mack's direction is always excellent.

* For the best account of the concert and the work, see Busoni's Selbstregenzien,' in *Pan*, No. 11.

MR. COLERIDGE-TAYLOR'S MUSIC TO 'OTHELLO.'

Musicians are much indebted to Sir Herbert Tree for quite a considerable quantity of significant and charming music, resulting from the actor-manager's commissions to composers to write for his sumptuous productions of Shakespearian and romantic plays at His Majesty's Theatre. Prominent among these composers is Mr. Coleridge-Taylor, who provided the incidental music for 'Herod' (1900), 'Ulysses' (1901), 'Nero' (1902) and 'Faust' (1908). To this list is now to be added his score for the production on April 9 at His Majesty's Theatre of Shakespeare's 'Othello.' A distinguishing feature of Mr. Coleridge-Taylor's music to all the above-mentioned plays is the melodious character of the principal themes, and this is particularly marked in his latest contribution to the stage. Another peculiarity is that, following Sir Herbert's version of the play, the music accentuates the martial and pathetic elements rather than the sinister and the tragic factors. Thus the prelude is chiefly remarkable for 'pomp and circumstance,' and is so tuneful, well proportioned and cleverly orchestrated that it might be transferred direct to the concert-room with excellent effect. The Entr'acte between the first and second Acts is also of vigorous character. The dance introduced by Sir Herbert in the second Act is illustrated by strong and rhythmic music. Strenuous sentiment marks the opening of the prelude of Act 3, but this is tranquillised by the beautiful melody to which the 'Willow song' is set. The motif associated with Desdemona, one of winsome pathos, provides the chief material for the introduction to the fourth Act, and at the beginning of the third Act is heard a captivating part-song. From the above it will be perceived that there is abundant material for an attractive suite, which should live long after Sir Herbert's production has become historical. It should be added that the music was excellently interpreted, Miss Neilson-Terry's singing of the 'Willow-song' in particular accentuating the affecting character of the final scene.

THE EDWARD MASON CHOIR.

At the concert given by this admirable Choir at the Queen's Hall on March 25, the skilfully-constructed programme consisted entirely of works by living English composers, and, be it noted, was found interesting to a good audience. A novelty was 'Lochinvar' (scene from 'Marmion'), for chorus and orchestra, composed by Haydn Wood. It is a vigorous and lively work, but the intrusiveness of the instrumentation suggested that the composer thinks rather too much in terms of the orchestra. Another first performance was that of 'Sunset at sea,' by Edgar L. Bainton, also for chorus and orchestra. The words are by Reginald R. Buckley, and are very modern in their idiom, at least in so far as they are by no means easy

to understand. This difficulty seems to have been shared by the composer, whose cleverness and craftsmanship are, notwithstanding, constantly in evidence. One of the most impressive sections of the programme consisted of three choral and orchestral settings—'Battle Hymn,' 'Hymn to the Unknown God,' 'Funeral Hymn'—from the 'Rig Veda' (first group), by Gustav von Holst. Here the Oriental atmosphere of the music had a novel effect, and much mastery was displayed. Mr. von Holst can command both breadth and beauty. A setting of the well-known folk-song, 'I'm seventeen come Sunday' (to an astonishing, quite uncalled-for version of the words for a mixed-voice choir to sing), by Mr. Percy A. Grainger and Mr. Cecil Forsyth, was a lively item. Other numbers were a 'Birthday Overture,' by Landon Ronald, 'Sappho' songs, by Bantock, 'Sea-pictures,' by Elgar (both sets sung by Miss Phyllis Lett), the unaccompanied choral setting, 'Go, song of mine,' by Elgar (sung well if not very impressively by the choir), the 'Welsh Rhapsody,' by German, and a chorus, 'For Empire and for King,' by Percy E. Fletcher. The choir is well equipped with good tone. It needs more drill, more compact unity, and a deeper expression if it is to attain to a first-rate standard. It may be hoped that the members of the choir will support Mr. Mason, their able conductor, in his desire to reach a high level of execution. The New Symphony Orchestra, led by Mr. John Saunders, supplied the instrumental parts, and Mr. Herbert Hodge was at the organ.

MR. BALFOUR GARDINER'S CONCERTS.

The second and third of Mr. Balfour Gardiner's concerts presented a varied interest. That given on March 27 was mainly orchestral and provided a first hearing, under Mr. Balfour Gardiner's direction, of a new 'Festal Overture' by Mr. Arnold Bax. Without disparagement to its originality this overture can be said to provoke comparisons. A modern Irish Dvorák might have written it. The spirited subject-matter, constant high pressure of inventive detail and contrast of buoyancy and romantic feeling recall, in the best sense, the great Bohemian at his best. At the same concert Elgar's second Symphony was played under the composer's direction. The performance had considerable finesse and expressiveness, but was more remarkable for its vigour. Mr. Percy Grainger played Tchaikovsky's B flat minor Pianoforte concerto brilliantly. The remainder of the programme consisted of the Polovtsian dances from Borodin's 'Prince Igor.'

The large share taken by the Oriana Madrigal Society in the concert of April 19 lent a distinct character to the concert. Their singing of Benet's 'All creatures now are merry-minded' was the best of a series of dignified interpretations of Elizabethan works, the chief merit of which was that their expressiveness had no jarring note of 'point-making.' The more modern examples in their programme consisted of two Psalms by Grieg with baritone solo (Mr. Ernest Groom), Stanford's 'The Witch' and 'Chillingham,' and Mr. Balfour Gardiner's vigorously-conceived and boldly-harmonized part-song, 'The stage coach,' which received its first performance. The orchestral numbers were a joyous Rhapsody by Mr. Frederic Austin, last heard at a Beecham concert some years ago; Mr. Balfour Gardiner's Promenade success, 'Shepherd Fennel's Dance'; Dr. Vaughan Williams's 'Norfolk' Rhapsodies, Nos. 2 and 3, produced at the Cardiff Festival of 1907; and an interesting but not very important piece for string orchestra by Mr. Percy Grainger entitled 'A Mock Morris.' The older works were well worth the re-hearing. The conductors were Mr. Balfour Gardiner, Mr. Austin and Mr. Grainger.

At both concerts the instrumental body was Mr. Landon Ronald's New Symphony Orchestra.

LONDON CHORAL SOCIETY.

This Society still pursues its self-imposed course with determination, and gives a helping hand to works that need and deserve it. The concert given on April 18 brought to London Dr. David Vaughan Thomas's 'The Bard,' the most advanced work by any Welsh composer, which was produced at the Cardiff Festival in September, 1910. The same concert gave a second hearing to Mr. Balfour Gardiner's 'News from Whydah' and Mr. Arnold Bax's 'Festival' Overture, both of which had been produced with success at the Balfour Gardiner concerts. Finally Coleridge-Taylor's 'A tale of Old Japan' was performed for the second time by this Society. The soloists of the concert were Miss Leah Felissa, Miss Dilys Jones, Mr. Daniel Beddoe and Mr. David Brazell. Mr. Arthur Fagge conducted, and the accompaniments were played by the New Symphony Orchestra and Mr. C. H. Kempling (organ).

GOOD FRIDAY CONCERTS.

At the Albert Hall the Royal Choral Society gave their annual performance of 'The Messiah,' under the direction of Sir Frederick Bridge. The occasion was made additionally interesting by the fact that Madame Ruth Vincent was the soprano soloist and that the artistic excellence of her singing secured a signal success. Her colleagues were Madame Kirkby Lunn, Mr. Alfred Heather and Mr. Robert Radford. Mr. H. L. Balfour was the organist.

Excerpts from 'Parsifal' were as usual the centre of interest in the concert given in the afternoon by the Queen's Hall Orchestra, at Queen's Hall, under Sir Henry Wood. Madame Kirkby Lunn gave a notable interpretation of Kundry's 'Herzeleide.' The programme included other Wagner music, a 'Brandenburg' string concerto, and Schubert's 'Unfinished' Symphony. In the evening Madame Clara Butt and Mr. Kennerley Rumford drew a large audience to a sacred ballad concert, in which Miss Sylvia van Dyck, Mr. Gervase Elwes and Mr. Charles Barré (violinist) also took part.

Rossini's 'Stabat Mater' was given in state at the Crystal Palace in the afternoon by the Crystal Palace Choir, the Crystal Palace Military Band, and the London Symphony Orchestra, under the direction of Mr. Walter W. Hedgcock, with Madame Gleeson-White, Madame Ada Crossley, Mr. Ben Davies and Mr. Robert Radford as soloists.

At the Alexandra Palace a Ballad Concert with eleven artists whiled away the afternoon, and in the evening the Alexandra Palace Choral and Orchestral Society, under Mr. Allen Gill, gave an admirable performance of 'The Messiah.' Mr. G. D. Cunningham was at the organ, and the solo parts were taken by Miss Esta d'Argo, Miss Phyllis Lett, Mr. Webster Millar and Mr. Watkin Mills.

London Concerts.

QUEEN'S HALL ORCHESTRA.

Señor Casals made all that is to be made of Dvorák's Violoncello concerto at the Symphony Concert on March 23, and also played the Intermezzo from Lalo's Concerto in G minor. The remainder of a diversified programme consisted of Strauss's 'Don Juan,' Brahms's Variations on a theme by Haydn, Saint-Saëns's Prelude, 'Le Déluge,' Ravel's 'Pavane' and Scheinpflug's 'Overture to a Comedy of Shakespeare.'

The annual Endowment Fund Concert took place on April 14, when both Sir Henry Wood and Mr. Mischa Elman gave their services. The violinist played Beethoven's Concerto and introduced to London a work for violin and orchestra by Max Vogrich entitled 'Memento Mori.' It depicts in vivid but not very significant music the thoughts of a dying Trappist monk in his cell. The remainder of the programme consisted of familiar Wagner excerpts.

Dvorák's Symphony in E flat, which has only recently been published, was played by the Royal Artillery Band, under Mr. E. C. Stretton's direction, at Queen's Hall on March 22. It was written in the early 'seventies, and betrays lack of maturity, although the composer's individuality and nationality impart considerable interest to the greater part of it.

The Royal Amateur Orchestral Society added to their most notable achievements an admirable performance of Tchaikovsky's 'Romeo and Juliet' at Queen's Hall on March 22, under the direction of Mr. Arthur W. Payne. Madame Kirkby Lunn and Mlle. Yvonne Astruc (violinist), added by their talent to the enjoyment of a large audience.

At the orchestral concert for young people which was given by Miss Gwynne Kimpton at Steinway Hall on March 23, Mr. Stewart Macpherson took Brahms as his theme for discussion. The 'Academic Festival Overture' and the two Minuets from the Serenade in D were performed in illustration under Miss Kimpton's direction, and the programme further included the last two movements of Mendelssohn's 'Scotch' Symphony.

A performance of Mozart's 'Requiem' was the most important item of the concert given on March 25 by the University of London Musical Society. The quartets were admirably sung by the Frau Musika Quartet. The programme also included Elizabethan madrigals, three vocal quartets with pianoforte accompaniment by R. H. Walthew, and Stanford's 'Phaudrig Crohoore.' Mr. R. H. Walthew conducted.

A cleverly-written light overture, entitled 'Ode to St. Cecilia,' by Mr. R. H. Walthew, was produced under the composer's conductorship by the North London Orchestral Society at Queen's Hall on April 1. The remainder of an enterprising programme, carried out under the direction of the Society's conductor, Mr. Lennox Clayton, included Brahms's C minor Symphony. Mr. Gerald Walenn played Saint-Saëns's B minor Violin concerto. Miss Lilian Stiles-Allen was the vocalist.

The Stock Exchange Orchestral and Choral Society gave their concert at Queen's Hall on April 16, under the direction of Mr. Coleridge-Taylor (orchestral) and Mr. Munro Davison (choral). The most interesting and important feature was an excellent performance of Dvorák's picturesque fourth Symphony. Madame Ruth Vincent was the vocalist of the occasion.

CHAMBER CONCERTS.

The three Misses Eyre played Beethoven's D major Pianoforte trio and sang a number of vocal trios at Æolian Hall on March 21, the occasion being a Broadwood Concert. Mr. Paul Reimers added lieder to the programme.

Glière's picturesque Quartet in G minor was well played by the Wesseley Quartet at Bechstein Hall on March 23. The string players were joined by Mr. E. Howard-Jones in an exhilarating performance of Brahms's F minor Quintet.

Mr. Joseph Holbrooke's concert at Steinway Hall on March 25 was a banquet of wind-instrument music, a form of musical fare of which the appetite soon languishes. However, variety (and at the same time great length) was imparted to the programme by Mr. B. J. Dale's Viola and Pianoforte fantasia, and songs sung by Miss Joan Ashley. Mr. Holbrooke's works were represented by his Miniature Quintet for flute, oboe, clarinet, bassoon and horn, which we described in our issue for April, 1910; his Sextet for the same instruments with pianoforte; an Adagio and Rondo for clarinet and pianoforte; and a Nocturne, 'Fairyland,' for viola, clarinet and pianoforte. The length of the list leaves no space for criticism, except to say that Mr. Holbrooke's music was never unoriginal or dull. The concert came to an end with a Serenade by Jadassohn for ten wind instruments.

At the 'Twelve o'Clock' concert given at Æolian Hall on March 28, Mr. A. E. Sammons and Mr. T. W. Petre, accompanied by eight string players from the Beecham Symphony Orchestra, directed by Mr. Thomas Beecham, played Bach's double Concerto for two violins.

The Parisian Quartet were heard at Bechstein Hall on March 29, under the auspices of the Société des Concerts Français, and gave highly-refined readings of César Franck's Quartet and one by J. B. Ganaye. The vocal programme given by Mlle. Germaine Sanderson de Crowe consisted of an interesting selection of songs by Chausson and Alexis de Castillon, both pupils of Franck.

PIANOFORTE RECITALS.

Mr. David Levine, who gave his first recital at Æolian Hall on March 20, should do good work in the future. Acquaintance was renewed with the known capabilities of Miss Winifred Christie (Bechstein Hall) on March 21, Miss Susanne Morvay (Æolian Hall) on March 26, Mr. Herbert Fryer (Æolian Hall) on March 28, Mr. Norman Wilks (Bechstein Hall) and Mr. Alexander Roab (Æolian Hall) on March 30. Music for two pianofortes was played by the Misses Sutro at Steinway Hall on March 29.

Four of M. Godowsky's pupils at the Vienna Imperial Academy—Miss Becky Davison, Miss Antonie Geiger, Mr. Theo Henrion, and M. Jaques Rischensky—played concertos at Queen's Hall on March 25, accompanied by the Queen's Hall Orchestra, under Mr. Percy Pitt's guidance.

Herr Max Pauer, a pianist of outstanding capacity, gave recitals at Bechstein Hall on April 13 and 20.

Miss Winifred Purnell, a young pianist from Australia, showed high ability at Bechstein Hall on April 16.

VOCAL RECITALS.

The recital of German and French songs given by Madame Julia Culp at Bechstein Hall on March 25 gave one of the opportunities we too rarely get in London of enjoying the unsurpassed beauty and significance of her lieder singing.

Mr. Albert Dudley, a young baritone, made a successful début at the house of Mrs. Rivière, Portland Place, on March 26.

Recitals were given by Miss Victoria Millbank at Steinway Hall and Mr. Gordon Granville at Æolian Hall on March 26, and by Miss Gertrude Lonsdale at Æolian Hall on March 27.

Mr. Theodore Byard gave a characteristically varied and interesting recital at Bechstein Hall on March 28.

An interesting first appearance was that of Miss Daker-Fletcher at Bechstein Hall on April 15. She sang with refinement and versatility.

OTHER RECITALS AND CONCERTS.

The ninth and tenth Classical concerts, which were given at Bechstein Hall on March 20 and 27, were again made memorable by the violoncello playing of Señor Casals, who played Beethoven's F major Sonata and Bach's Suite No. 4 in E flat, with the full eloquence of his tone and all the *finesse* of a violinist. He seems not to be subject to moods of varying vitality, as his playing always fulfils the ideal of expressiveness and technical completeness. His colleagues at these two concerts were Miss Elly Ney and Mr. Donald Francis Tovey (pianists).

Mr. Franz von Vecsey's virtuosity triumphed over the difficulties of Sibelius's D minor Violin concerto at Bechstein Hall on March 21, and he gave an exhilarating interpretation, assisted at the pianoforte by Mr. Richard Epstein.

Miss Winifred Smith (violinist) and Mr. Charlesworth Fawcett (clarinettist) assisted Miss Mathilde Verne to carry out an interesting programme at the 'Twelve o'Clock' concert given on March 21.

Mr. Alfred Hobday (viola) and Mrs. Hobday (pianist) played the chief part in a pleasant concert given at the Broadwood Rooms on March 22. The programme included a Sonata by Milandre for viole d'amour.

Herr Ferencz Hegedus, who had not been heard in London for three years, gave an interesting violin recital at Bechstein Hall on March 22.

Mr. Percy Grainger and Dr. Henschel displayed their striking individuality at a Broadwood Concert given at Æolian Hall on March 28.

A concert of her own compositions given by Miss E. A. Chamberlayne at Æolian Hall on March 29 revealed the ease and refinement, rather than the inspiration or technical merit, of her style.

Mr. Fraser Gange (vocalist) and Don Luiz Figuéras (violoncellist) gave an attractive joint recital at Steinway Hall on April 2.

At Æolian Hall, on April 16, Señor José Gomez (violinist) and Mr. Lorne Wallet (vocalist) were heard in an exacting programme.

I will sing of Thy power, O God.

FULL ANTHEM FOR FESTIVAL OR GENERAL USE.

Psalms lix. 16, 17 ; cxlv. 2.

Composed by OLIVER KING.

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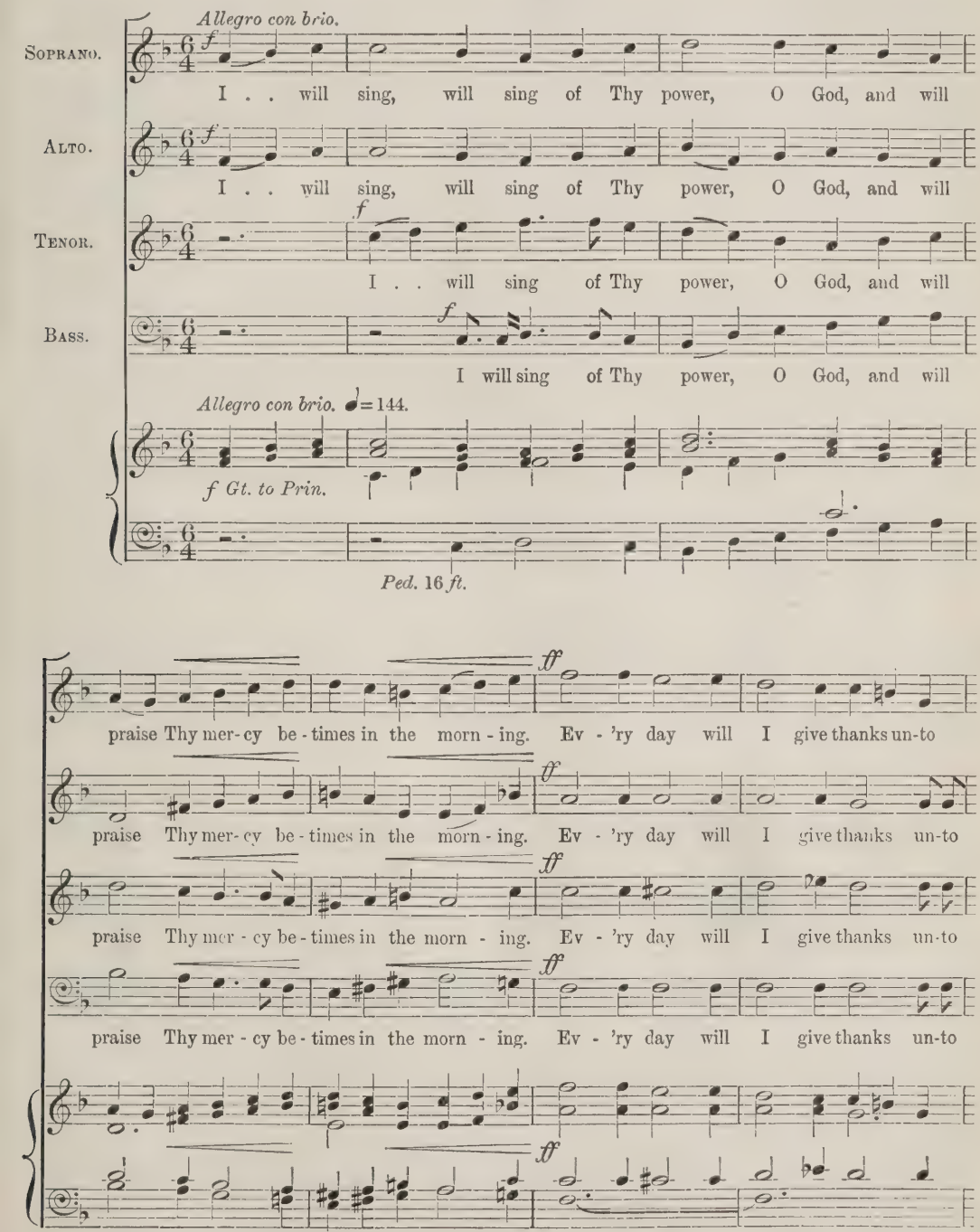
Allegro con brio.
SOPRANO.
ALTO.
TENOR.
BASS.
I . . will sing, will sing of Thy power, O God, and will
I . . will sing, will sing of Thy power, O God, and will
I . . will sing of Thy power, O God, and will
I will sing of Thy power, O God, and will
Allegro con brio. ♩=144.
f Gt. to Prin.
Ped. 16 ft.
praise Thy mer-cy be-times in the morn-ing. Ev-'ry day will I give thanks un-to
praise Thy mer-cy be-times in the morn-ing. Ev-'ry day will I give thanks un-to
praise Thy mer-cy be-times in the morn-ing. Ev-'ry day will I give thanks un-to
praise Thy mer-cy be-times in the morn-ing. Ev-'ry day will I give thanks un-to

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Thee, and praise Thy ho - ly Name, Thy ho - ly Name . . for ev - er and
Thee, and praise Thy ho - ly Name, Thy ho - ly Name . . for ev - er and
Thee, and praise Thy ho - ly Name, Thy ho - ly Name . . for ev - er and
Thee, and praise Thy ho - ly Name, Thy ho - ly Name . . for ev - - - -
mf
ev - er. For Thou . . . hast been my . . de - fence . . . and
mf
ev - er. My de - fence . . . and
ev - er.
er. . . .
Harmonic Flute 8 ft.
mf Sw.
ref - uge,
ref - uge, Thou hast been . . my de - fence . . and . .
mf
For Thou . . . hast been . . my de - fence . . and . .

ref - uge,
ref - uge,
mf
My de - fence . . . . in the day of my
mf
for Thou hast been . . my de - fence . . . and
mf
for Thou hast been my de - fence and
mf
for Thou hast been my de - fence and
trou - ble, for Thou hast been my de -
ref - uge in the day, - - the day of my
ref - - - uge in the day, the day of my
ref - uge in the day, the day of my
- fence and ref - uge in the day of my

trou - ble, I . . will sing, will sing of Thy power, O God, and will praise Thy mer-cy be -
trou - ble, I will sing, will sing of Thy power, O God, and will praise Thy mer-cy be -
trou - ble, I . . will sing, will sing of Thy power, O God, and will praise Thy mer - cy be -
trou - ble, I will sing, will sing of Thy power, O God, and will praise Thy mer - cy be -
Gt.
- times in the morning, for Thou hast been my de - fence and ref - uge, I will sing of Thy
- times in the morning, for Thou hast been my de - fence and ref - uge, I . . will sing, will
- times in the morning, for Thou hast been my de - fence and ref - uge, I will sing, will
- times in the morning, for Thou hast been my de - fence and ref - uge, I . . will sing, will
power I will sing of Thy power, . . . for Thou . . hast
sing of Thy power, . . . I will sing, will sing of Thy power, for Thou hast
sing of the power, . . I . . . . will sing of Thy power, for Thou hast . .
sing of Thy power, . . I will sing, will sing of Thy power, for Thou hast

been my .. de - fence and ref - - uge in the day of my
been my de - fence . . and ref - uge in the day of my
been my de - fence . . and ref - - uge in the day of my
been my de - fence and ref - - uge in the day of my
trou - - ble. Un - to Thee, O my strength, will I sing, un - to
trou - - ble. Un - to Thee, O my strength, will I sing, un - to
trou - - ble. Un - to Thee, O my strength, will I sing, un - to
trou - - ble. Un - to Thee, O my strength, will I sing, un - to
ff
marcato.
Thee, O my strength, will I sing, for Thou, O God, art my
Thee, O my strength, will I sing, for Thou, O God, art my
Thee, O my strength, will I sing, for Thou, O God, art my
Thee, O my strength, will I sing, for Thou, O God, Thou art my

mer - ci - ful God, un - to Thee, O my strength, will I sing, un-to
mer - ci - ful God, un - to Thee, O my strength, will I sing, un-to
mer - ci - ful God, un - to Thee, O my strength, will I sing, un-to
mer - ci - ful God, un - to Thee, O my strength will I sing, un-to
Thee, O my strength, will I sing, for Thou, O God, art my
Thee, O my strength, will I sing, for Thou, O God, art my
Thee, O my strength, will I sing, for Thou, O God, art my
Thee, O my strength, will I sing, for Thou, O God, art my
accel.
ref - - - - - - - uge, Thou art my ref - - - uge, Thou . .
accel.
ref - - - - - uge, Thou art, Thou . .
accel.
ref - - - - - - - uge, Thou art my ref - uge, Thou
accel.
ref - - - - - - - uge, Thou . . . . art . .
accel.

Più mosso.
. . art my ref - uge, and my mer - ci - ful God.
art . . my ref - uge, and my mer - ci - ful God.
art . . my ref - uge, and my mer - ci - ful God.
art my ref - uge, and my mer - ci - ful God. A - - -
Più mosso.
Full Organ.
A - - - - - - - - men, A - - - - - - -
A - - - - - - - - men, A - - - - - - -
A - - - - - - - - men, A - - - - - - -
- men, A - - - men, A - - - -
L.H.
- men. . . . . .
- men. . . . . .
- men. . . . . .
- men. . . . . .
Sw.
Gt.

Suburban Concerts.

The complete Trilogy of Coleridge-Taylor's 'Scenes from the song of Hiawatha' was performed on March 21, at the Baths, by the Barking Choral Society, under the direction of Mr. Stanley C. Attwood. The choir and orchestra of 120 fulfilled their task with highly creditable efficiency and expressive meaning. Solo parts were undertaken by Miss Edith Hays, Mr. A. Webster and Mr. D. S. Richards.

The concert given by the Dulwich Philharmonic Society at the Crystal Palace on March 23 was of exceptional interest. The chief work performed was Dvorák's 'Stabat Mater,' which the choir sang with an easy precision that indicated the efficiency of their training at the hands of Mr. Julius Harrison. The male and female sections of the choir were heard separately in Elgar's 'Songs from the Greek Anthology' for men's voices, and Mr. Harrison's 'Rosalys' for soprano ladies' voices and orchestra. This work, which was performed for the first time, is an expressive musical interpretation of a somewhat fantastic sentiment expressed in verse by Mr. Gerald Cumberland, and is remarkable for masterly orchestral coloration. The soloists of the concert were Miss Clara Butterworth, Miss Amy Bosworth, Mr. Harold Wilde and Mr. Robert Chignell.

An exacting, varied, and highly agreeable choral programme was chosen for the concert given by the South London Institute of Music at Surrey Masonic Hall on March 25. It consisted of Coleridge-Taylor's 'A tale of Old Japan,' Stanford's 'The Revenge,' and Mendelssohn's 'Walpurgis Night,' which the choir sang with spirited expression and consistently good tone, under the able direction of Mr. L. C. Venables. The solo parts were taken by Miss Maude Willby, Miss Marion Battishill, Mr. Ben Morgan and Mr. Graham Smart. The orchestra, besides playing accompaniments, contributed three numbers from Moszkowski's suite 'From foreign parts.'

The Great Western Railway Musical Society brought their season to a close with an admirable performance of Coleridge-Taylor's 'A tale of Old Japan' and a selection of orchestral and vocal music on March 26, at Paddington Station, under the able direction of Mr. Henry A. Hughes. The solos were sung by Miss Dorothy Cook-Smith, Miss Ethel Archer, Mr. Philip Ritte, and Mr. Joseph E. Farrington. Mr. Reginald Hughes was the pianist.

Notable performances of Brahms's 'German Requiem' and 'Tragic' Overture, and Mendelssohn's 'Hymn of Praise,' were given by the Ealing Choral and Orchestral Society on March 27, under the able direction of Mr. Albert Thompson. The solo parts were taken by Miss Carrie Tubb, Miss M. Allwright, Mr. Frank Mullings and Mr. Constantine Morris, and the organist was Mr. H. Goss Custard.

The Chiswick and Gunnersbury Philharmonic Society gave a highly-effective performance of Gounod's 'The Redemption' on March 29 at Chiswick Town Hall. The choir numbered upwards of 150 voices and sang with great expression and good volume of tone. The clear enunciation of this choir has often been strongly commended, and in this performance it was again apparent. The orchestra, always a complete one for this Society's concerts, was specially increased to sixty-five performers. The conductor was Mr. David M. Davis, to whom the great success achieved is primarily due. The soloists were Miss Mary Fielding, Miss Daisy Collins, Mr. Ager Grover, Miss Nellie Cooper, and Messrs. Jackson Potter and Henry Piggott. Mr. A. J. Piper was the organist.

The Golders Green Garden Suburb Orchestral Society gave the second concert of the season at the Institute on April 13. A large audience assembled to hear a somewhat ambitious programme, to which the orchestra, under the conductorship of Mr. Edric Greiffenhagen, did considerable justice. It included Weber's Overture to 'Freischütz,' Beethoven's Symphony No. 1, and Mendelssohn's G minor Pianoforte concerto, the solo part of which was played by Miss Ivy Parkin. Songs were contributed by Miss Evelyne King.

The tenth musical festival of the Hackney and Finsbury Evening Schools Choral Union, which took place at the Alexandra Palace on March 30, under Mr. Allen Gill's direction, is reported in the *School Music Review* for May.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The season of the Philharmonic Society ended on March 22 with a miscellaneous programme, the first half of which was entirely occupied by the Finale of the first Act of Wagner's 'Parsifal.' The solo parts were sung by Mr. Daniel Beddoe and Mr. Thorpe Bates, with whom was associated Mr. J. Frankland (a member of the Society). The choir performed their difficult part with much ability and steadiness.

The second half was filled by songs by the artists named and Miss Raymonde Amy, and the orchestra gained credit for several items. The concert concluded with excerpts from 'Tannhäuser.'

After the concert a most remarkable and entirely spontaneous outburst of feeling was shown by the choir and orchestra by way of farewell to their conductor, Dr. F. Koeller, who has brought the Society to its present state by the patient and skilful training of twenty-five years. The best wishes of the Society and all his friends accompany Dr. Koeller to Australia, where he intends to make his future home.

BIRMINGHAM.

The local musical season is nearly ended, and already steps are taken towards securing sufficient choral rehearsals in connection with the Triennial Musical Festival to be held on October 1, 2, 3 and 4, the first rehearsal having taken place at the Midland Institute on April 15. There will be in all sixty-six rehearsals, the chorus-master being Mr. R. H. Wilson, of Manchester, and the choral steward Mr. E. P. Beale, in place of Mr. H. A. Wiggin.

The newly-formed Birmingham Madrigal Singers held their first concert at Queen's College on March 26, under the direction of Miss Winifred Kingsford, the Society's trainer and conductor, assisted by the clever pianist Miss Kathleen Bruckshaw. The choir numbers at present thirty-seven mixed voices of an exceptionally fine timbre, and in due time their number will undoubtedly be augmented. The selection of madrigals and part-songs submitted to the large audience present covered a wide range, including examples from Orlando Gibbons, Palestrina, Schumann, Elgar, Bantock, Jensen, Wareing, Coleridge-Taylor, Cliffe and Forrester, and a melody by G. Hookham, arranged as a part-song by Miss Kingsford. The singing denoted careful training, sense of rhythm, and artistic gradation of light and shade.

The Birmingham Festival Choral Society's last concert of the current series was given in the Town Hall on March 28, under Dr. Sinclair's excellent conductorship, the work chosen for performance being Mendelssohn's 'Elijah,' last performed by this Society in October, 1905. The hall was crowded to overflowing, and those present were rewarded by hearing a performance on lines of Festival grandeur, the singing of the choir being quite remarkable in perfect ensemble, tone-power and declamatory nuances. The principals, Mesdames Mary Conly and Ada Crossley, and Messrs. John Adams and Thorpe Bates, did their share of the work admirably, evidently being inspired by the singing of the choristers. The part of the Youth was allotted to Master B. A. Watt, and the organ part to Mr. C. W. Perkins.

The Free Church Musicians' Union inaugurated their annual meetings on April 9 by holding a reception at the Y.M.C.A. building. The visitors, who came from all parts of the country, were welcomed to Birmingham by a deputation of Free Church ministers and local musicians. Mr. J. Marriott, President of the Birmingham and District Evangelical Free Church Council, said, in the name of the Free Churches of Birmingham, representing 144 congregations, how pleased they were to welcome the Conference. Dr. Henry Coward, of Sheffield, President of the Union, recalled with pleasure his previous visits to this city as music critic and conductor, and expressed his hope that the Conference would have beneficial results.

The customary Good Friday Concert was again provided by the Midland Musical Society on April 5, the Town Hall

being crowded to its utmost seating capacity. Mr. A. J. Cotton, the conductor, for once discarded Gounod's 'Redemption,' which has been given almost every year since the oratorio was first heard at the Birmingham Festival of 1882, and in its place came Brahms's 'Requiem' and Bach's church cantata, 'Sleepers, wake,' in addition to Elgar's melodious instrumental interlude, 'Sursum Corda,' finely played by the orchestra. In spite of the ambitious nature of this effort on the part of an amateur Society, the performance far exceeded one's expectation—indeed, Mr. Cotton and his rank and file never did better work. Mr. C. W. Perkins was the organist.

Mr. Thomas Facer, the founder, trainer and conductor of the Birmingham Choral Union, who retires after twenty-five years' service, was entertained at dinner by the committee and his colleagues on March 30. His successor, Mr. Richard Wassall, was one of the invited guests, and the chair was occupied by the president, Mr. P. H. Deacon.

BOURNEMOUTH.

Mr. Dan Godfrey has seen to it that the interest of the current musical season shall be sustained to the finish, and in illustration of this it is sufficient merely to glance at the programmes of the recent Symphony concerts. A notable date, for instance, was March 21, when Mr. Granville Bantock conducted performances of two of his compositions, the lovely 'Dante and Beatrice' tone-poem exceeding all anticipations. Then we have had Symphonies by Goldmark (in E flat), Brahms (in C minor), Tchaikovsky (the 'Pathetic'), Elgar (No. 2), and that ascribed to Beethoven and entitled the 'Jena.' Among the soloists brought to our notice, with the works they played, have been Miss Lena Kontorwitch (Mendelssohn's Violin concerto), Miss Phyllis Emanuel (Saint-Saëns's Pianoforte concerto in C minor), Miss Grace Triggs (Violin concerto by D'Ambrosio), Miss Marie Novello (Liszt's 'Hungarian Fantasie' for pianoforte and orchestra), and Mr. Arnold Trowell (Violoncello concerto in A minor by Saint-Saëns). Excellent performances of the following interesting compositions must not be overlooked: Weber's 'Oberon' Overture, 'Three Celtic Dances,' by Edgar Bainton (conducted by the composer), Morceau Symphonique, from César Franck's 'Redemption,' Prelude and Angel's Farewell ('The dream of Gerontius') by Elgar, Glazounow's 'Chopiniana' Suite, and Goldmark's 'Sakuntala' Overture.

Other events at the Winter Gardens have included the fulfilling of engagements by Godowsky, Pablo Casals (orchestral concert), Miss Marie Hall (orchestral concert), and Madame Alice Esty. Nor must reference be omitted of the well-earned Benefit Concerts of the Municipal Orchestra, on March 30, which brought welcome visitors in the persons of Miss Esta D'Argo, Mr. Philip Simmons, and Mr. Peter Dawson.

The Poole and Parkstone Philharmonic Society gave a performance of Handel's 'Messiah' on March 27 at the Gymnasium, the soloists being Madame Hilda Sands, Miss Hazel Gray, Mr. George Sands, and Mr. A. R. Mutter. Mr. A. E. Wilshire is the Society's conductor.

A development in the policy of the management of the Westover Palace, primarily a skating rink, was the important concert given on April 13. The chief attraction was the appearance of Miss Felice Lyne and Mr. Orville Harrold, and if the vocalism of the former was not quite so electrifying as the London critics would have us believe, the balance was more than restored by the phenomenal singing of Mr. Harrold. A word of praise must be bestowed on Mr. Adolph Mann's solo-playing and accompanying.

BRISTOL.

The most recently formed musical association in Bristol, the Cecilian Choral Society, gave their first concert at the Victoria Rooms on March 23, when there was a large attendance. This new Society is composed of employees of Messrs. J. S. Fry & Sons, Ltd., who rehearsed under the direction of Mr. Charles Read, conductor of the West Bristol Choral Society, and a member of the firm's staff. Band and choir numbered 200. Appropriately the preliminary work performed was 'St. Cecilia,' by Benedict, the second part of the concert being devoted to Hamish MacCunn's 'Lay of the last Minstrel.' The principal vocalists were Madame Alice Boaden, Miss Marion Neale, Mr. R. Hoare Byers, and Mr. Graham Smart. The performance was highly creditable, and the audience gave frequent tokens of gratification.

On March 30, the second concert of the season given by the Bristol Musical Society was held at the Victoria Rooms, and there was a performance of Sullivan's 'The Golden Legend.' The musical forces numbered 300, Mr. Hubert W. Hunt (organist of Bristol Cathedral) being at the organ, and Mr. F. S. Gardner heading the principal violins. The soloists were Miss Winifred Thomas, Miss Joan Ashley, Mr. Alexander Webster, Mr. Charles Tree and Mr. James York. Mr. C. W. Stear conducted with his accustomed judgment, and the manner in which the work was presented reflected credit upon all concerned. A miscellaneous selection followed.

The Bristol Branch of the Amalgamated Society of Railway Servants gave their annual concert at Colston Hall on April 5, and there was a crowded audience. The Bristol and Clifton Orchestral Society played agreeably, the leader being Mr. Charles Lovell and the conductor Mr. Edward Pavey, whose daughter, Miss Nellie Pavey, was solo violoncellist in a concerto by Golterman. Miss Carrie Lanceley, Miss Lucy Nuttall, and Mr. Anderson Nicol were the vocalists, and Miss Daisy Randall was the accompanist. That the concert afforded gratification was evinced by the enthusiastic manner in which most of the pieces were received.

On April 17 the West Bristol Choral Society performed 'Judas Maccabæus' at the Victoria Rooms, band and choir numbering 150. Mr. Charles Read was the conductor. The principal vocalists were Madame Alice Boaden, Miss Marion Neale, Mr. D. Appleyard (Wells Cathedral), and Mr. Herbert Tracey. A creditable performance was given, and considering the comparatively limited number of singers, the choruses were effective.

The series of four chamber concerts organized by Mr. Hubert Hunt and given by him during the past season at Victoria Rooms, Clifton, has been a consistent artistic success and has moreover paid its way. The regular performers were Mr. Hunt and Miss K. Tudor Pole (violin), Miss Gladys Home (viola), and Mr. Roger Bucknall, replaced during indisposition by Mr. Percy Lewis (violoncello). They were joined from time to time by pianists. The programmes, which were almost entirely classical, were of unbroken merit. Mr. Hunt deserves congratulation upon the gratifying result of his venture.

DEVON AND CORNWALL.

THE THREE TOWNS.

Chief among musical commemorations and celebrations of Good Friday and Easter were two performances of 'The Redemption' on March 30 by the Guildhall Choir, with orchestra conducted by Mr. H. Moreton, borough organist. The chorus-singing was artistic and technically good. The principals were the Misses Emily Breare and Emily Sutton, and Messrs. Hughes Macklin, Graham Smart and Bridge Peters. Mr. Maurice Alexander led a good band.

Members of the Western Amateur Operatic Society gave a miscellaneous concert from their répertoire at Plymouth on March 25, Mr. E. Astbury conducting. On April 3 'The Hymn of Praise' was excellently sung by an augmented choir with band in Ebenezer Wesleyan Church, under the direction of Mr. David Parkes, good performances being given also of 'God is a Spirit' (Bennett) and Beethoven's 'Hallelujah' Chorus. Parry's 'Blest Pair of Sirens,' Mendelssohn's 'Hear my prayer,' and 'Come, let us sing' were given with artistic success on April 17 by the choir of Mutley Baptist Church, Mr. Harold Lake conducting the choir and a small band. The principals were Madame Lillian Langdon and Mr. Aldrovand Maynard. The cantata, 'Sir Francis Drake,' was given by St. Gabriel's Junior Choir on April 17, with Mr. L. A. Dobson as accompanist.

The penultimate concert of the present series of Mr. J. W. Newton's Symphony Concerts on April 11, at Stonehouse, was the occasion of a pleasurable performance of Schumann's first Symphony, Op. 38, and of a fine interpretation of the

Böellmann 'Variations Symphoniques' for violoncello and orchestra, with Mr. C. G. Pike as soloist. Beethoven's overture, 'King Stephen,' and some Massenet music were included.

OTHER DEVONSHIRE TOWNS.

The South-Western section of the Incorporated Society of Musicians' meeting at Tavistock on March 30, under the chairmanship of Mr. W. Clotworthy, discussed methods for increasing the interest of the sectional meetings.

On April 10 Ermington Church choir sang the cantata 'The Village Blacksmith' (Moyse), and Chagford Musical Society, on the same date, gave good performances of 'Hiawatha's Wedding-feast' and Mendelssohn's 'Walpurgis Night,' conducted by Mr. R. Percy Collings. Mr. F. J. Pinn, conductor of the Exeter Male-Voice Choir, realised some good results of his training at the annual concert on April 11, when a varied programme of pieces by Goss, Sullivan, Cruickshank, Girschner, Bridge, Mackenzie, Lloyd and Cooke was crowned by a good performance of Mendelssohn's 'Festgesang.' Dr. H. J. Edwards, conductor of the Barnstaple Musical Society, received honour on April 15 by a second performance (the former was in 1886) of his oratorio 'The Ascension,' when choir and band evidenced their high regard for the work and its composer by giving of their very best. The Misses Christine Bywater and May Peters, and Messrs. H. Turnpenney and J. M. Northcote were the principals, and Mr. P. Parish led the band. 'Melusine,' MacCunn's delightful cantata, was creditably performed on April 16 by the Plympton Choral Society, conducted by Mr. David Parkes. On the same date Ilfracombe Choral Society made a new start after several years' suspension, and gave a good performance of Gade's 'Psyche,' under the baton of Mr. A. W. S. Salter, the soloists being Miss Copner, Mrs. Dew, Mr. J. M. Northcote, Mr. C. G. Pike (violoncello), and Miss Hilda Pugsley (leader of the band). April 17 was a big day for the Exeter Oratorio Society, with which is incorporated the Western Counties Musical Association. The works comprising the Festival were Hamish MacCunn's 'Lord Ullin's Daughter' and overture 'The land of the mountain and the flood,' Smart's 'The Bride of Dunkerron,' and Haydn's 'The Creation.' The first three works were conducted by Dr. D. J. Wood, and the oratorio in the evening by Dr. H. J. Edwards. The work of both conductors was honorary. Mr. Allan Allen has trained the choir as hon. chorus-master. Band and singers numbered 350, and the choir showed advance in refinement, as well as volume of tone and general intelligence, though in attack and enunciation they were somewhat deficient. The principals were Miss Doris Carter and Messrs. H. Turnpenney and W. Douthitt.

At their eighteenth concert on April 11, at Torquay, the Haydn String Quartet played Mendelssohn's Quartet in E flat (Op. 12) and Mozart's in G, No. 14. Miss Vera Watkins gave a vocal recital at Exeter on April 12; and on April 19 Miss Morwenna Trefusis, at her pianoforte recital in the same city, gave further evidence of her artistic qualities and technical attainments.

St. Mary's Church organ was re-opened after reconstruction and enlargement by Hele & Co. with two organ recitals by Mr. H. Moreton (Plymouth). Miscellaneous events have included a concert at Elburton on March 23, when quartets were sung by the Misses Moore and Shillabeer and Messrs. Lawry and Read; and a concert in aid of the Royal National Lifeboat Institution, at Torquay, arranged by Miss Middleton on April 10.

A new fantastic opera by Mr. de Blois Rowe was produced at Tavistock on April 10 and 11. The name of the piece, 'Dido,' is that of the heroine of a slight libretto written by D. G. Arkell and De Blois Rowe. The opera needs revision, especially as regards the orchestration. The subject matter of the music is too good to be lost, and it is cleverly worked and treated, and many ingenious effects are suggested. The operetta 'The Court Card' was creditably given at Broadhempston on April 11 by the junior choir.

CORNWALL.

Camborne Methodist Church choir sang 'Saviour of Men' on March 24, conducted by Mr. W. Clemo. Paignton Choral Society gave good performances on March 27 of Schubert's 'Song of Miriam' and Bach's 'God so loved the world,' the ladies also singing Max Bruch's 'Die flucht nach Egypten' with Miss Margaret Layton as soloist. Mr. Wilfrid Layton conducted, and an efficient orchestra participated; Beethoven's 'Prometheus' overture was also in the programme. On April 7, Gunnislake Male-Voice Choir were conducted in the singing of several choruses by Rev. W. Bickford, and on the same date Ferris Tozer's 'The Way of the Cross' was sung by Kenwyn Church Choir, under Mr. A. W. Gill; and 'The Elder Brother' was sung at Rosendian, Miss Annie James being at the organ. Mullion Choral Society sang miscellaneous pieces on April 8, under the direction of Mrs. Odgers and Miss M. Davies. Marazion Ladies' Choir, at their annual concert on April 10, sang Smart's 'King René's daughter,' and concerted numbers, Mr. A. H. Thorne conducting.

DUBLIN.

On March 21 a performance was given of 'The Messiah' by the Philharmonic Society, under Dr. Charles Marchant. The soloists were Miss Agnes Treacy, Miss Alicia Keogh, Mr. Robert Harrison and Mr. Percy Whitehead.

The Dowse Quartet, consisting of the Misses Marie, Bertha, Hilda, and Lilian Dowse, gave a recital on March 22 in the Aberdeen Hall. The programme included quartets by Mozart and Beethoven, and Saint-Saëns's Sextet with pianoforte and double-bass, in which the string quartet were joined by Miss Annie Lord and Miss Lily Simpson. Mr. W. Egbert Trimble, a Feis Ceoil gold medallist, was the vocalist, and Miss Madeleine Moore the accompanist.

On April 1 the Dublin Orchestral Society gave an evening concert in the Gaiety Theatre. The programme, conducted by Dr. Esposito, consisted of Wagner's 'Faust' Overture and 'Tristan' Vorspiel, Beethoven's C minor Symphony, Elgar's funeral march, 'Grania and Diarmid,' and Dukas's 'L'apprenti sorcier.' Their Excellencies The Lord Lieutenant of Ireland and the Countess of Aberdeen were present.

On April 2 the Dublin Oratorio Society, under Mr. Vincent O'Brien, gave a performance of 'The dream of Gerontius' at the Theatre Royal. The soloists were Miss Alice Lakin, Mr. Hay and Mr. Wilfrid Douthitt. Much regret was expressed at the absence through indisposition of Mr. Gervase Elwes.

The usual performances of Bach's 'Passion' were given in St. Patrick's Cathedral on the first four evenings of Holy Week, Mr. Walter Bapty once again taking the tenor solos.

On April 17, Mr. Percy Whitehead gave a song recital at the Aberdeen Hall. His programme included songs by Brahms, Schumann, Stanford, Vaughan-Williams, and traditional airs arranged by Somerville, Hamilton Harty and Herbert Hughes. Mr. Whitehead was assisted by Mr. Sydney Rosenbloom (solo pianist) and Mr. C. W. Wilson (accompanist).

EDINBURGH.

Miss Jessie Davidson, a promising young pianist, who is a pupil of Madame Carreño, assisted by Miss Agnes Copeland (violinist) and Miss Edith Leitch (contralto), gave a well-attended concert in the Oak Hall on March 21.

The third concert of the Amateur Orchestral Society's present series was held in the Music Hall on March 25. Under Mr. T. H. Collinson's able direction praiseworthy performances were given of Mendelssohn's 'Melusina' Overture, Haydn's 'Oxford' Symphony, and pieces by Elgar, Thomé, Moszkowski, Dvorák, and Rossini. The soloist was Miss Wilfreyda Jamieson. The first concert of Mr. Little's choir took place on March 25; the programme included madrigals and part-songs.

In conjunction with the St. George Orchestra the Western Choral Society, conducted by Mr. W. B. Moonie, gave its eleventh annual concert in the Music Hall on March 27. Goring Thomas's 'The sun worshippers' and MacCunn's 'The wreck of the Hesperus,' were the works performed, and in these the choir gave evidence of careful training. Miss Marie Thomson and Mr. W. H. Oldham were the soloists. Mr. Paterson Lamb was the accompanist.

The pupils of the advanced class of the Choral Union gave their twenty-third annual concert to a crowded audience in

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Blessed be Thou, O Lord God.

1 Chronicles xxix. 10—12, 14. SHORT FULL ANTHEM. Composed by C. H. Lloyd.

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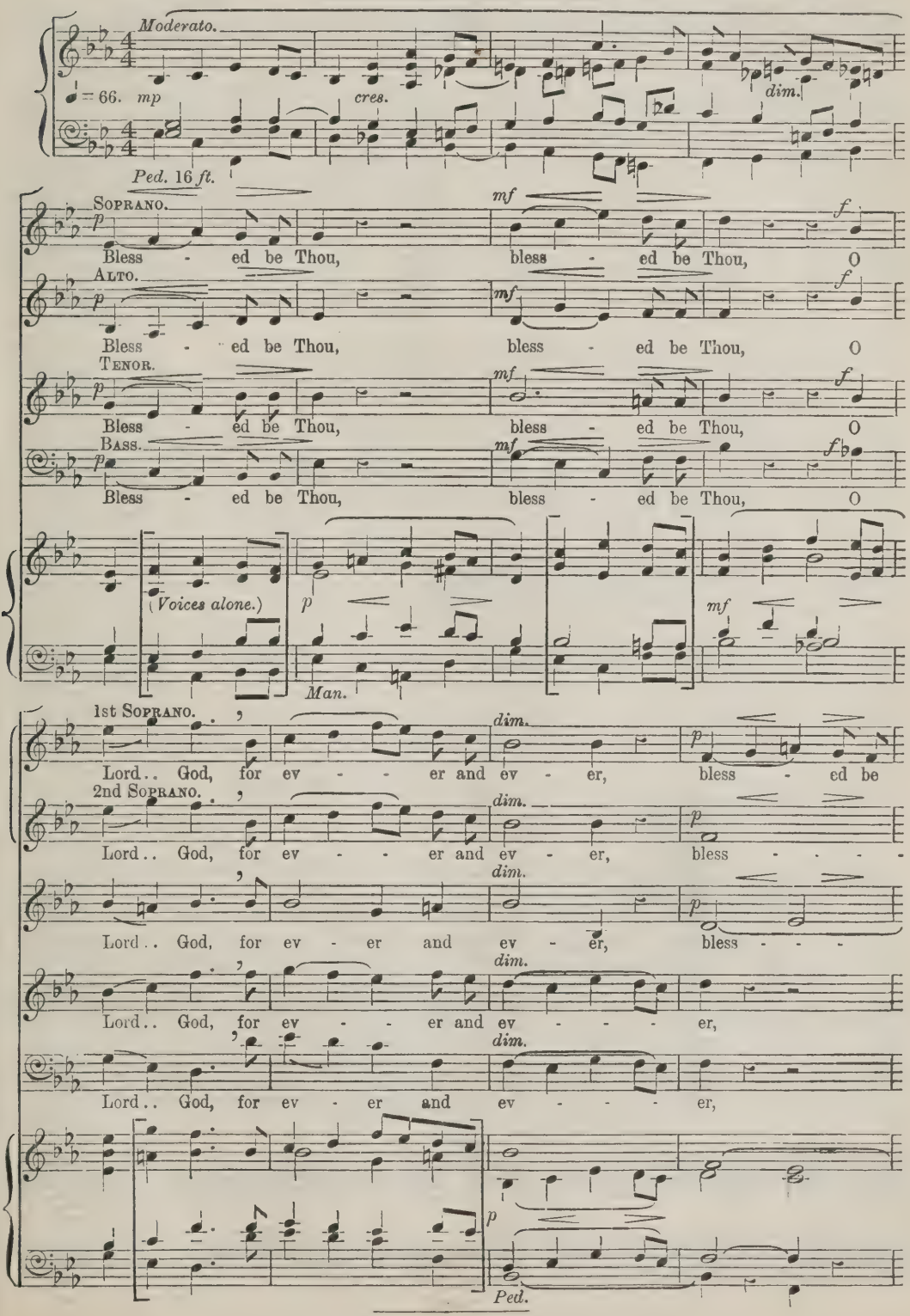
Moderato.
♩ = 66. mp
cres.
dim.
Ped. 16 ft.
Soprano.
Alto.
Tenor.
Bass.
mf
f
Bless - ed be Thou, bless - ed be Thou, O
(Voices alone.)
p
Man.
1st Soprano.
2nd Soprano.
Lord.. God, for ev - - er and ev - er, bless - ed be
Lord.. God, for ev - - er and ev - er, bless - - - -
Lord.. God, for ev - er and ev - er, bless - - -
Lord.. God, for ev - - er and ev - - - - er,
Lord.. God, for ev - er and ev - - - - er,
Ped.

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Thou, O Lord . . God.
- ed for ev - - er.
- - - ed, bless - ed be Thou.
bless - ed be Thou, O Lord.
bless - ed be Thou. Thine, O Lord, is the greatness, and the
1st & 2nd Sopranos.
Thine, O Lord, is the greatness, and the
Thine, O Lord, Thine the
Thine, O Lord, is the greatness, and the glo - - ry, Thine the
glo - ry, Thine . . the glo - - ry, Thine the
glo - ry, and the vic - to-ry, and the ma - jes-ty, the vic - to-ry, and the
glo - ry, and the vic - to-ry, and the ma - jes-ty, the vic - to-ry, and the
glo - ry, and the vic - to-ry, and the ma - jes-ty, the vic - to-ry, and the
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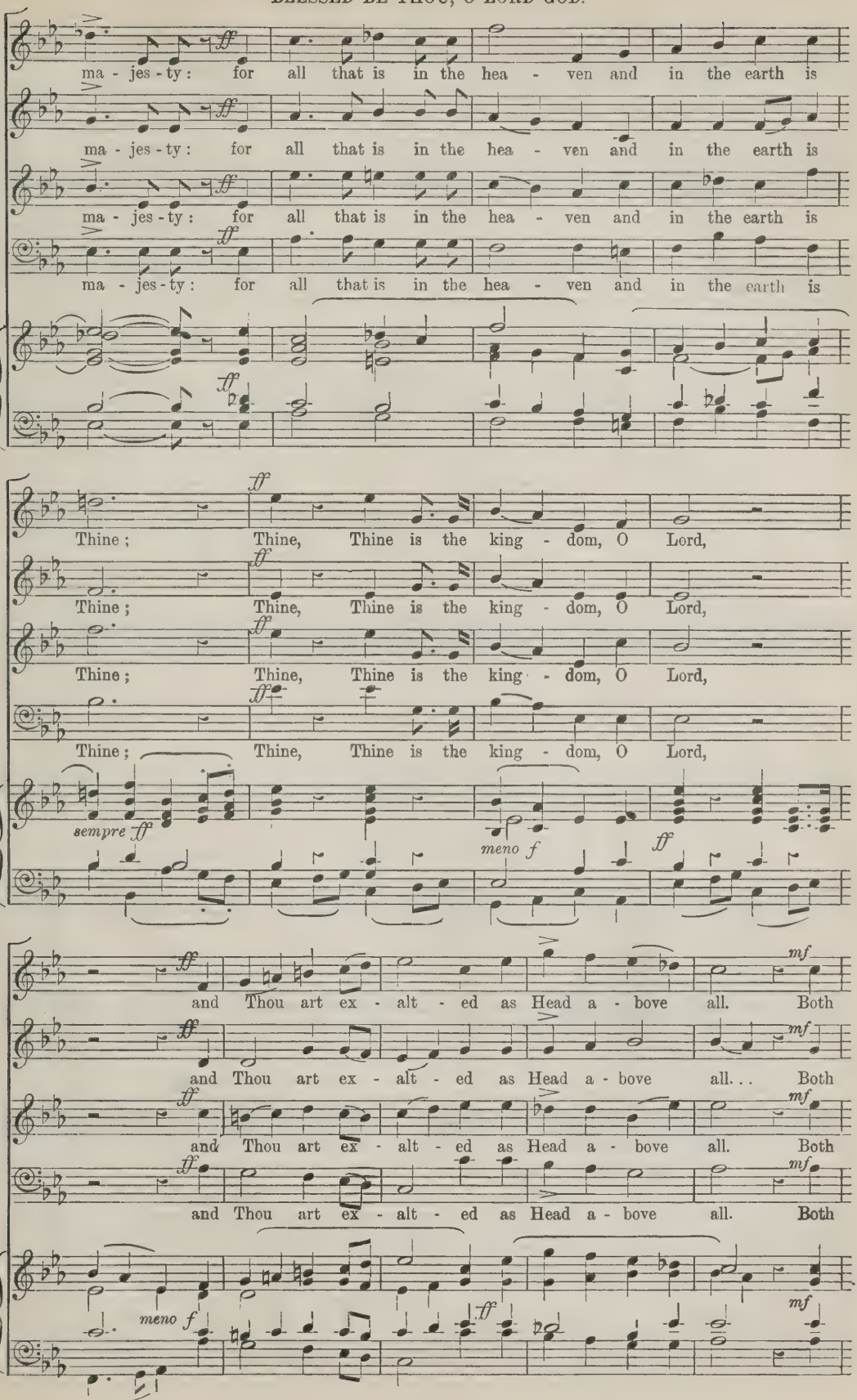
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ma - jes - ty: for all that is in the hea - ven and in the earth is
ff
Thine; Thine, Thine is the king - dom, O Lord,
Thine; Thine, Thine is the king - dom, O Lord,
Thine; Thine, Thine is the king - dom, O Lord,
Thine; Thine, Thine is the king - dom, O Lord,
sempre ff
meno f
ff
and Thou art ex - alt - ed as Head a - bove all. Both
and Thou art ex - alt - ed as Head a - bove all... Both
and Thou art ex - alt - ed as Head a - bove all. Both
and Thou art ex - alt - ed as Head a - bove all. Both
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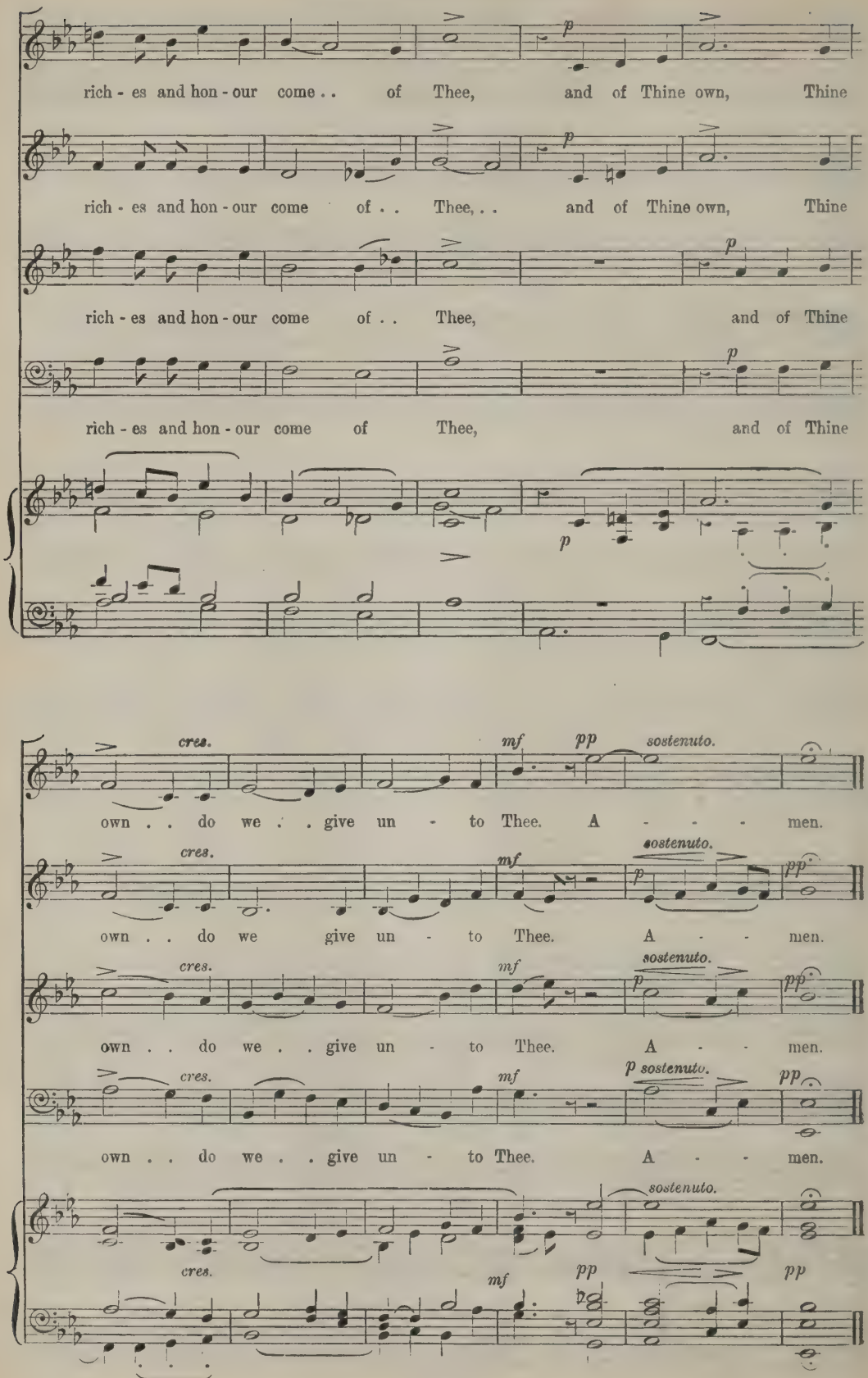
mf


rich - es and hon - our come . . of Thee, and of Thine own, Thine
rich - es and hon - our come of . . Thee, . . and of Thine own, Thine
rich - es and hon - our come of . . Thee, and of Thine
rich - es and hon - our come of Thee, and of Thine
cres.
mf
pp
sostenuto.
own . . do we . . give un - to Thee. A - - - men.
own . . do we give un - to Thee. A - - men.
own . . do we . . give un - to Thee. A - - men.
own . . do we . . give un - to Thee. A - - men.

the Music Hall on April 7. The concerted numbers, which were tunefully and tastefully sung, comprised selections from 'The Messiah,' the Bridal chorus from Cowen's 'The rose maiden,' and miscellaneous items. Songs were contributed by Misses Lizzie Morham, Grace Valentine, Mary Fraser and Bessie McLennan; and by Messrs. George Barclay, W. L. Kenton and Master Simon Cockburn. Mr. C. H. F. O'Brien at the pianoforte, and Mr. Gavin Godfrey at the organ, provided the accompaniments. During an interval in the programme Mr. James Dowie, the conductor—who, after a service of thirty years as teacher of theory to the music classes of the Edinburgh Royal Choral Union, has intimated his resignation—was presented on behalf of the Choral Union with a handsome illuminated address, in which the directors expressed their great appreciation of the services of the recipient and the appreciation of the many thousands of pupils who had enjoyed his tuition. Professor Niecks made the presentation.

The thirteenth annual concert of the St. Cecilia Orchestral Society, conductor Mr. W. G. Crawford, was given in the Queen's Hall on April 12. The programme included works by Mozart, Délibes, Liszt, Elgar and others. An item of special interest was the first performance in public of the 'Procession and Dance' from the conductor's opera 'The Grand Lama,' which had a very cordial reception. Miss Jean Monro and Mr. John Cowan contributed a number of songs in excellent style. The accompanist was Mr. E. F. Spaven.

GLASGOW.

The concert season has come to a speedy close this year, and consequently there is little to record this month. The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, gave a successful concert on March 20. Beethoven's eighth Symphony was the most important number on the programme, which also included Handel's Concerto for string orchestra, with obbligati for two violins and violoncello, and the overtures to Mendelssohn's 'Son and Stranger' and Mozart's 'Don Giovanni.' In the Symphony the band did their best work. Vocal solos were contributed by Miss Esther Yunson to the accompaniments of Mr. Hoeck. Hamilton Choral Society, under the able direction of Mr. T. S. Drummond, showed considerable enterprise in presenting such works as Sullivan's 'The Golden Legend' and Mendelssohn's 'Hymn of Praise' at their concert on March 27. The singing of the choral music was highly praiseworthy, especially in Mendelssohn's work and in the unaccompanied portions of 'The Legend.' The solo music was sung by Misses Helena Hartley and Catherine Mentiplay, and Messrs. Richard Metcalfe and Alexander Richard, the two ladies deserving special mention. The instrumental part was played by a small but efficient orchestra led by Mr. R. Daeblitz and supplemented by Mr. B. W. Hartley at the organ.

The notable feature of the Western Amateur Orchestral Society's concert on April 2 was the first performance here (following, three days later, the first British performance) of the 'Jena' Symphony. The playing, although lacking somewhat in the finish we are accustomed to with a professional band, was marked by most creditable precision, which bore testimony to the painstaking and skill of the conductor, Mr. John Mactaggart. The orchestral programme was varied by songs sung by Miss Mary Lang.

The Denhof Operatic Festival, albeit artistically successful, received only a fair measure of public support, but this may have been due to the dislocation of the train services consequent upon the labour troubles.

The first annual business meeting of the Glasgow Southside Society of Organists was held on April 13, when satisfactory reports on the Society's first year's operations were submitted and office-bearers for the coming year elected. As other organists in the city have expressed a wish to join the Society it was decided to change the name to 'The Glasgow Society of Organists.' The annual concert of the Scottish National Song Society took place on April 18. The remarkably expressive singing of some Scottish part-songs by the Orpheus Choir under Mr. Hugh S. Roberton gave a note of distinction to the evening's music.

GLOUCESTER AND DISTRICT.

The Gloucester Instrumental Society, of which Mr. Joseph Woodward is the conductor, gave their annual concert on April 10. The Society's contributions were the Pageant music from the Rev. H. E. Hodson's 'Golden Legend,' Beethoven's 'Eroica' Symphony, an Orchestral suite of Coleridge-Taylor's, Cowen's 'Language of flowers' suite, and Friedemann's 'Slavonic' rhapsody. The instrumentalists played exceedingly well, and their performance was characterized by crispness, expression, and accuracy. The soloists were Signor Lenghi and Mr. Charles Collier (harpist), who also played Saint-Saëns's Fantasia in A very beautifully.

Among the special musical services held at churches in Gloucester and district during Easter may be mentioned the performance of the Passion music from Sir Julius Benedict's oratorio 'St. Peter' at All Saints', Gloucester. Mr. Joseph Gurney is master of the choir, which is a large one. The soloists were Miss Edith Barnard, Miss Agnes Rayson, Mr. Ernest Evans, and Mr. James E. Mott.

At Westbury-on-Severn Parish Church, Stainer's 'Crucifixion' was given under the conductorship of Mr. Gerald Vaughan-Hughes by the Westbury Choral Society. The soloists were Mr. Herbert Saunderson (Gloucester Cathedral) and Mr. J. E. Mott. The quartet 'God so loved the world' was sung by Mrs. T. Godwin Chance, Mrs. Sweetapple, Mr. Gerald Vaughan-Hughes and Mr. J. E. Mott.

LIVERPOOL AND DISTRICT.

The twelfth and closing concert of the Philharmonic Society was conducted by Sir Frederic Cowen on March 19. The programme included Saint-Saëns's 'Le Rouet d'Omphale,' Rossini's 'William Tell' Overture, and Tchaikovsky's 'Pathetic' Symphony. The re-appearance of Miss Muriel Foster on the concert-platform gave general satisfaction. She effectively displayed her beautiful voice and earnest style in Purcell's 'Mad Bess,' and also in three Brahms songs, to which Sir Frederic Cowen provided sympathetic pianoforte accompaniments. Haydn's Violoncello concerto in D was delightfully played by Señor Pablo Casals, and the choir were encored for their expressive singing of Bantock's Shelley part-song, 'On Himalay.'

The Catholic Philharmonic Society, at their concert on March 26, revived Dvorák's beautiful 'Stabat Mater,' in which the vocal principals were Miss Emily Breare, Madame Amy Dewhurst, Mr. Gervase Elwes and Mr. Thorpe Bates. The three last named also sang the solos in Bach's Cantata No. 6, 'Bleib bei uns' (Bide with us), a short work of exalted beauty. Led by Mr. V. Akeroyd, there was an adequate orchestra, with Mr. C. H. Fogg as organist. Chorally the performance of both works was marked by characteristic features of restraint. An increase of tenor and bass tone would improve the choral balance. But there would appear to be some danger of the choir disappearing altogether from the musical institutions of the city, among which, under Mr. H. P. Allen's capable and zealous guidance, the Catholic Philharmonic Society has already found a definite and useful place. From a statement made during the interval it appears that the concerts are not paying their way, and that unless a sufficient guarantee is received before next season the Society will be dissolved. Such a failure after splendid and strenuous work would reflect special discredit on the Catholic community, from whom the Society especially deserves hearty support, the more so as its programmes are not primarily designed to attract the general public.

Two memorable pianoforte recitals were given on March 27, in the saloon of the Philharmonic Hall, by Mr. Leopold Godowsky, who too seldom has visited Liverpool.

The tenth and final concert of the Rodewald Concert Club was held in the Carlton Hall on March 25, when the Manchester Trio (Messrs. Isaac, Catterall and Fuchs) gave an interesting performance of works by Brahms, Goldmark, and Schubert. From the success which has attended the series of concerts it is clear that they are widely appreciated. The promoters and subscribers look forward to their continuance next season under the presidency of Sir C. V. Stanford.

The fourth and closing Chamber Concert of the Brodsky Quartet was held in St. George's Hall on March 30, with an admirably-played Beethoven programme, which included the Trio in E flat, Op. 70 (pianist, Mr. R. J. Forbes.)

At the 156th concert of the Societa Armonica, on March 30, the excellent performance given of César Franck's fine Symphony in D minor afforded a further revelation of its thematic interest and beauty. It is a remarkable example of the individuality of its composer, and of his happy blend of French grace with German seriousness. Mr. Joseph Holbrooke's 'Gwyn ap Nudd' made a highly-favourable impression. It is a work of immense spirit and invention, unconventional in feeling, although cast in conventional concerto form. It was brilliantly played as regards the important pianoforte part by Mr. Frederic Brandon. Professor Granville Bantock's 'Overture to a Greek Tragedy' was also heard for the first time here. The interest of an exceptional programme, which marked the closing concert of a successful season, was completed by Miss Edith McCullagh's artistic singing. Mr. Vasco Akeroyd, as usual, conducted.

A performance (the first in this country) of the oratorio, 'The seven last Words of Christ,' by Dr. Paul Hartmann, a Roman Catholic priest resident in Munich, was given by the choir of St. Mary's Church, Hardman Street, under Dr. A. W. Pollitt's direction, on April 2. The accompaniments were sustained by the organ, ably played by Mr. Hague Kinsey, and the vocal solos were excellently sung by Mrs. Owen (in the soprano music of the 'Narrator'), and by Mr. Samuel Mann in the bass music allotted to Christus, to the penitent thief, and to the Roman centurion. Dr. Pollitt's well-trained choir was heard to advantage, although the work is laid out for a more powerful chorus, as well as for orchestral accompaniment on a fairly large scale.

Under the baton of Mr. J. E. Matthews, the Oxton and Claughton Orchestral Society, numbering eighty players, gave a successful closing concert on March 23 in the Birkenhead Town Hall, at which Mr. Plunket Greene sang and Mrs. A. C. Bamford gave a brilliant performance of the solo part in Tchaikovsky's B flat minor Pianoforte concerto. On the same evening another Cheshire Society doing good work, the Liscard Orchestral Society, closed its season with a concert at which Mr. Josef Greene played Schumann's Pianoforte concerto, and Miss Nellie Judson sang.

The Walton Philharmonic Society, under its accomplished conductor, Mr. Albert Orton, sang Parts 1 and 2 of Gounod's 'Redemption' in Walton Parish Church on March 28, with Mr. Branscombe at the organ, the vocal soloists being Mr. Howard Stephens, Miss Rutherford, Miss Beattie, Mr. Val Thompson, and Mr. S. Mann. At the Society's closing concert on April 18, Stanford's Irish ballad 'Phaudrig Crohoore' was effectively sung by the well-trained choir of eighty voices.

The usual free performance of the 'Messiah' on Good Friday in St. George's Hall was given to a crowded audience, which was intended to be exclusively composed of poor people. The choir was made up of contingents from the various choral Societies, brought together through the medium of the Philharmonic Society's secretary, Mr. W. J. Riley. The vocal soloists were Mrs. Alice Phillips, Miss Dorothy Jones, Mr. Roland Jackson, and Mr. Hamilton Harris. Mr. Branscombe was at the organ, and Mr. J. C. Clarke conducted.

A performance of Mr. Coleridge-Taylor's 'A tale of Old Japan' was given with pianoforte accompaniment by the Waterloo Choral Society, conducted by Mr. J. W. Appleyard, on April 13. The soloists were Mrs. W. F. Barry, Miss Bond, and Mr. R. Gray, who, along with the choir, acquitted themselves most creditably. Mr. Coleridge-Taylor's beautiful choral ballad, 'Beside the ungathered rice,' was a feature of the miscellaneous music, which also included Bach's 'God's time is the best.'

Stainer's 'Crucifixion' was largely sung in the churches and chapels during Lent and on Good Friday. The Liverpool contingent of the Catholic Philharmonic Society sang Dvorák's 'Stabat Mater' in St. Joseph's Roman Catholic Church on Good Friday afternoon, under the direction of Mr. Alfred Booth, the accompaniments being sustained on the organ by Mr. Alfred Benton, and in the evening Dubois's 'Seven last Words' was sung by the choir of St. Clare's.

The Ormskirk Musical Association, a flourishing organization, sang Brahms's 'Requiem' and a miscellaneous selection on March 27. Mr. John Ball conducted the choral and orchestral forces of 120, and the soloists included Miss Alice Hare and Mr. Bridge Peters.

Mr. E. H. Lemare gave two organ recitals at St. George's Hall on April 13, which created widespread attention, the attendance at the evening recital being one of the largest on record. A tribute to the memory of Dr. Peace was fittingly paid by Mr. Lemare, who prefaced each recital with a funeral march.

MANCHESTER AND DISTRICT.

To-day there is no feeling of tip-toe expectancy such as was the case twelve months ago with regard to our premier institutions here, it having been decided that Mr. Michael Balling shall take charge of the greater portion of our orchestral and choral life. Already he has chosen his choral programme for next season, the two hardy annuals 'Messiah' and 'Elijah' being reinforced by 'Lobgesang.' To balance these we are to have 'Gerontius,' Berlioz's 'Requiem,' Bruckner's 'Te Deum,' and some portion of 'Parsifal.' It may be hoped that Mr. Balling will secure more adequate justice being done to the choral part of the two last-named works than was the case on the occasion of their performance a few years ago—the perfunctory nature of many of the choral performances at the Hallé concerts has been the cause of quite general dissatisfaction in recent years. Whatever may be done orchestrally under the new régime, there is ample room for great improvement in matters choral.

There was great disappointment that Dr. Richter was unable to keep his promise of last June to conduct the Hallé Orchestra Pension Fund concert, on March 21, particularly as the announcements of his inability were made rather late, despite rumours and counter-rumours as to his intentions, and Mr. Carl Fuchs, the secretary, was to be sympathised with under the conditions. However, Miss Muriel Foster's presence atoned for much, and the band had a crowded house. We had one of the two occasions this season when notably great singing has been heard in conjunction with the equally fine orchestral playing. Despite his onerous duties in connection with the Denhof opera, then in Scotland, Balling stepped into Richter's place and proved that he is a safe interpreter of the classics.

On April 2 Mr. W. Handel Thorley, son of a distinguished original member of the Hallé Orchestra, gave a concert at which he appeared (probably for the first time in his native city) as conductor-composer. The programme included Tchaikovsky's fifth Symphony and the so-called 'Jena' Symphony of Beethoven, which did not arouse much enthusiasm. One of the Hammerstein 'stars,' Euzo Bozano, sang a Verdi aria and a dramatic setting of Lessing's poem, 'Der Tod.' At Eastertide the centre of Lancashire's orchestral life shifted to Blackpool, where there was a positive riot of music in her 'lordly halls of pleasure.' There were two good instrumental concerts each day, three or four on Easter Sunday, Handelian oratorio on Good Friday, conductors like Ronald and Speelman, vocalists such as Caroline Hatchard, Clara Butt and Kennerley Rumford, and Felice Lyne, to name only a few, whilst light opera filled her theatres and a nimble 'tanner' enabled one to hear any of it.

The final Schiller-Anstalt concert gave us an evening of unqualified delight, Casals and Johanne Stockmarr playing Bach and Brahms as only they (and a few others) can. The following evening Lamond devoted his energies to a long Beethoven programme, and on the next night the Brodsky Quartet celebrated the attainment of its hundredth concert by playing a trio of quintets—Mozart, Schumann and Schubert. Dr. Brodsky is invariably called upon for a speech after the final concert of each winter's session. This time he had occasion to remind us that recent years have witnessed a steady decline in the patronage extended to the chamber concerts of his series, and that the absence in the centre of the city of any really satisfactory hall suitable for quartet-playing might force them in the near future to return to the hall of the Royal College of Music, where the quartet concerts were originally held.

At the first of the annual examination-concerts in connection with the establishment of which Dr. Brodsky has long

been the Principal, one of the most brilliant pupils of the Royal College, Mr. Seth Lancaster, took leave of his fellow-students prior to departure for New York. Mr. Lancaster is a native of North-East Lancashire—that remarkable musical nursery of the County Palatine—and no finer player has emerged from this part of the country in recent years.

Following closely on the visits of Petri and Lamond, came Frederick Dawson in a programme which he has played with some frequency in Lancashire of late. In some respects his playing is not to be surpassed by any pianist at present before the public.

In choral matters there has not been much to record, save the Catholic Philharmonic Society's performance of Dvorák's 'Stabat Mater,' and Bach's cantata 'Stay with us,' conducted by Mr. H. P. Allen, the soloists being Miss Emily Breare, Madame Amy Dewhurst, Mr. Gervase Elwes, and Mr. Thorpe Bates.

Two typical Lancashire amateur instrumental bodies—the Beethoven of Manchester and the Bolton Orchestral Society—have had successful seasons. The former, conducted by Mr. Gordon Cockrell (celebrating its twenty-fifth year next season) very often relies upon local instrumental soloists, Miss Clarice Dunnington playing Saint-Saëns's Violin concerto on April 15, a movement from Hugo Kaun's 'Fatherland' Symphony also figuring in the programme.

The Bolton band (conductor, Mr. Andrew Morris), like the Oldham Society, caters on a lavish scale for its subscribers in the matter of first-class soloists, besides giving them orchestral music in various aspects; at the final concert of their season Johanne Stockmarr, Phyllis Lett, and Julien Henry (the brilliant Beckmesser of the Denhof-Balling season) were the soloists.

The Blackburn Ladies' Choir, conducted by Mr. F. Duckworth, besides handing over the proceeds of its concerts to varied benevolent objects, contrives to keep well abreast of the best modern music for its particular combination of voices, singing, on March 21, two new 'Eastern Pictures' by Gustav von Holst, in addition to some better known part-songs by Bateson, Schubert, Elgar, &c. Two of the soloists had distinguished themselves in the last year or two in the 'Rose Bowl' competition at the Blackpool Festivals, where the eight best soloists of each Festival sing in this special class.

Until Denhof and Quinlan came along with their generously-organized operatic companies, most provincials were entirely dependent upon the annual visits of the Carl Rosa, Moody-Manners, or Castellano opera companies. Although we have relished the richer diet of the last two years, yet we cannot forget that our appetite had been nourished on the simpler operatic fare provided by the earlier companies. The Carl Rosa visit to Manchester, April 15-20, brought a revival of Boïto's 'Mefistofele' and a performance of 'Tannhäuser,' in which Mr. Hedmondt sang the principal rôle for about the six-hundredth time. Madame Ortmann sang 'Elizabeth' for the first time in English, although she has had a most extensive Continental opera-house experience. Mr. Eugene Goossens conducted.

At Preston and Blackburn, on March 27 and April 3, Dr. E. C. Bairstow again gave a convincing demonstration of the wisdom of co-operation in choral matters in adjoining towns, which has been noted in these columns in previous years. The Preston Choral Society and the Blackburn St. Cecilia Society rendered mutual assistance in Bach's 'St. Matthew' Passion,' and two performances resulted which far exceeded anything likely to have occurred had the task been undertaken single-handed. At present Blackburn labours under the great disadvantage of having no really satisfactory concert-hall (to be remedied ere another year has passed), and the Olympia Theatre can hardly be called an ideal place for 'Passion' music; still, the performance was most praiseworthy. At Preston, Miss Edith Evans, Miss Myra Dixon, Mr. Gervase Elwes, Mr. George Parker, and Mr. Campbell McInnes were the soloists, Miss Evans labouring under the disadvantage of late arrival and no rehearsal owing to disorganized train service. At Blackburn, Mr. Frank Mullings replaced Mr. Elwes, Miss Leighton singing the soprano and Miss Elsie Bradley the contralto solos.

One of Lancashire's oldest musical Societies is to be found at Middleton, *i.e.*, the 'middle town' between Oldham and Rochdale. Here, where now the pulse of Lancashire's industrialism beats most strongly, in the midst of collieries, huge six-storied factories, and refuse-heaps, the Middleton Musical Society has flourished since the days when George the Third was King. Then its members were bidden to assemble 'in the evening on the first Monday after full moon at the "White Hart."' From far and near, by lane and field, with the aid of horn-lanthorn and links, these songsters were wont to come, paying sixpence per month for the privilege, two-thirds of which (according to rule) was to be spent in 'malt liquor,' the balance going to the Society's funds for music! Passing through many vicissitudes, but never actually breaking down, it celebrated its 140th birthday on March 23 last. Started as a men's Society, it has sometimes been an orchestral body and at others a mixed-voice choir, if one may judge from early entries in the minute-books of the last years of the 18th century. The zeal for orchestral work has died out to a great extent, but despite its old age, blood still courses freely through its veins. Conducted by Mr. J. Kirkman, who has sat at the feet of Mr. Walter Nesbitt, of Manchester fame, it has thrown itself heart and soul into the competitive movement, with not a little success. To this last-named 'son of art' was entrusted the toast of 'the Society' on the above anniversary occasion.

NEWCASTLE AND DISTRICT.

On March 20 two choral Societies wound up their season. The Newcastle Harmonic Society gave one of its frequent programmes of unaccompanied music, presenting Bach's motet 'Praise the Lord,' some madrigals, Brahms's 'Marienlieder,' two modern English part-songs by Bantock and Bainton, and some of Stanford's Irish folk-song arrangements. The choir was unfortunately thinned in numbers, and lack of men hindered the possibility of a good balance. Mr. E. L. Bainton conducted. Miss Dorothy Silk, who sang most beautifully, and Mr. Alfred Heather were the vocalists. Jarrow Philharmonic Society, under the baton of Mr. G. Dodds, gave a concert with orchestra, and performed Cowen's 'John Gilpin' and Coleridge-Taylor's new cantata, 'A tale of Old Japan.' The soloists were Miss N. Evans, Miss Hilda Crag-James, and Messrs. J. Collet and C. Morris.

The chief interest of the local choral world was centred in the first production here of the third ode from Bantock's 'Atalanta.' The only Society capable of attempting it is the Newcastle and Gateshead Choral Union, which has already produced Parts 2 and 3 of 'Omar Kháyyam,' and has announced Part 1 for next season. Bantock moves easily in his new medium and writes with no sign of a 'prentice hand. Choirs are set antiphonally against each other, or are used in contrasting manners at the same time. The minute subdivision of voices gives many opportunities of producing ethereal effects of highly-placed soft chords or deeply-set low ones, lovely tints are obtained, and the whole produces a kaleidoscopic picture which is at once new and charming. The choir went energetically and enthusiastically to work, and only flattened a quarter of a tone throughout the exacting number. Far asunder as the poles were this and Parry's 'Blest Pair of Sirens,' which was sung with much power. Dvorák's 'Spectre's bride' (soloists Miss M. Lindsay, Mr. Morgan Kingston and Mr. Thorpe Bates) and Hamish MacCunn's overture, 'The land of the mountain and the flood,' were also performed. Dr. Coward conducted, and the Leeds Symphony Orchestra was engaged. The following evening the Sunderland Philharmonic Society divided its programme between the aforetime opponents, Brahms and Wagner. Mr. N. Kilburn was happy in producing from his choral and instrumental forces (the latter the Leeds Symphony Orchestra) a dignified and beautiful reading of the 'German Requiem.' On April 17 the Whickham Choral Society sang (with pianoforte accompaniment) Coleridge-Taylor's 'The Death of Minnehaha.' Mr. Maddock conducted.

The closing chamber concert of the season was given by the Walenn Quartet on March 22, when numbers by Mozart, Schumann, and Frank Bridge were played. Madame Marie Brema astonished the audience by singing a number of familiar humorous nursery ditties, in addition to a large selection of serious songs. The Northumberland Amateur Orchestral Society showed considerable advance at their

concert the following evening, when Mr. Cuthbert Horsley conducted, among other numbers, Beethoven's second Symphony. The large force of instrumentalists followed his beat with sympathy and enthusiasm.

NORWICH AND DISTRICT.

The final report of the last Norfolk and Norwich Triennial Musical Festival has now been published, and it is gratifying to record that there is not only an increase in both the gross and net receipts, but also a considerable increase in the attendance over that of the two previous Festivals. The result is no doubt mainly attributable to the excellence of the programme and the zeal and energy of Sir Henry Wood, and to the admirable choral training of the choirmaster, Mr. Haydon Hare. While many provincial Festivals have shown decreased receipts and attendance, and in some cases a deficit, it is satisfactory to find that East Anglia is able to record a surplus.

The Saturday Popular Concerts under the conductorship of Dr. Bunnett are now approaching the end of the season, which has been a successful one. The band of the 16th Lancers, conducted by Mr. G. D. Markey, have presented most interesting programmes on four occasions, and the Norwich Amateur Operatic Company made a welcome re-appearance at these concerts and attracted an audience of upwards of 1,800 persons.

A performance of Verdi's 'Requiem' was given by the Norwich Philharmonic Society and the Norwich Choral Society at the Cathedral, under the direction of Dr. Bates, on March 28, the vocalists engaged being Miss Caroline Hatchard, Miss Sara Silvers, Mr. A. E. Benson and Mr. Vincent Jones. A good interpretation was given by both band and choir.

The enterprising small body known as the Norwich Chamber Music Society gave a concert at the Assembly Rooms, Theatre Square, on March 19, when some interesting instrumental music was given. Miss Lefroy was the vocalist, and sang a group of songs by Mendelssohn, Schumann, and Massenet. Mr. Ludwig von Weeks is the new leader and secretary of the Society, and is to be congratulated on a successful concert.

SHEFFIELD.

The Sheffield Musical Union occasionally depart from their serious aims and indulge in music of lighter calibre. They adopted this course at their spring concert, when they performed Mr. Hubert Bath's 'Wedding of Shon Maclean,' and some shorter pieces, including Mr. Rutland Boughton's 'Song of liberty.' The members waxed merry over the 'Scottish' Rhapsody, and realised its breezy humour with the requisite gusto. Mr. Boughton's piece is in more serious vein, being a setting of some idealistic verses by Mrs. Granville Bantock. The music is no doubt sincere, but hardly sounds spontaneous, and suffers from an austerity of phrase and handling which will militate against its acceptance. It was not helped by the insecurity of a quartet of solo voices who had to sing without rehearsal. The choir sang with much spirit. Dr. Coward directed a neatly-finished performance of the 'Jupiter' Symphony, and other works by MacCunn and Berlioz. The soloists were Miss Jenny Taggart and Mr. Charles Tree.

The Amateur Instrumental Society, an old-established organization, is enjoying a fresh lease of life under the energetic direction of Mr. Frederick Dawson. As is the case with many amateur orchestras there is a preponderance of violins; but in other respects the balance is excellent. At their second subscription concert the members played with smart precision in Weber's 'Oberon' Overture and Mozart's G minor Symphony, and tackled bravely the intricacies of Tchaikovsky's 'Romeo and Juliet' fantasia. Mr. Alfred Barker played violin solos and Miss Doris Carter was the vocalist.

An enthusiastic little choral body, the Wincobank and Blackburn Harmonic Society, although situated in the heart of an affected district, refused to allow labour troubles to deteriorate their musical efforts. A capable performance of 'Judas Maccabæus,' under Mr. L. Chadwick, gave evidence of their fixity of purpose and the excellence of their training.

Mr. F. Shimeld, conductor of the Hillsborough Choral Society, is so highly regarded by his singers that he has been the recipient of a gratifying presentation. The intelligent singing of his choir in 'Hiawatha's Wedding-feast' at the closing concert of the season proved the value of his work. Mr. J. Gregory, with the Shiregreen Choral Society, in a recent performance of Handel's 'Saul,' and Mr. L. H. Crowther, with the Burngreave Congregational Choir, in Bennett's 'May Queen,' have also won satisfactory choral results.

The Sheffield Choral Union has celebrated the close of its thirtieth season by a concert performance of Auber's 'Masaniello.' The Society being in some difficulty with regard to a change of conductor, Lieutenant Suckley, who for many years occupied the position, agreed to direct the concert. His ability and popularity brought about the return of many former members, and the Union it is hoped has been relieved of many of its difficulties. The welcome access of interest and enthusiasm on the part of the members showed itself in their spirited and accurate singing. The ladies' voices were especially fresh and brilliant. A small orchestra played neatly under the conductor's firm beat. The soloists were Miss Eva Rich, Mr. J. Lycett, Mr. J. A. Hinde, Mr. A. S. Burrows and Mr. W. Nicholls.

STAFFORDSHIRE.

The local season was brought to a close by two important concerts given by the leading choral Societies, the Hanley Glee and Madrigal Society and the North Staffordshire District Choral Society. Two London orchestras were engaged; with the former the Queen's Hall Orchestra appeared, with the latter the Beecham Symphony Orchestra. The primary object in the engagement of London orchestras is reciprocity, and it is understood that in this instance the North Staffordshire Society will appear at a future Beecham Symphony Concert. At neither concert did the public attend as could have been desired, probably owing to the trouble in the labour world.

The Glee and Madrigal Society's concert took place in the Victoria Hall, Hanley, on March 7, the programme containing only Wagner excerpts. Miss Ina Hill, Mr. Lloyd Chandos and Mr. Ivor Foster were the principals, and Mr. John James conducted. This Society announces Coleridge-Taylor's 'A tale of Old Japan' as next season's novelty. Much interest centred upon the performance of 'The dream of Gerontius,' given by the North Staffordshire and District Choral Society on March 22, for it is well known that Mr. Herbert Whittaker, the conductor, has raised the chorus singing to a pitch of excellence and refinement not hitherto attained, and the cantata did not fail to make a deep impression. Miss Alice Lakin, Mr. Webster Millar, and Mr. Hamilton Harris were the principals. The orchestral items conducted by Mr. Beecham included Dr. Ethel Smyth's overture to 'The Wreckers,' and the 'Blue Danube' Waltz! The novelties announced by this Society for next season are Brahms's 'Requiem' and Bantock's 'Atalanta in Calydon.'

YORKSHIRE.

LEEDS.

The Leeds New Choral Society, on March 27, gave a performance of the first and second parts of Haydn's 'Creation,' followed by 'The Hymn of Praise.' Under Mr. Turton's direction, the choir sang Haydn's straightforward music with very pleasant freshness and enthusiasm, and it made a most agreeable impression. The soprano, Miss Doris Carter, has a voice and style well suited to the music, and Messrs. Eisdell and Montague Borwell were satisfactory in the other solo parts. On March 20 the Leeds Musical Evenings came to an end, and as it was the anniversary of Beethoven's death a programme of his music was played by Mr. Edgar Haddock, Mr. Laurence Lowe, Mr. W. Warburton, and Mr. F. Sant-Angelo (pianoforte), Mr. Charles Lunn being the vocalist. A further tribute to Beethoven was given by Mr. Haddock on April 1, when he conducted a small orchestra in a performance of the 'Jena' Symphony, which not only seems very likely to be correctly ascribed to the composer, but is in itself very charming music. At the same

concert the solo part in Mozart's Pianoforte concerto in E flat was nicely played by a very young pianist, Miss Mildred Langley. On March 26 the very capable Armley Choral Society gave an excellent performance of Brahms's 'German Requiem,' under Mr. Pickard's direction. The soloists were Miss Bertha Armstrong and Mr. William Hayle. On April 1 the annual performance of Bach's 'St. Matthew' Passion took place at the Leeds Parish Church, under the direction of the organist, Dr. Bairstow, and a performance at All Souls' Church of Dvorák's 'Stabat Mater,' under Mr. C. L. Naylor's direction, also calls for mention. The Leeds Trio brought a very successful season to a close on March 29, when an admirable performance of Ravel's String quartet in F formed the feature of the programme, the rest of which was given up to music of a lighter character—Schütt's graceful 'Walzer Märchen' for pianoforte trio, and Dvorák's charming 'Bagatellen,' in which the original harmonium part was employed.

OTHER TOWNS.

Among the Holy Week performances in the churches, in addition to those chronicled above, have been Dvorák's 'Stabat Mater' in Ripon Cathedral on April 3, under Mr. C. H. Moody, and in Dewsbury Parish Church on April 2, under Mr. G. H. Hirst. In Wakefield Cathedral, on March 28, Graun's 'Tod Jesu' was given under Mr. Hardy's direction. At Bradford the free chamber concerts which Mr. S. Midgley has organized with such success have come to the end of their second season. On February 25 Schubert's 'Trout' quintet was given, together with the less familiar and very charming Quintet in C minor of Goetz. Beethoven's early String trio in E flat was also included in the programme, and Miss Carrie Birkbeck was the vocalist. On April 15 the last free concert took the form of a recital of Brahms's songs by Miss Pauline Cramer, accompanied by Mr. Armbruster, whose running commentary on the songs added to their interest. On February 26 the Huddersfield Subscription Concert was of exceptional importance, the greater part of the programme consisting of Beethoven's music, interpreted by Sir Henry Wood and the Hallé Orchestra. The C minor Symphony received a characteristic reading, brilliant and forceful if not distinctly impressive, and the Pianoforte concerto in the same key had full justice done to it by both the soloist, Miss Muecia Albertini, a very sensitive and sympathetic young artist, and the orchestra. On March 26 the Hull Vocal Society gave Bach's B minor Mass for the first time in that town. Dr. G. H. Smith conducted a performance creditable to all concerned, the choruses being in many cases admirably sung. The soloists were Miss Betty Booker, Miss Lucy Nuttall, Mr. F. Slater and Mr. Francis Harford.

On April 17 the Middlesbrough Musical Union's programme included Mendelssohn's 'Walpurgis Night,' Gade's 'Crusaders,' and Svendsen's Symphony in B flat. Mr. Kilburn conducted, and the principals were Miss Florence Taylor, Mr. Alfred Heather and Mr. Robert Charlesworth. The choral performance was of conspicuous excellence.

The Harrogate Symphony Concerts began on April 10, when Mr. Julian Clifford directed a refined performance of Dvorák's 'New World' Symphony, and Mr. Epstein was the soloist in Beethoven's C minor Pianoforte concerto. From now till the middle of October these excellent concerts will be given every Wednesday, and among the works which are new to them, and have been selected, are Symphonies by Beethoven (No. 7), Brahms (No. 4), Frederic Cliffe (C minor), and Speer (E minor); Pianoforte concertos by Paderewski, Liszt (No. 2, in A), Tchaikovsky, and Ames; Violin concertos by Brahms, Max Bruch, Stojowski and Elgar. Mr. Hervey's Variations, 'Life moods,' a new Symphonic-poem by Mr. Clifford, and Variations for Strings by Arensky are other novelties promised.

A large audience attended the orchestral concert given by Trinity College of Music at Queen's Hall on March 26. Among the soloists the most prominent were Master Richard Ball Johnson (pianist) and Miss Edith Roeder (vocalist). Mr. Wilhelm Sachse conducted. The annual prize-giving took place at Stratford Town Hall on March 28.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Aberdeen.—The concert given by the Aberdeen Male-voice choir, on March 30, attracted a crowded audience. The programme was one of great interest and variety, and well calculated to display the outstanding powers of interpretation of this, one of our most progressive choral organizations. The numbers given by the choir included Schumann's 'The lotos flower' and 'Song of Freedom,' Max Reger's 'Death the Mower,' Brahms's 'The Sandman' and Coleridge-Taylor's 'O mariners out of the sunlight.' Pleasing variety was given to the programme by the excellent singing of Miss Maggie Kirkbride. Mr. A. Collingwood, who has been conductor since the choir's inception in 1902, conducted with his customary zeal and insight.——On April 2, the Aberdeen Bach Choir gave their second performance of Bach's 'St. Matthew' Passion at St. Machan's Cathedral, and created a deep impression by their devotional expression and choral efficiency. A full orchestra took part in the accompaniment, and the solo parts were taken by Mrs. J. W. Milne, Miss Jessie Gray, Mr. Henry Brearley and Mr. W. Hoyte.

Bath.—Mozart's 'Requiem' was given a refined and appealing interpretation by the Avon Vale Musical Society at Bath Abbey on March 20, under the direction of Mr. J. S. Liddle. The singing of Miss Gertrude Sichell, Miss Dorothy Trollope, Mr. T. B. Moore and Mr. J. L. Ward in the solo and quartet was on the same artistic level.

Cardiff.—The Harmonic Society distinguished itself on March 27 by giving a notable performance of Brahms's 'German Requiem,' the adequate singing of which put their expressive and technical capabilities to a severe test. Mr. Roderick Williams conducted, Mr. Arthur Angle's orchestra accompanied, and the solos were given by Miss Emily Breare and Mr. David Hughes.

Chippenham (Wilts).—On April 15 the Chippenham Amateur Orchestra gave their annual concert under the conductorship of Mr. W. R. Pullein. The programme included the Overtures 'Calm sea and prosperous voyage' and 'Leonora' No. 3, and the 'Peer Gynt' Suite. The soloists were Mrs. Chester, Master W. R. Hargreaves, and Mrs. D. Collen (violin).

Dunkeld.—The annual concert of the Dunkeld and District Musical Association was given in the City Hall on March 15, when Haydn's 'Creation' (Parts 1 and 2) and a choral fantasia from 'Die Meistersinger' were presented to a large audience. At the close, Mr. David Watson, Baron Bailie of Dunkeld, congratulated Mr. Graves, the conductor, and the members of the choir on their fine work and on the value of their studies to the music of the district. The principal singers were Miss Phyllis Graves, Mr. W. Murdoch and Mr. A Loutit, all of whom sang with effect. The works were accompanied by a string band led by Miss Alice Martin, and assisted on the organ and pianoforte by Mr. Mowat Wilson, Miss McDougal, and Miss Fyfe.

Hythe.—The Choral Society gave the third concert of their ninth season on March 28, when the programme included Liszt's 13th Psalm, Haydn's 'Kaiser' Quartet, and Mendelssohn's 'Hymn of Praise.' The professional soloists were Miss Marjorie Walker and Mr. Herbert Thompson; Miss Mary Noverre was principal first violin; and Dr. A. T. Froggatt conducted.

Kidderminster.—The Choral Society gave their twentieth concert on March 20. The principal works performed were Brahms's 'German Requiem,' Beethoven's 'Leonora' Overture No. 3, and Sibelius's 'Valse triste.' Both choir and orchestra came through this exacting test in a highly creditable manner. The soloists were Miss May Eaves, Miss Gertrude Haywood, and Mr. Charles Tree. Mr. J. Irving Glover conducted.

Kilmarnock.—The High Kirk Choir, conducted by Mr. J. Reid Highet, gave a concert on April 4, and attracted a good audience. The part-singing throughout was characterized by precision and fine expression, among the pieces performed being Schumann's 'Gipsy life,' Faning's 'Daybreak,' Elgar's 'As torrents in summer,' Macfarren's 'The three fishers,' and Mr. Highet's 'Morning song.' A number of songs were contributed by members of the choir, and violin solos by Mr. D. Maitland.

Kimberley.—On March 13 occurred what was described as the greatest musical event in the history of the Diamond Fields—a recital by M. Paderewski. Needless to say it was a great success and occasioned great excitement. The distinguished visitor was much fêted.

Maidstone.—Elgar's 'King Olaf' and the second part of Bach's B minor Mass put the powers of the Choral Union to a severe test on March 26, when excellent performances were given under the direction of Mr. F. Wilson Parish. The choir displayed ability to deal with the contrasted expressive and technical requirements of the two works adequately. Miss Marjorie Hallowes, Miss Muriel Hallowes, Mr. Lloyd Chandos and Mr. Robert Charlesworth were responsible for the solos.

Milford-on-Sea.—The Choral Society gave their last concert for the season on April 17. The choral works were Walthew's 'Pied Piper of Hamelin,' Beethoven's 'Calm sea and prosperous voyage,' Stanford's 'Revenge' and 'Drake's drum,' the last being sung by the Rev. M. C. H. Collet with the orchestra and male-voice choir. An excellent little band of twenty professional and amateur performers was engaged, and the choir sang with good attack and enunciation. Mr. Bertoncini (violinist) and Mr. Illingworth (violoncellist) played solos. The conductor was Mr. C. F. Abdy Williams.

Peterhead.—On March 27 the Choral Society, ably conducted by Mr. Warren T. Clemens, gave the first performance in Scotland of Coleridge-Taylor's 'A tale of Old Japan.' The work was well performed, and the audience expressed unmistakable enthusiasm for the music. Miss Leah Felissa, Miss Jessie Gray, Mr. Maurice d'Oisly and Mr. Herbert Brown were the solo singers. The miscellaneous section of the programme included Mendelssohn's 'Hear my prayer' and Elgar's 'Go, song of mine.'

Portsmouth.—The Philharmonic Society made an advance upon their previous efforts on March 21 with an admirable performance of Bach's 'St. Matthew' Passion, under the direction of Mr. H. A. Burry. The choral singing was marked by precision and appealing expression, and by the effective co-operation of a choir of seventy boys. Miss Gladys Honey, Miss Edith Clegg, Mr. Alfred Heather, and Mr. Frederick Ranalow were the soloists, and Mr. Charles Macpherson assisted at the organ.

Solihull.—The Musical Society gave a highly successful concert, under the conductorship of Mr. S. Lindsay Kearne, on April 16. Hamish MacCunn's 'The Wreck of the Hesperus,' which was the chief attraction of the programme, was performed with noteworthy intensity by both choir and orchestra. A new five-part song, 'Daybreak,' by Mr. Kearne, written with accompaniment for strings, was enthusiastically received. The solo artists were Mrs. Poncia (vocalist) and Miss Gertrude Fuller (violinist). The orchestra played two movements from the 'Eroica' Symphony, and other items.

Southport.—On March 20 a remarkably fine performance of Elgar's 'The Kingdom' was given by Mr. Arthur W. Speed and his well-known Southport Choir. The concert-hall in this town does not yet contain an organ, and Mr. Speed has wisely transferred his performance of works of a sacred character to Chapel Street Congregational Church, in which is a fine Willis instrument. He had taken considerable pains to make an effective arrangement of the score for strings, organ and grand pianoforte, for the execution of which string players were engaged from the Hallé Orchestra. The principals were Miss Maude Phillips, Miss Annie Johnson, Mr. Henry Brearley, and Mr. Robert Charlesworth, all of whom sang with great care and good taste. Of the singing of the choir it is impossible to speak too highly. The balance of tone was excellent, and the promptness of attack and release, and the really good and sustained vowel-tone, were thoroughly satisfying. All that the choir did was good, but particularly in Parts 3 and 5 their singing created an atmosphere which was charged with most reverent feeling. Mr. Arthur Speed as conductor proved himself a thorough master of the situation. He announces that he will next season bring Elgar's 'The Apostles' to a first hearing in Southport, under similar conditions.——One of the best and most interesting concerts ever given by the Southport Choral Society was held in the Cambridge Hall on Tuesday, March 26, when Saint-Saëns's 'The Deluge' and Coleridge-Taylor's 'A tale of Old Japan' were presented. Both works received fine performances, and Mr. J. C. Clarke, the conductor, is to be congratulated on the rich tone and artistic singing of the choir. The accompaniments were well played by an excellent orchestra, which also contributed Walford Davies's 'Solemn Melody' and Edward German's 'Prelude to Romeo and Juliet.' The soloists, who all distinguished themselves, were Madame Annie Walker, Miss Hilda Cragg-James, Mr. Frank Webster, and Mr. Julien Henry.

Stockport.—Under Mr. A. C. Seddon's direction the Cheadle Choral Society gave a concert on March 26 at which Cowen's 'St. John's Eve' was the principal work performed. Efficient orchestral accompaniment added to the good effect of the choral-singing, and additional pleasure was afforded by the work of Miss Edith Thorp, Miss Helena Joy, Mr. Vernon Firth and Mr. W. Horne as soloists. The miscellaneous programme included Saint-Saëns's 'Valse Caprice' for strings and pianoforte, in which Mr. Seddon was the pianist.

Tunbridge Wells.—The Vocal Association gave its forty-second annual oratorio concert in the Great Hall, Tunbridge Wells, on March 27, before a very large and enthusiastic audience. The works performed were Elgar's 'King Olaf' and 'The Black Knight.' The Association has given, with one exception, the whole of Elgar's works for the first time in this part of the country, and deserves the heartiest commendation for its enterprise. The choir and orchestra (largely professional) numbered nearly 200 performers. The solo parts were admirably sung by Miss Nora Newport, Mr. Alfred Heather and Mr. William Higley. The choir had been very carefully trained under their able conductor, Mr. W. W. Starmer, who completely succeeded in obtaining that enthusiasm and understanding which are absolutely necessary for the proper artistic interpretation of such works. The special features of the singing of the choir were excellent tone-quality, perfect intonation in the unaccompanied items, and great precision in attack.

Wishaw.—Coleridge-Taylor's 'The death of Minnehaha' and a miscellaneous selection formed the programme of a concert given by the E.U. Congregational Church on April 11. Part-songs were given by the choir, and vocal solos by Miss Minnie Kennedy, Mr. Robert Addie and Mr. Harry Gold. Mr. Alexander Allan conducted.

Woking.—The Woking Musical Society gave their second concert of the season at the Public Hall on March 26, under the conductorship of Mr. Patrick White. The first part of the programme consisted of J. F. Barnett's 'The Ancient Mariner,' which was excellently sung, the solo parts being undertaken by Miss Lucy France, Miss Helen Blain, Mr. Henry Turnpenney and Mr. Eric Davidson. The second part opened with Rossini's overture to 'Semiramide.'

Wolverhampton.—The performance of Bach's 'St. Matthew' Passion given by the Festival Choral Society on March 21 was one of the finest achievements in the Society's career. The singing of the chorales in particular was memorable for its purity and devotional significance. The solo parts were taken by Madame Annie Walker, Madame Sara Silvers, Mr. John Collett and Mr. Harry Downing, and Mr. George Halford conducted. The choir was assisted by the choristers from St. Peter's Collegiate Church.

The annual prize-distribution at York Minster Choir School took place on April 8. The report of Mr. G. A. Scaife, the head-master, placed on record a highly creditable list of examination successes won by pupils.

Foreign Notes.

AMSTERDAM.

Under the direction of Herr Willem Mengelberg, Mahler's eighth Symphony has been performed three times with great success.

ANTWERP.

At the Flemish Theatre, Jan Blockx's opera 'La Fiancée de la Mer' has been successfully revived.

BASEL.

Hans Huber's opera 'Simplicius' (libretto by A. Mendelssohn-Bartholdy) was recently produced with success at the Municipal Theatre.

BERLIN.

The Meiningen Hofkapelle, now conducted by Dr. Max Reger, performed Reger's 'Lustspiel-Ouverture' and his Variations and Fugue on a theme by Joh. Adam Hiller at the last concert.——Three new works—a Symphony in G minor by Julie Weissberg, Maximilian Steinberg's 'Dramatische Phantasie,' and a Violin concerto by Georges Enesco—were given at a concert conducted by Herr Leonid Kreutzer.——At the Garnisonskirche a good performance of Bach's 'Johannes Passion' was given by the Bachverein from Leipsic (conductor Professor Karl Straube).——At the ninth symphony concert given by the Königliche Kapelle (conductor Dr. Richard Strauss), a Serenade for string orchestra by Ernst Eduard Taubert was played. On the same occasion Berlioz's Symphony 'Harold en Italie' was heard.——At the last concert of the Gesellschaft der Musikfreunde, Delius's orchestral tone-poem 'Paris' was given. Herr Oscar Fried, who conducted on this occasion, acted for the last time in this capacity, as he has terminated his engagement with the Society.——At the Royal Opera a new opera, 'Der Traum,' by J. G. Mrazek, was recently produced under Herr Leo Blech's direction, with considerable artistic success. The libretto is an adaptation of Grillparzer's famous work, 'Der Traum ein Leben.'——A new comic opera, 'Der Fünfuhrthee' (The five o'clock tea), by Theodor Blumer, was produced at the Kurfürstenoper.——The Königliche Kapelle terminated the season with a magnificent performance of Beethoven's ninth Symphony under Dr. Richard Strauss's direction.——The Domchor (conductor, Professor Rüdel) gave a concert devoted to rarely-heard choral compositions by Schubert. The programme included a Hymn for eight-part choir and thirteen wind instruments, the 'Stabat Mater' (to the German text of Klopstock), and the twenty-third Psalm.

BRAUNSCHWEIG.

On March 31 a new opera, 'Der Waldschratt,' composed by Hans Sommer to the libretto of Eberhard König, was produced at the Court Theatre. The work is said to have many features to admire.

BREMEN.

Scriabine's tone-poem, 'Prométhée: le Poème du Feu,' was given at the eleventh Philharmonic concert under the conductorship of Herr Ernst Wendel for the first time in Germany. The extraordinary harmonies contained in the work did not arouse unmixed enthusiasm.——An interesting programme, including Reger's 'Weihe der Nacht' for alto solo, male choir and orchestra, 'Ein Harfen Klang,' by Karl Bleyle, and Nicodé's symphonic-poem (with chorus), 'Das Meer,' was submitted by the Lehrergesangverein at its last concert.

BRUGES.

The Société de Musique recently performed César Franck's choral work 'Rebecca' and Massenet's 'Narcisse.'

BRUSSELS.

At the last Concert-populaire Paul Gilson's interesting new Symphony was produced under the direction of M. Otto Lohse on March 21.——A new opera, 'La farce du Cuvier,' by Gabriel Dupont, was produced at the Théâtre Royale de la Monnaie. Another example of the active policy of this theatre was the successful production on April 11 of M. Charles Radoux's opera 'Ondelette,' the libretto of which is by Richard Liedent.

BUDA-PEST.

Count Zichy's three-act opera 'Rodosto' has been produced with success at the Royal Opera. The work forms the conclusion to the composer's 'Rákoczy' Trilogy.

COLOGNE.

At the municipal opera-house the first performance o Albert Gorter's one-act opera 'Der Paria' took place recently. The revival of Marschner's 'Der Vampyr' proved also of considerable interest.——The programme of the tenth Gurzenich Concert was devoted to Russian music, and included Glazounoff's Symphony in E flat, Liadoff's orchestral-poem 'Die verzauberte See,' and Rachmaninoff's Concerto in C minor (with the composer as soloist).

DRESDEN.

Handel's oratorio 'Jephtha,' which is rarely heard in Germany, has been performed by the Robert Schumannsche Singakademie.——At the fifth Symphony Concert of the Königliche Kapelle an interesting ballad, 'Ebbe Skammelsen,' for baritone and orchestra, by the Danish composer Paul von Klenau, was produced.

FRANKFURT.

Under the direction of Herr Willem Mengelberg the sacred musical Festival has taken place in the Festhalle. The chief features were Mahler's eighth Symphony and Bach's 'Matthäus Passion.' 2,000 performers took part in Mahler's work, which evidently made a great impression.——A special matinée was recently given by musical forces from Amsterdam. The Concertgebouw orchestra played Mahler's fourth Symphony, and the choir of the Maatschappy tot Bevordering der Tonkunst sang Van Diepenbrock's 'Te Deum.'

LAUSANNE.

At the last Symphony concert of the season Mahler's fourth Symphony was played for the first time. Other novelties recently heard included Debussy's 'La Demoiselle élue,' Albeniz's 'Catalonia,' the Symphony in C major, by Paul Dukas, 'Scènes de la vie de cirque,' by Dénéreaz; a Symphony, 'Sintram,' by Templeton Strong; a Konzertstück for pianoforte and orchestra by E. R. Blanchet, and the Symphonic-poem 'Scheherazade,' by Rimsky-Korsakoff.

LEIPSIC.

In the absence of Herr Nikisch, Professor Gustav Schreck conducted the twenty-first Gewandhaus concert, when the programme contained only compositions by Bach, including the Suite in B minor for flutes and string orchestra, the motet 'Singet dem Herrn ein neues Lied,' and the G minor Violin concerto.

MUNICH.

At the Royal Opera, Karl von Kaskel's opera 'Der Gefangene der Zarin' was given for the first time with considerable success.

NANTES.

The late M. Bourgault-Ducoudray's operatic legend 'Myrahin' has been produced at the Grand Théâtre and was well received.

NEW YORK.

On March 14 the three-act opera 'Mona,' composed by Mr. Horatio W. Parker to the libretto by Mr. Brian Hooker, was produced at the Metropolitan Opera-house, and was very well received by the public. Out of twenty-four operas submitted, this work had gained the prize of ten thousand dollars offered by the directors of the Metropolitan Opera. The critics generally acknowledge the composer's technical skill and the literary merit of the rather undramatic text, but do not unanimously place the composer's gifts of invention and inspiration on a level with his craftsmanship.——During the last week of March the first Brahms Festival ever held in America took place with great success. At four concerts many of the most representative works were played under the direction of Mr. Walter Damrosch.——The London Symphony Orchestra, conducted by Herr Arthur Nikisch, inaugurated a flying tour through the States with a concert at Carnegie Hall. The programme included Brahms's first Symphony and Tchaikovsky's 'Francesca da Rimini.' Both conductor and orchestra were applauded with great enthusiasm.

PARIS.

Silvio Lazzari's opera 'La Lepreuse' has been produced at the Opéra Comique.——On March 24 Gabriel Pierné's oratorio, 'Les Fioretti de Saint François d'Assise,' was produced with great success at the Colonne Concerts, under the direction of the composer.——At the Grand Opéra Madame Gabrielle Ferrari's two-act opera 'Le Cobzar' was produced on March 30.——Under the auspices of the Société Musicale Indépendente a concert of music by Messrs. Cyril Scott and Vaughan Williams was given recently.

PISEK, BOHEMIA.

Professor Sevick was much fêted here (his week-end residence) by his pupils on the occasion of his sixtieth birthday, March 22.

THE HAGUE.

The young English pianist, Miss Myra Hess, made a highly favourable impression at her first appearance.——A song recital given by Mrs. Elsie Swinton, assisted by Mr. Hamilton Harty, proved very interesting. The programme included a number of Mr. Harty's songs.

VIENNA.

On March 31 Elgar's oratorio 'The Apostles' was performed in the Grosse Musikvereinssaal by the Choral society 'Dreizehnlinden.' We are informed that the hall was crowded and that the occasion was a great success.

Miscellaneous.

At the conclusion of the Easter Term of the Royal College of Music on March 28, the following Awards were made by the Director and Board of Professors:—Council Exhibitions to J. H. Luxton, Gladys Blume, Katherine Vincent, Waldemar E. Pauer, Humphrey S. Bourne and Nellie W. Thom; the Charlotte Holmes Exhibition to A. Ivy Wigmore (violin); the Pauer Memorial Exhibition for pianoforte to Marjorie B. Wills; the Clementi Exhibition for pianoforte to Florence M. Hanson; the Organ Extemporising Prize to Edward H. S. Walker (scholar); the Henry Leslie (Herefordshire Philharmonic) prize for singers to Bessie Jones; the Arthur Sullivan Prize for composition to Joseph A. Taffs (scholar); the Scholefield Prize for string players to John K. Snowden (Violoncello scholar); the Dannreuther Prize for the best performance of a pianoforte concerto with orchestra to Emmie Gregory; the Muriel Foster Prize for female singers to Katherine Vincent; the Challen & Son Gold Medal for pianoforte playing to Douglas G. A. Fox (scholar); the John Hopkinson Medals for pianoforte playing to Jennie Wilson (gold), Bertha Nottingham (scholar) (silver); the Manns Memorial Prize to Philip Levine (Violin scholar).

On the occasion of the Court dinner of the Musicians' Company, held on April 23, at the suggestion of the Master (Mr. A. F. Hill) all present rose and drank in solemn silence to the memory of the hero musicians who played during the sinking of the 'Titanic.' This act of homage to the brave was followed by the performance of the solemn movement known as 'Death and the Maiden' from Schubert's D minor Quartet.

It has been decided to hold a musical festival—in which a competitive section will be included—at Brighton in the last week of November. This welcome project is the outcome of the energies of Mr. Lyell-Taylor, musical director of the Brighton Municipal Orchestra. This town will also be the seat of the Annual Music Trades Convention on May 10-14, 1912.

The Albion Trio (Miss Louise Aumonier, Miss Dorothea Walenn and Miss Phyllis Hasluck) have met with such success in giving their series of luncheon-hour concerts at the Bishopsgate Institute that they have organized a 'tea-hour' series to take place at Clifford's Inn on May 1, 15 and 29.

The spectacular performance of Félicien David's 'Le Désert' (invented and produced by Mr. Holford Bottomley), given by Clark's College at the Albert Hall on April 22, achieved a distinct success. We are not at present able to describe it more fully.

We regret that in our report of the concert given by the Barrow Madrigal Society (April number, p. 256) the conductor was stated to be 'Mr.' instead of Mrs. Bourne.

On March 25 Mr. W. Robinson, the retiring organist and choirmaster of St. Paul's Cathedral Church, Malta, was presented with a handsome cabinet of music. The presentation was made by the Governor.

The successful candidates for the Melba and Merchant Taylors' Scholarships at the Guildhall School of Music were Miss Dora Briscoe and Mr. Reginald Herbert.

A new orchestra has been formed at Devonshire Park, Eastbourne, under the conductorship of Mr. Norfolk Megone.

The Louisa Hopkins Memorial Prize (pianoforte) at the Royal Academy of Music has been awarded to Frances Klein.

Answers to Correspondents.

L. R.—The bass should not arrive at the tonic until the strong beat that commences the next bar. At the other point in question relative minor harmony would be preferable.

M. M.—M. Debussy was born near Paris on August 22, 1862. His 'Pelléas et Mélisande' was produced at the Opéra Comique on April 30, 1902.

Stella.—'Die Verschiebung kann bei der Wiederholung genommen werden' means 'the left pedal may be used in the repeat.'

Ellen.—Various well-known musicians of the name of Strauss are distinguished in our issue for August, 1910.

Paris.—See our *Competition Festival Record.* The answer to your third question is not yet public.

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THREE Extra Supplements are given with this number:

1. *Portrait of Mr. Gervase Elwes.*
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The Competition Festival Record

No. 46.

INTERNATIONAL MUSICAL COMPETITION & DEMONSTRATION FOR CHOIRS, ORCHESTRAS, & BANDS.

PARIS, MAY 26, 27 (WHIT-MONDAY), AND 28.

Our recent numbers have given many particulars regarding this great event. Below we now give portraits of those most concerned in the management—M. Alphonse Deville (the president of the Commission), M. Chavanon (the general-secretary), M. Bonnaire (the representative in Great Britain), M. Chapuis, and M. Laurent de Rillé—and we append a list of the own-choice pieces to be sung by the choirs.

M. DEVILLE.
(President of the Commission.)

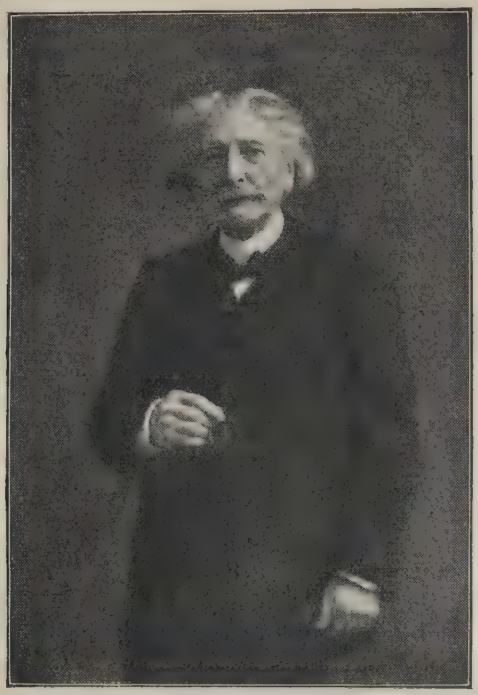
Monsieur Alphonse Deville was president of the Paris Municipal Council in 1903-4, and during that period he received the late King Edward and the King of Italy. He is still a member of the Council, representing the division Nôtre Dame des Champs. He is a very popular man, and was elected almost unanimously. He was born in 1862 in the picturesque town of Dôle in the Jura. He has obtained honours or decorations from almost all countries in Europe, but one he prizes more than all others is the Order (G.C.V.O.) given to him by Her late Majesty Queen Victoria. When he came to London with a delegation of the Municipal Council he was only a member purely and simply, but with his notoriety and influence, and his knowledge of English, he gained considerable popularity with the Royal family at the time, and it is he who made all the official presentations. At the City Council his authority has always been influential. Nothing is done in the service of the Fine Arts, an important department of the offices of the City Council, without his opinion being first obtained.

He is a member of the Fourth Commission of the Municipal Council, which has to deal with matters of the highest importance. He is also always nominated auditor of the Budget of Fine Arts. He is an authority on all subjects relating to sculpture, painting, architecture, and music, and he holds the keys of the administrations of the municipal theatres of Paris.

He was one of the leaders of the movement of the Entente Cordiale, of which he is a most enthusiastic supporter.

M. AUGUSTE CHAPUIS.
(Vice-President of the Commission and Chief Inspector of Singing in the Schools of the City of Paris.)

M. Auguste Chapuis is very popular in his capacity as Chief Inspector of Schools, a position that is considered one of high honour. He is an authority on musical matters in general and also has composed a number of works, some of which—especially such as are written for children—have attained a great vogue. He has written two test-pieces for the Concours.



M. LAURENT DE RILLÉ.

(Vice-President of the Commission and Inspector-General of Singing in the Department of the Seine.)

M. Laurent de Rillé is a very capable musician and a popular composer. He is best known by his numerous male-voice choir pieces. 'The Christian Martyrs' has had great vogue amongst male-voice choirs in this country. M. de Rillé is eighty-two years of age, and is still remarkably active. He had the honour of being invited to compose two of the imposed tests for the Concours, viz., 'The riders of the night' (men's voices) and 'The exiles' (female voices).

M. ANTONIN CHAVANON.

(General-Secretary to the Commission.)

The popular and genial general-secretary of the Municipal Council of the City of Paris Musical Festival is a musical enthusiast. He was a member of the Artillery Military Band of the Fourth Army Corps stationed at Le Mans during 1876-1881, and he became in turn leader and conductor. He has done much to promote musical education in Mid- and South-West France. He established schools for solfeggio, and organized municipal bands at Bord and Argentat in the Department of Corrèze (1885).

In the course of a long stay at Brussels, which ended in 1904, he reorganized the well-known institution, 'L'harmonie Française de Bruxelles,' which he directed. In 1906, under the direction of MM. Gresse, Cavaillé, and Massenet, he managed for the proprietors of the well-known newspaper, *Le Journal*, a great musical tournament, in which over 300 Societies took part and £8,000 in prizes was distributed. He is the author of two musical Comedies and Revues, one of which had great success at the Scala Theatre, Brussels, and the St. George's Theatre, Paris, in 1905-6. He possesses great skill as an organizer, and this reputation no doubt led the Paris Council to place in his hands the secretaryship of the mammoth Festival to take place at Whitsuntide. His task is a heavy one, and will try his powers to the utmost; but all who know him have confidence in the result.

M. H. BONNAIRE.

(Agent-General in London for the Commission.)

M. Henri Bonnaire, the Agent-General in London for the Paris Tournament, is an energetic and resourceful man just passed the old age of his youth—reckoned by years, but not by vitality. He was born at Paris some forty odd years ago, but he has been in residence in London for many years. In his early youth he displayed musical tendencies, and at the age of nine he was able to play De Beriot's violin concertos and he began to compose music. When he left school he went into business, and soon after his thirtieth year he sold his interests and retired. He then came to London and has resided here since, following a variety of pursuits, chiefly journalistic. He is the editor of the English edition of the 'Universal Music and Dramatic Directory,' a volume of some 1,500 pp. giving cosmopolitan information regarding artists, musical institutes and doings. M. Bonnaire is a good sportsman, and he also keeps up his musical practice as much as his busy life will allow. He and his colleagues in Paris have undertaken a heavy task in arranging the multifarious details of the great tournament. The work in connection with this country has been exceedingly onerous because there has been so much to discuss as to the travelling arrangements and catering for the many thousands who will visit Paris as performers or listeners.

It may be as well to state here that during the tournament M. Bonnaire and Dr. W. G. McNaught will be staying at the Palais Royal Hôtel. If any inquiries are necessary they should be made there in writing, because neither of these gentlemen can undertake to be within doors at stated times.

COMPETING CHOIRS.

List giving the prescribed and 'own-choice' test-pieces:

FEMALE-VOICE CHOIRS.

(Div. Excellence.)

Test: 'The exiles' (Laurent de Rillé).

Irish Ladies' Choir—
'Oft in the stilly night' ... ... } T. R. Jozé
'Savourneen Dheelish' ... ... }

Farmer Road Girls' School, Leyton—
'Fly, singing bird' ... ... Elgar
'Sunbeams' ... ... Landon Ronald

Blackpool Orpheus Glee Society—
'Summer wind' ... ... MacDowell
'Serenade' ... ... Schubert
'A June rose bloomed' ... ... Coleridge-Taylor
'Ballad of Sir Humphrey Gilbert' ... Wolstenholme
'Rest thee on this mossy pillow' ... Smart

Manchester Ladies' Choir—
'Love song' ... ... Brahms
'A June rose bloomed' ... ... Coleridge-Taylor

Madame Layton's Choir—
'The nightingale' ... ... Weelkes
'Ave Maria' ... ... F. Marchetta

Padiham Ladies' Choir—
'The spinning chorus' ... ... Wagner

Gitana Ladies' Choir (Liverpool)—
'The Indian bride' ... ... Percy Fletcher

FEMALE-VOICE CHOIRS.

(Div. Superior.)

Test: 'Beauteous morn' (Edward German), Trio accompaniment.

Birmingham Ladies' Choir—
'The pixies' ... ... S. Coleridge-Taylor
'Gentle spring' ... ... Joseph Holbrooke

Madame Etlinger's Choir—
'Le Marchand de Sable' ... Gustave Ferrari
'The Lord is my Shepherd' ... Schubert

Newport Ladies' Choir—
'To primroses' ... ... Henry Hiles

Triphena Ladies' Choir—
'Sound asleep' ... ... Vaughan Williams
'Urchins and elves' ... ... Ernest Walker
'The Spanish gipsy girl' ... ... E. Lassen

Liverpool Village Choir—
'The snow' ... ... Elgar
'Comrades' song of hope' ... ... Adolphe Adam

Bangor Ladies' Choir—
'Yr Ha' ('The summer') ... ... Gwilym Gwent

MALE-VOICE CHOIRS.

(Div. Excellence.)

Test: 'To aviators' (Saint-Saëns).

London Welsh Choir—
'The phantom host' ... ... Friedrich Hegar

Stourbridge Institute Male Choir—
'The Reveille' ... ... Elgar

Swansea and District Choir—
'The Reveille' ... ... Elgar

Southport Vocal Union—
'Feasting, I watch' ... ... Elgar
'The shadows of death' ... ... Max Bruch
'The long day closes' ... ... Sullivan

MALE-VOICE CHOIRS.

(Div. Superior.)

Test: 'The riders of the night' (Laurent de Rillé).

Morley Vocal Union—
'I wish to tune my quiv'ring lyre' ... S. S. Wesley

Excelsior Male Choir—
'After many a dusty mile' ... ... Elgar
'The beleaguered' ... ... Sullivan

York Male Choir—
'I wish to tune my quiv'ring lyre' ... S. S. Wesley

Wren Male Choir—
'Give a rouse' ... ... Bantock
'O peaceful night' ... ... German

Habergham Glee Union—
'The Reveille' ... ... Elgar

MALE-VOICE CHOIRS.

(Division I. First Section.)

Test: 'The two messages' (H. Maréchal).

Shrewsbury Male Choir—
'The Crusaders' ... ... D. Protheroe

Barclay's Musical Society—
'Yea, cast me from heights of the mountains' ... ... Elgar

MIXED-VOICE CHOIRS (without accompaniment).

(Div. Excellence.)

Test: 'The two fiddlers' (A. Chapuis).

Smallwood Metcalfe Choir—
'Moonlight' ... ... Eaton Faning
'The hundred pipers' ... ... W. S. Roddie

Manchester Vocal Union—
'On Himalay' ... ... Bantock
'Cold winter, villain that thou art' ... Debussy

Melton Mowbray Choir—
'Take heed, ye shepherd swains' ... De Pearsall
'My love dwelt in a Northern land' ... Elgar

Halifax Madrigal Society—
'Hard by a crystal fountain' ... ... Morley
'Morning song of praise' ... ... Max Bruch
'The Leprehaun' ... ... Bantock

Glasgow Choral Union—
'The surrender of the soul to the Everlasting Love' ... ... Peter Cornelius
'Fire, fire my heart' ... ... Morley
'Is there a nation so elect' ... Johannes Brahms

MIXED-VOICE CHOIRS (with accompaniment).

(Div. Excellence.)

Test: 'Far o'er the bay' (César Franck).

Edward Mason Choir—
'Choral hymns from the Rig Veda' Gustav von Holst

MIXED-VOICE CHOIRS (without accompaniment).

(Div. Superior.)

Test: 'The weasel' (F. de la Tombelle).

Ealing Philharmonic Society—
'You stole my love' ... ... W. Macfarren
'Hymn to music' ... ... Dudley Buck

Ayr Burghs and County Choir—
'Weary wind of the West' ... ... Elgar

Willesden and District Choir—
'Sweet honey-sucking bees ... ... Wilbye
'Go, song of mine' ... ... Elgar

Chesterfield and District Choir—
'Go, song of mine' ... ... Elgar
'You stole my love' ... ... W. Macfarren

Glasgow Orpheus Choir—
'By Babylon's wave' ... ... Gounod
'Diaphena' ... ... Walter Hately

London Scottish Choir—
'Break, break, break' ... ... G. Macfarren
'The sea hath its pearls' ... ... Ciro Pinsuti
'Scots wha' hae' wi' Wallace bled' Frederic Archer

MIXED-VOICE CHOIRS (with accompaniment).

(Div. Superior.)

Test: 'The charcoal-burner' (A. Chapuis).

St. James's Glee Party—
'Excelsior' ... ... Balfe
'Sir Galahad' ... ... Rutland Boughton

Newport United Choir—
'The sea hath its pearls' ... ... Ciro Pinsuti

THE CHILDREN'S CHOIRS.

Until the end of March there was some doubt whether the London County Council would see their way to accept the invitation of the Paris Council to send 500 children to sing on May 28. Many members of the Council considered that they were not justified in imposing the cost (£600) on the rates, and it was argued that if the Council did vote the sum the Local Government Board would surcharge the members of the Council. In the end it was resolved that the invitation be accepted, and it was decided to endeavour to raise the sum needed privately or by a semi-public appeal by the Chairman. The great point settled is that the children are to go to Paris.

The first task was the difficult one of selecting the school choirs that desired to take part. This was decided by a sort of competition in which forty-five choirs took part. The result was the choice of the following :

Boys.

Aristotle Road, Clapham.
The 'Reay,' Brixton.
Bellenden Road, Peckham.
Gillespie Road, Holloway.
St. Stephen's, Westbourne Park.
Holy Trinity, Greenwich.
Swaffield Road, Wandsworth.
Addison Gardens, Kensington.
Dockhead (R.C.).

Girls.

Mina Road, Walworth.
Swaffield Road, Wandsworth.
Bloomfield Road, Woolwich.
Addison Gardens, Kensington.
The 'Ensham,' Tooting.
Conway Road, Woolwich.
Bellenden Road, Peckham.
Keetons Road, Bermondsey.
Ethelburga Street, Battersea.

Although the invitation of the Paris Council so far as it included board and lodging extended only to L.C.C. children, other schools were cordially invited if they could defray all their expenses. It is gratifying to record that the following extra Metropolitan and provincial schools have entered choirs :

The Romilly School Boys' Choir.
The Goodwin Memorial School, Carlisle (Boys).
Devonshire Road Council School, Blackpool.
Farmer Road Council School, Leyton (Girls).

Schools under the West Ham Council :

Godwin Road.
St. Paul's Church.
Beckton Road.
Colgrave.

The children and their teachers will travel to Paris on Saturday, May 25, and will return on May 29, thus having three clear days in Paris. The Committee in Paris and M. Bonnaire in London have been hard at work arranging for the travelling and the accommodation in Paris.

OPEN LETTER FROM A PARISIAN SCHOOL CHILD, TO A FRIEND.

DEAR HENRIETTE,—I suppose you have heard that a great Festival is going to take place at Paris in May. Our school will have the honour of taking part in it. I am very glad of this, and even a little proud. What I like best, although it gives me some anxiety, is that little English girls, invited by the City of Paris, will also be present at this lovely international fête. Our head-mistress means to ask some of these girls to visit our school, and we are all pleased at the idea But I am wondering how I am going to make myself understood to these stranger children. They are little girls like me, and probably I shall not be much afraid of them, but I have been studying English for only six months, and when I have said 'Good morning, miss,' or 'How are you?' or 'How old are you?' I think my talent will be found wanting. I am going to work hard until May to enrich my vocabulary, and I will compel myself to receive the little English girls as well as I can, to show them that the French are always hospitable and friendly. Meanwhile I send best greetings to my little Henriette.

Yours very sincerely,

Ecole Paul Bert à Aubervilliers, Seine. ADRIENNE MASSON. (13½ years.)

[Sent for publication in THE COMPETITION FESTIVAL RECORD. Translated from the French.]

SYNOPSIS OF FUNCTIONS ON MAY 26, 27.

Sunday, May 26.—Meeting of all Societies in the Tuileries Garden, 6 p.m.—Proclamation of the Grand Prix for Band Contests.—Procession of all Societies, dispersing at Place de la Bastille at 9.30 p.m.—Grand Instrumental and Choral Concert in the Place de l'Hôtel de Ville: this does not affect the British Societies (two huge grand stands will be erected in the Square).—Illumination of Square as on National Fête, July 14.—Public Fêtes in different parts of Paris.

Monday, May 27.—Assembly of Societies at end of Contests.—Proclamation of Grand Prix, Choral Section.—8 p.m., Grand Concerts in following Halls: Trocadéro, Gaveau, Pleyel, Wagram, Bullier, *Petit Journal*, Gallerie des Champs Elysées, *Au Journal*, Agricultural Hall. Horticultural Hall, &c.

In the Honours section a Yorkshire choir of three hundred voices, gathered by Dr. Coward from Sheffield and Leeds, will give on Tuesday a two-hours' concert in the Trocadero. The programme will include Bach's 'Sing ye to the Lord' for double choir, the dance from Elgar's 'From the Bavarian Highlands,' several madrigals, and four choruses from the 'Messiah.'

The English members of the jury will be Dr. McNaught, Dr. Henry Coward, Mr. Arthur Fagge, and Mr. Hermann Klein for Choral Classes, and Mr. Henry J. Iles for the Bands. They will be associated with the French members of the jury, and not judge British entries alone.

When the People's Palace Musical Festival, Mile End Road, London, E., was projected a few years ago, great efforts were made on behalf of the 'further east' Festival at Stratford to induce the promoters to abandon the scheme on the ground that it was not needed, and that it would injure the Stratford event. But what has happened? Stratford, we rejoice to record, is more successful than ever, and the People's Palace Festival has a record entry of choirs for its competitions to be held on May 6, 7, 8, 9, 10, 13, 14 17 and 18. During this period there will appear eighty-five choirs, twenty-two vocal quartets, seven vocal trios, two instrumental trios, three string quartets and five orchestras. On the last day, May 18, Mr. Coleridge-Taylor will conduct the combined choirs at the prize-giving and concert.

Miss Edith Barran has earned the thanks of the East-end community for her generous efforts on their behalf.

Dr. Hadow took the chair at the distribution of prizes—senior day—at the Hexham Competition in March. In the course of his remarks he said he had listened to all the competitions and he congratulated the competitors on their continued progress. He hoped, however, they would bear in mind the wise

advice given by the judge (Mr. Harry Evans), especially with reference to two things: (1) Mr. Evans strongly condemned the making of 'points' for no intelligent reason—merely for the sake of making points, and (2) he also said that expression obtained at the expense of purity of tone and intonation was of no value. To bring it home to them Dr. Hadow said he would draw their attention to object-lessons on these very matters in natural history: (1) The creature that has the greatest number of points in the animal kingdom is the hedgehog; (2) No animal so completely combines the maximum of expression with the minimum of pure tone and intonation as the domestic cat. Neither, he said, is a good model for choristers to follow.

MIDLAND MUSICAL COMPETITION FESTIVAL.

We have received the following communication for publication:

The policy of the promoters of a Musical Competition Festival, to be held in the heart of the Midlands, is proving an unqualified success. It had been anticipated that, owing to its central position, a Festival there would have singular advantages, and would draw competitors from all directions. It is now evident that this forecast was justified, and that the meetings to be held in Birmingham this spring, on May 14, 15, 16, 17, and 18, will constitute the greatest event hitherto known in the annals of the movement. The competitors number no fewer than 6,500—a record number—150 choirs have entered for the choral competitions, ten orchestras will play their part, and on the children's day the city will be brightened by the presence of forty-eight children's choirs.

In the list of prizes we note the following: The *Daily News* (Midland edition) Challenge Shield, for Public Elementary School Choirs (Greater Birmingham); the (3) *Birmingham Daily Post* Trophies, for Male-voice Choirs, Female-voice Choirs, and Mixed-voice Choirs (Midland Counties); the (3) Schott and Augener Trophies for Chamber Music (open); the Curwen Challenge Shield, for Mixed-voice Choirs; the Breitkopf & Haertel Challenge Shield, for Male-voice Choirs; the Boosey Challenge Shield, for Female-voice Choirs (the last three open to Prize-winning Choirs); the Chappell Challenge Shield for Full Orchestra (open); the (2) Novello Shields for Male-voice Choirs and Mixed-voice Choirs (open); and the Elkington Shield, for Contralto Solo.

Owing to the large number of competitors, the accommodation at any one hall has proved insufficient, and it has been necessary to make arrangements in several quarters. The contests will be carried on simultaneously at the Town Hall, the Midland Institute (Large Theatre, Small Theatre, and Council Room), Queen's College, the Temperance Hall, and the Imperial Hotel (Connaught Room), but of course the Town Hall will be in a sense the headquarters, and it is there that the evening concerts will be held. The Festival will reach its climax on Saturday (May 18), when the contests will take place between eighteen prize-winning choirs of other Festivals, the final results being reached at the Town Hall in the evening.

The Festival will be held under the presidency of the Lord Mayor; there is a strong committee. The hon. directors are Mr. C. B. Bragg, J.P., and Prof. Granville Bantock, and the list of adjudicators is a good one, including such well-known names as Dr. W. G. McNaught, Dr. H. P. Allen (Oxford), Dr. A. H. Brewer (Gloucester), Dr. R. R. Terry (Westminster), Mr. Rawdon Briggs (Manchester), Mr. Harry Evans (Liverpool), Mr. R. H. Wilson (Manchester), Messrs. E. Stephenson, W. Lehmann, and Mrs. Kapp.

Special excursions at reduced fares are being arranged for competitors and visitors from all parts. For these it will be necessary to produce the Festival ticket, which should be applied for (to the Hon. Secs., Queen's College, Birmingham) without delay.

The movement is still growing and is of the happiest augury for the future of music in this country, since it arises spontaneously from the simple love of the art among all classes. Artisans attend their practices week after week (often from long distances), give up a day's pay to take part in the contests, and follow the performances with the keenest interest. There is no make-believe about it; they put to shame some of the languid audiences at our fashionable concerts. And when we remember that at our last great musical period it was also in choral music that we excelled (the Madrigal), the impression of a healthy musical growth is strengthened. It is hoped that the present Festival may prove not only a successful achievement, but a spur to future effort.

BELFAST.—March 8 and 9.

This Festival was held at the Ulster Hall under the presidency of the Earl of Shaftesbury, and with Mr. R. H. Wilson as adjudicator. The scheme was entirely vocal, and comprised solos and choral singing. In the junior choral section, which was well supported, first prizes were won by Albert Street Presbyterian Sunday School (Mr. D. M. Patterson), Great Victoria Street Band of Hope (Mr. F. Neill), St. Enoch's National School (Mr. D. MacMillan), Star of the Sea Convent N.S. (for action-songs), Main Street Boys' N.S., Bangor (Mr. R. Macdonald), Elmwood Girls' Club (Miss May C. Roddie). In the adult group the female-voice classes were alone contested. Messrs. Lowry & Co.'s Choir (Mr. James Woods) were successful in the class for commercial houses, and the G. F. S. Diocesan Lodge Choir (Miss F. Nixon) in the open class.

ISLE OF MAN (DOUGLAS).—March 19, 20, 21.

This was the coming of age of the Isle of Man Festival. The record is a long and proud one, for its operations have kept musical study alive in the Island and revealed the fact that its inhabitants have ample talent. Mrs. Laughton, the secretary, and all associated with her have fully earned the thanks of the community for their disinterested labours. The following were the principal results:

BOYS' CHOIRS.

1st. Demesne Road Board School, No. 2 (Mr. Noah Moore).

GIRLS' CHOIRS.

1st. 'Acacia' (Mrs. H. Rushworth).
2nd. Derby Road Schools, Peel (Mr. P. C. Moore).

SUNDAY SCHOOLS, ETC. (Five entries).

1st. All Saints' S. S. (Mrs. H. Rushworth).
2nd. St. Peter's S. S., Kirk Onchan (Mr. W. A. Craine).

JUNIOR MIXED CHOIRS.

1st. Buck's Road 'Junior Acacia' (Mrs. Rushworth).

JUNIOR CHOIRS (Two-part Sight-singing).

1st. Derby Road School, Peel.

GIRLS' FRIENDLY SOCIETIES.

1st. St. Thomas's (Mrs. Rushworth).

FEMALE-VOICE (Three-part Sight-singing). (Six entries.)

1st. Peel Choral Society, Ladies (Mr. P. C. Moore).

FEMALE-VOICE CHOIRS (Country). (Five entries.)

1st. Kirk Onchan (Mr. W. A. Craine).
2nd. Laxey (Mr. Noah Moore).

FEMALE-VOICE CHOIRS (Town). (Five entries).

1st. Douglas Choral Society Ladies' Choir (Mr. J. D. Looney).
2nd. Mrs. Rushworth's Ladies' Choir.

MALE-VOICE CHOIRS (Country).

1st. Rushen Choral Society (Mr. A. Cregeen)

MALE-VOICE CHOIRS (Town).

1st. Peel Choral Society (Mr. P. C. Moore).

Village Choirs (Four entries).

1st. Laxey (Mr. Noah Moore).
2nd. Kirk Onchan (Mr. W. A. Craine).

Church and Chapel Choirs.

(Smaller Country Districts.)

1st. St. John's (Rev. S. B. Botwood).

(Country Districts—Six entries.)

1st. St. Peter's, Onchan (Mr. W. A. Craine).
2nd. Abbey Church Choir, Ballasalla (Mr. G. Bates).

Men and Boys.

1st. St. George's, Douglas (Miss Cannell).

Open Class.

Test: 'Awake, awake' (Stainer).

2nd. Buck's Road P.M. (Mrs. H. Rushworth).
1st. St. George's, Douglas (Miss Cannell).
Castletown P.M. (Mr. W. H. Cubbon).
Victoria Street Wesleyan (Mr. Gordon E. Stutely).

Choral Sight-singing.

Douglas Orpheus Choral Society (Mr. J. E. Kelly).
1st. Douglas Festival Choir (Mr. Noah Moore).
Laxey Choral Society (Mr. Noah Moore).
2nd. Peel Choral Society (Mr. P. C. Moore).
Buck's Road P. M. Church Choir (Mrs. H. Rushworth).

Choral Societies (Forty voices).

Tests: 'Song of the flax-spinner' (Leslie).
'Fire, fire my heart' (Morley).

2nd. Rushen Choral Society (Mr. Arthur Cregeen).
Kirk Michael Choral Society (Mrs. J. S. Mylchreest).
1st. Laxey Choral Society (Mr. Noah Moore).
Peel Choral Society (Mr. P. C. Moore).

Choral Societies (Sixty voices).

Tests: Choruses from 'Hiawatha's Wedding-feast' (Coleridge-Taylor).
'Go, song of mine' (Elgar).

1st. Douglas Orpheus Choral Society (Mr. J. E. Kelly).
2nd. Douglas Festival Choir (Mr. Noah Moore).

COLERAINE.—March 28, 29.

The fourth annual two days' Festival in connection with the Coleraine Musical Festival Association, opened under favourable auspices. There were eighty-seven entries as compared with seventy-three last year. Mr. Daniel MacLaughlin (chairman of the Association) presided. Dr. W. G. McNaught adjudicated. The following were the chief results:

Junior Sight-Reading, 1st Coleraine Model School, Boys (Mr. J. A. Johnstone). Junior Mixed Choirs, 1st Killowen School Choir (Mr. W. J. Bryans). Junior Boys' Choirs, 1st Model School Choir (Mr. Johnstone). Senior Girls' School Choirs (challenge cup); 1st Kelly Memorial School Choir, Portrush (Miss Clarke), 2nd Irish Society's Girls' School, Coleraine (Miss M'Cullough). Female-Voice Choirs, 1st St. Patrick's G.F.S. Choir, Coleraine (Mrs. Dudley).

The evening concert was largely attended. The proceedings opened with the competition for adult mixed choirs, the test-piece being 'Silent, O Moyle,' and 'In silent night.' The entries and results were:

Mr. Croft's Choir.
1st. First Coleraine Presbyterian Choir (Mr. Telfer).
St. Patrick's Episcopal (Mr. F. W. Wood).
2nd. Mr. Martin's Choir.

The concert was contributed to by the various prize-winners.

On the second day most of the competitions were confined to urban and rural schools. The prize-winners were:

(Small rural choirs)—Mrs. M'Shane's choir from the Canning School, Garvagh. (Rural school choirs)—Kilmoyle School (Mrs. Boyd). (Large rural school choirs)—Garvagh School (Miss Agnes Dickson). (Large rural school choirs)—Cullycapple (Mr. A. Boyd). (Junior girls' choirs)—Honourable Irish Society's Girls' School, Coleraine (Miss J. Brattan). (Senior sight-reading)—1st Honourable Irish Society's Girls' School, Coleraine (Miss M'Culloch); 2nd Coleraine Model School (Mr. R. Henry). (Senior boys' choirs)—1st St. Malachy's School choir, Coleraine (Mr. Maguire). (Juvenile choirs, open)—Miss Daly's High School, Coleraine. (School choirs that had never won at a previous Festival)—Castleroe (Mr. Joseph M'Afee). Miss Bella Magee, Portrush, was awarded a special prize for solo singing.

Outstanding features of the Festival were the admirable sight-singing of the Irish Society's Girls' School, Coleraine (Miss M'Culloch), and the beautiful performance of the Portrush children, under Miss Clarke. The singing of the 'Flowers of the forest' (Scotch air) by the last-named choir, made a deep impression.

CIRENCESTER.—March 31.

Folk-songs and Dances.

This competitive meeting and display, held in the Bingham Hall, was highly successful. It was the first held under the auspices of the Cirencester and District Branch of the Folk-Song Society, of which Mrs. Bruce Swanwick is secretary. There were competitions in Morris dances, country dances, Morris jigs, sword-dances and folk-song singing, open to school and other teams, juvenile and adult. Cirencester Council School won many successes; prizes went also in the direction of Coates, Kemble, Birdlip, Stratton and other neighbouring localities. Mr. Cecil Sharp was the adjudicator.

ECCLES.—April 5.

An Eisteddfod on a small scale, organized by the United Welsh Church here, comprised solo and recitative competitions, quartet and choral contests. Ten choirs were heard in Woodward's 'The radiant morn,' the Eccles Vocal (Mr. Hughes) and the Weaste Congregational (Mr. T. Hughes) being declared equal. The sixteen gentlemen and fourteen lady soloists made their own choice of songs, many selecting pieces by the adjudicator, Professor J. Henry, who placed Miss F. Makinson and Miss Rushton at the head of the ladies' list, and awarded Mr. H. T. Davies the first prize for male-voice solo.

STOCKTON.—April 8.

The first Eisteddfod held under the auspices of the Thornaby Cymric Society attracted numerous competitors and listeners. A notable feature was the baritone solo class, in which fifty-eight singers entered. Mr. D. Lewis was the winner. Other solo prize-winners were Miss Marion Nadin (soprano), Mrs. Hough (contralto), and Mr. James Bowman (tenor). In the male-voice choir competition the result was as follows:

South Bank (Mr. Ernest Dallimore).
1st. Stockton Lyric (Mr. D. J. Jones).
Apollo (Mr. T. Nicholas).
Stockton and Thornaby (Mr. A. Howells).

Mr. E. Emlyn Davies adjudicated.

THE MARY WAKEFIELD (WESTMORLAND) FESTIVAL.—April 16 to 19.

This Festival is now held biennially. It is one of the most remarkable growths of the competitive festival movement Commenced in a small way in 1885, under the late Miss Mary Wakefield's fostering care it grew extraordinarily. Not even Miss Wakefield's death (in September, 1910) has hindered its vitality and expansiveness of outlook. The scheme has two distinct divisions, although they are worked sympathetically. The competitive division forces the close study of technique which, when acquired, is applied to the practice of great works. On this occasion two adult choirs, each of about three hundred voices, gave separate concerts. The programmes and other particulars of the concerts are given in the *Musical Times* for May. Here we have to do only with the competitive division. Mr. Harry Evans and Dr. McNaught adjudicated.

The following are the names of the competing choirs :

JUNIOR CHOIRS.

Ambleside (Miss Stella Hamilton).
Burneside (Mr. Legge).
Crosscrake (Mr. Webster).
Endmoor (Miss E. Cookson).
Heversham (Miss I. Slinger).
Howard Home (Miss M. P. Arnold).
Ings (Miss Alice Reade).
Kendal Boys' Central (Mr. S. J. Bell).
Kendal Parish Church, Girls (Miss Gornall).
Kendal Green (Mr. Gardiner).
Kendal High School (Miss Dale).
Kirkby Stephen (Mr. Stewart).
Levens (Miss R. Pennington).
Milnthorpe (Miss Scott).
Preston Patrick (Miss E. Cookson).
Warton United (Mr. F. Taylor).
Windermere (Miss Stella Hamilton).

ADULT CHOIRS (First Day).

Appleby (Mr. Godfrey Brown).
Ambleside (Rev. H. G. Rodgers).
Burneside and Staveley Choral Union (Mrs. A. H. Willink).
Burton (Mr. J. Atkinson).
Kendal N.W. District (Miss Cuttriss).
Kendal South District (Mr. W. Granger).
Kirkby Stephen (Mr. J. Stewart).
Windermere (Mr. G. Somervell).
Yealand (Mr. P. W. Smale).

(Second Day.)

Arnside (Mr. F. L. Barton).
Burneside and Staveley Choral Union (Mrs. A. H. Willink).
Burton-in-Lonsdale (Mr. J. E. Constantine).
Carnforth (Mr. E. E. Unsworth).
Cartmel (Mr. H. H. Norsworthy).
Cark (Miss H. Stamper).
Eversley Choral Union (Mrs. T. A. Argles).
Endmoor (Mrs. T. A. Argles).
Grange (Mr. H. H. Norsworthy).
Heversham Church Choir (Mrs. W. Nelson).
Hornby (Miss G. M. Illidge).
Kendal N.W. (Miss Cuttriss).
Kendal South (Mr. W. Granger).
Kirkby Lonsdale (Mr. John Taylforth).
Sedbergh (Mr. P. A. Thomas).
Skelsmergh (Mr. J. Robinson).
Windermere (Mr. G. Somervell).

All the competitions are 'close.' Competitors must reside within a given radius from Kendal.

The chief winners in the Junior Competitions were :

JUNIOR CHOIRS (under 17).

Test : 'Drake's drum.'
1st. Kendal Boys' Central.

JUNIOR CHOIRS (Smaller Choirs).

Test : 'Little Sir Hugh.'
1st. Howard Orphan Home.

JUNIOR CHOIRS (Boys only).

Test : ''Tis summertide by Eden side.'
1st. Kendal Boys' Central.

JUNIOR CHOIRS (Girls only).

Test : 'Lord Graeme set free.'
1st. Milnthorpe.

ACTION-SONG.

1st. Kendal Boys' Central.

INSTRUMENTAL COMPETITIONS.

ORCHESTRAL.

Test : Overture, 'Le Nozze di Figaro.'
1st. Penrith 'Brackenburgh' (Mr. Godfrey Brown).
2nd. Windermere (Mr. Max Schaffhausen).

STRING QUARTET.

Test : First movement from Mozart's Quartet No. 1, in G.
1st. Penrith (A).
2nd. Penrith (C).

INSTRUMENTAL TRIOS.

Test : Own-choice music.
1st. Kendal (Trio, Op. 11, one movement, Beethoven).
2nd. Windermere (Allegro, Op. 1, No. 1, Beethoven).

FEMALE-VOICE TRIOS.

Test : 'What can lambkins do ?'
1st. Kendal (C).
2nd. Heversham.

STRING ORCHESTRAS.

Test : Second movement of 'Peer Gynt' Suite, No. 1, 'The Death of Ase.'
1st. Windermere (Mr. Max Schaffhausen).
2nd. Cumberland Orchestral Society (Mr. Bertram Lewis).

VILLAGE CHORAL SOCIETIES.

Test : 'O Friend of souls.'
Ambleside the only entry.

CHORAL SOCIETIES (from 16 to 40 voices).

Test : 'Music's sweet voice.'
1st. Windermere.

MALE-VOICE CHOIRS.

Test ; 'Keep watch.'
1st. Kendal South District.

MADRIGAL (from 16 to 40 voices).

Test : 'Lullaby.'
1st. Burton.

The Grange Cup was awarded to Kendal South, the members having made the best percentage of attendances (92.9) at twenty full-choir practices of the Festival music.

VILLAGE CHORAL SOCIETIES.

Test : 'A song of rest.'
1st. Heversham Church Choir.
2nd. { Horton. / Burton-in-Lonsdale.

CHORAL SOCIETIES.

Test : 'June in Kentucky.'
1st. Carnforth.
2nd. Eversley Choral Union.

MADRIGAL.

Test : 'Shoot, false love, I care not.'
1st. Carnforth.
2nd. { Hornby. / Burton-in-Lonsdale. / Kirby Lonsdale.

CHORAL SIGHT-READING.

1st. Carnforth.

FEMALE-VOICE CHOIRS.

Test : 'A cradle song.'
1st. Arnside.
2nd. { Carnforth. / Eversley Choral Union.

OSWESTRY.—April 18.

Village choirs were invited to compete in two junior and two senior divisions under the adjudicatorship of Dr. Caradog Roberts. The adult mixed-voice choral contest was won by Weston-Rhyn Choral Society (Mr. W. E. Frith).

Reports of other competitions are given in the SCHOOL MUSIC REVIEW edition of the RECORD.

INTERNATIONAL MUSICAL COMPETITION

PARIS: MAY 26, 27 (Whit-Monday), and 28.

The Imposed Tests can be supplied as follows:—

MALE-VOICE CHOIRS:—

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TO AVIATORS (Aux Aviateurs)	*C. Saint-Saëns.*	*	8d.
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DIVISION SUPÉRIEURE.			
THE RIDERS OF THE NIGHT (Les Cavaliers de la nuit) ...	*Laurent de Rillé.*	6d.	3d.
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TWO MESSAGES (Les deux Messages)	*Henri Maréchal.*	1s.	4d.
DIVISION I.—SECOND SECTION.			
THE INN OF LIFE (L'auberge de la vie)	*M. Delmas.*	4d.	—
DIVISION II.—SECOND SECTION.			
INVOCATION (Invocation)	*Paladilhe.*	3d.	—
DIVISION III.—SECOND SECTION.			
THE CAVALIERS (Les Reitres)	*R. Pech.*	4d.	—

MIXED-VOICE CHOIRS:—

(ACCOMPANIED.)

DIVISION D'EXCELLENCE.			
FAR O'ER THE BAY (Chœur des Matelots)	*César Franck.*	6d.	3d.
DIVISION SUPÉRIEURE.			
THE SONG OF THE CHARCOAL BURNER (La Chanson du Charbonnier)	*Auguste Chapuis.*	—	4d.
Pianoforte Score, French Words only, Price Three Shillings.			

(UNACCOMPANIED.)

DIVISION D'EXCELLENCE.			
THE TWO FIDDLERS (Les deux Ménétriers)...	*Auguste Chapuis.*	1s.	6d.
DIVISION SUPÉRIEURE.			
THE WEASEL (Le Furet)	*F. de la Tombelle*	6d.	3d.

FEMALE-VOICE CHOIRS:—

DIVISION D'EXCELLENCE.			
THE EXILES (Les Exilées)	*Laurent de Rillé.*	6d.	3d.
DIVISION SUPÉRIEURE.			
BEAUTEOUS MORN	*Edward German.*	3d.	2d.

CHILDREN'S CHOIRS:—

TRIO (Unaccompanied). "How merrily we live"... ... *Michael Este.*

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*Achieved is the glorious work	Haydn	1d.
*Achieved is the glorious work (2nd Chorus)	Haydn	1½d.
*All glory to the Lamb	Spohr	1½d.
Awake up, my glory	M. Wise	3d.
*Christ became obedient unto death	J. F. Bridge	1½d.
Christ is not entered into the Holy Places	Eaton Faning	1½d.
Come, ye children	Henry John King	3d.
For it became Him	Oliver King	1½d.
*God is gone up	Croft	4d.
God is gone up	W. B. Gilbert	2d.
*God, my King	Bach	1½d.
Grant, we beseech Thee	H. Lahee	1½d.
Grant, we beseech Thee (Collect)	A. R. Gaul	3d.
*Hallelujah unto God's Almighty Son	Beethoven	3d.
*How excellent Thy Name, O Lord	Handel	1½d.
*If ye then be risen with Christ	Ivor Atkins	4d.
If ye then be risen	*F. Osmond Carr and J. Naylor, ea.	3d.
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In that day	George Elvey	4d.
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O Lord our Governour	Marcello	1½d.
*O risen Lord	J. Barnby	1½d.
*Open to me the gates	F. Adlam	4d.
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*Sing unto God	F. Bevan	3d.
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*Unfold, ye portals	Ch. Gounod	3d.
Where Thou reignest	Schubert	3d.
Who is this so weak and helpless	Rayner	2d.

ANTHEMS FOR WHITSUNTIDE.

And all the people saw	J. Stainer	6d.
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*As pants the hart	Spohr	1½d.
*As the hart pants	Mendelssohn	1½d.
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*Come, Holy Ghost	T. Attwood	1½d.
Come, Holy Ghost	Elvey and J. L. Hatton, each	4d.
Come, Holy Ghost	C. Lee Williams and Palestrina, each	2d.
Come, Thou Holy Spirit	J. F. Barnett	3d.
Do not I fill heaven and earth	Hugh Blair	3d.
*Eye hath not seen (Two-part setting)	Myles B. Foster	3d.
*Eye hath not seen (Four-part setting)	Myles B. Foster	3d.
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I was in the spirit	Blow	6d.
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*I will not leave you comfortless	Bruce Steane	2d.
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If I go not away	A. J. Caldicott	3d.
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*If ye love Me	W. H. Monk, Tallis, and R. P. Stewart, ea.	1½d.
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*It shall come to pass	B. Tours	1½d.
Let God arise	Greene	6d.
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Look down, Holy Dove	B. Luard-Selby	3d.
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*O give thanks	G. Elvey	3d.
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*Oh! for a closer walk with God	Myles B. Foster	1½d.
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O taste and see	A. H. Mann	3d.
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We will rejoice	Croft	4d.
When the Day of Pentecost	A. Kempton	3d.
Whosoever drinketh	J. T. Field	1½d.

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*Almighty and everlasting God	Gibbons	1½d.
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The Musical Times

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1912.

DR. CAMILLE SAINT-SAËNS.

By M.-D. Calvocoressi.

Among French composers of to-day, none has enjoyed so long or so glorious a career as Dr. Camille Saint-Saëns, none has displayed so great and so manifold an activity, and none (except, perhaps, M. Massenet) is as popular in his own country and abroad. And, it should be added, none is more fully entitled not only to the praise of those who admire him without restriction, but to the respect of those whose musical ideals happen to be different.

Nature, indeed, has been generous with Dr. Camille Saint-Saëns, endowing him not only with intellect and talents, but also with energy, buoyancy, and an inexhaustible capacity for work. He was born in Paris, October 9, 1835. Having had the misfortune to lose his father (who was from Normandy; his mother was from Champagne) early, he was brought up by his mother and a great-aunt. From his earliest childhood he evinced a great liking for music, and extraordinary musical capacities. It is told that before having completed his third year, he received from his great-aunt his first lessons in pianoforte and in musical theory;* and that at the age of five he could play at sight, faultlessly, Grétry's music in pianoforte scores, and had begun to compose small songs with pianoforte accompaniment. He himself relates, in his 'Essay on the multiple resonance of bells,' that he was gifted with a very discriminating musical ear: 'Often, one would strike common household articles of any description; candlesticks, glasses, &c., and ask me to name the note thereby produced; which I always did without the slightest hesitation.'

He soon became acquainted with the principles of orchestral music: a friend of the family having made him a present of a copy of Mozart's 'Don Giovanni' in orchestral score, he used to study it daily with the utmost eagerness.† At the age of seven, he began to receive pianoforte lessons from Stamaty, and to study harmony with a little-known but earnest and cultured musician named Maleden. On May 6, 1846, at the Salle Pleyel, he appeared for the first time in public as a pianist, performing Mozart's Concerto in B flat and works by Bach, Handel, and Beethoven. The following year, he entered Eugène Benoit's organ class at the Paris Conservatoire (in this class he obtained the second prize in 1849, the first in 1851) and began to study composition with Halévy. It is to be presumed that despite his youth, he—naturally enough—found Halévy's teaching uncongenial to him: for he followed the course during a few months only.

In 1852 he entered the competition for the 'Prix de Rome,' but without success. He was to renew the attempt, though to no better purpose, in 1864, just before reaching the limit age of thirty.

The same year (1852) his first published work—a set of three pieces for the harmonium—appeared; and his 'Ode à Sainte-Cécile' (unpublished) obtained the first prize at a competition opened by the Société Sainte-Cécile, and was performed with great success. In 1853 the same concert Society—which rendered many services to musical art in France at a period when concerts were few and poor—performed his first Symphony (Op. 2, E flat), which he had submitted without disclosing himself as its author (a device to which he had recourse more than once, probably from the conviction that works known to be written by young French composers were foredoomed). The work was received with great favour.

In 1853 also, he became organist of the church Saint-Merry, Paris, and occupied this post until 1858, when he was appointed organist of la Madeleine, one of the most important parishes of the capital. At the age of twenty-six he became pianoforte professor at the Ecole Niedermeyer (where among his first pupils was M. Gabriel Fauré, his junior by ten years). During all that period he composed sedulously, producing a fair quantity of music—symphonic, instrumental and vocal; and he played a great deal in public, deservedly achieving fame as a virtuoso. His playing was, and has remained, remarkable for purity, perspicuity, and ease; the only qualities not displayed by him were poetic intensity and fervour.

In fact it is not only as a pianist that he reveals a certain coldness, an imperturbability greater than one is wont to meet with in musicians, who are, as a rule, the most excitable of artists. Some twelve years ago, passing under review the composer's fertile career, M. Romain Rolland aptly remarked that 'he is tormented by no passion; nothing whatever alters the lucidity of his mind.' His favourite motto, as expressed in his book 'Harmonie et Mélodie' (1885), is: 'Avoid all exaggeration and strive to maintain the entirety of intellectual health.' To this motto he has remained unswervingly true—a fact which no doubt helps to account for the prosperity of his artistic career.

Even from this early date, and notwithstanding the fact of his failing to obtain the consecration awarded to all 'good pupils,' the 'Prix de Rome, (a failure more regrettable for the records of the Conservatoire than for himself), his life runs smoothly; and his biographers have little to recount except sedulous labour, progress and successes. At times, it is true, he met with unaccountable opposition. For instance, though most classical in tastes and in deeds, he found himself branded as a dangerous anarchist. A critic once wrote that 'he ought to be condemned to

* Octave Séré: 'Musiciens français d'aujourdhui,' Paris, 1912. The article in Grove's Dictionary adds the detail, that 'To this day the composer keeps the little old-fashioned instrument on which this dearly-loved relative gave him his first lessons.'

† C. Saint-Saëns: 'Charles Gounod et le "Don Juan" de Mozart' (Paris, 1893).

listen to Beethoven's symphonies: this would surely be to him an insufferable punishment.'* His best opera, 'Samson et Dalila' (begun in 1868), was rejected by all Parisian directors, ultimately to find a champion in Liszt, who caused the work to be produced at Weimar in 1877. Other dramatic scores of his, 'La Princesse Jaune' (Paris, Opéra-Comique, 1872), 'Le Timbre d'Argent' (Paris, Théâtre Lyrique, 1877), were but moderately successful. Another opera, 'Etienne Marcel,' shared the fate of 'Samson et Dalila' in failing to please the Parisian directors. It was produced at Lyons (1879).

The composer had evidently sowed the seed of suspicion through enlisting among the champions of modern art. As early as 1871, the better to protest against the universal antipathy evinced toward living French composers, he associated with Romain Bussine in the foundation of the Société Nationale de Musique, whose object was to produce new works of the French school.† Moreover, being gifted with a most spirited pugnacity, he was never loth to defend his own and his brother-composers' cause in articles which stung adversaries to the quick.

But despite these and certain other hostilities, he was not long in finding recognition as a writer of instrumental music. His symphonic-poems, in which he so intelligently followed the example of Franz Liszt without slavishly imitating him ('Le Rouet d'Omphale,' 1871; 'Phaéton,' 1873; 'La Danse Macabre,' 1874; 'La Jeunesse d'Hercule,' 1877); his Pianoforte concertos (1858, 1859, 1869, 1877); his chamber-music (Quintette, 1858; first Trio, 1863; Pianoforte quartette, 1875), and also his songs and his oratorio, 'Le Déluge' (1875), met, in general rule, with success.

In 1875 he began the series of his triumphal journeys, going to Russia, and, the following year, to Austria and to England, where his music soon acquired a lasting favour. In 1881 he was elected Member of the French Institut, and thenceforward found the Paris theatres open to his works, as well as the concerts. 'Henri VIII.' was produced at the Opéra in 1883, 'Proserpine' at the Opéra-Comique in 1887. Then came 'Ascanio' (Opéra, 1890); 'Déjanire' (with incidental music, 1898; re-cast in opera form and produced at the Opéra in 1911); 'Les Barbares' (Opéra, 1901); 'Parysatis' (Arènes de Béziers, 1902); 'Hélène' (Monte Carlo, 1904; Opéra-Comique, 1905); 'L'Ancêtré' (Monte Carlo, 1906; Opéra-Comique, 1911).

Hardly any branch of musical art has been left untouched by Dr. Saint-Saëns; the catalogue of his works comprises music for the pianoforte, the organ, the harp, symphonic and chamber music of all descriptions, songs, choruses, cantatas, oratorios and church-music, incidental music, a ballet, operettas, operas, transcriptions and arrangements. He has completed and published Marc-Antoine Charpentier's incidental music to Molière's 'Le malade imaginaire,' edited the score of Gluck's 'Echo and Narcisse,' and is the general editor of Rameau's complete works issued by the firm A. Durand et fils.

Besides, he is fond of dabbling in literature and science; he has written a book of poems ('Rimes familières,' 1890); farces ('La crampe des écrivains,' played at Algiers in 1891; 'Le Roi Apépi,' played at Béziers in 1903; 'Botriocéphale,' played at Béziers in 1908); an introduction to Dr. Félix Regnault's book, 'Hypnotisme et religion' (1897); essays on 'The phenomena of mirage' (Société Astronomique de France, 1905), and on 'The relationship of plants and animals' (*Nouvelle Revue*, 1905). His essays on musical and theatrical subjects—part of which collected in his books 'Harmonie et Mélodie,' 1885, and 'Portraits et Souvenirs,' 1899,—are numerous. But—a noteworthy lacuna—he has never written any work intended for the musician's practical education.

In an account of the opera 'Déjanire' (*Musical Times*, January, 1912), Dr. Saint-Saëns's peculiar position among French composers of to-day—that of a quondam leader of the progressive party become a leader of the conservative—has been alluded to and briefly commented upon. It is merely the outcome of his sturdy fidelity to his own ideals: he is nowadays exactly what he was at the outset of his career. One of his admirers, the late Hughes Imbert, has made the remark that 'he holds his own among the intelligent and independent spirits who did not fear to confront new ideas, but who were not daring enough to attempt capital reforms.'‡ Without lingering on the same writer's supposition that 'perhaps for that very reason his fame will be limited to his own century,' one may agree with this view, which accounts for his apparent change of front. In 1874, Dr. Saint-Saëns, for instance, wrote the following lines:

> Music, nowadays, is barely completing an evolution. The tonality that had afforded a basis to modern harmony breathes its last; the major and minor modes reign no longer unchallenged; the ancient modes are asserting themselves anew, and subsequently the Oriental modes, in infinite variety, will invade art. All that will afford new elements to the exhausted melody; a new and fertile era will open. Harmony will undergo changes; rhythm—of which until now so little use has been made—will develop, and thus will a new Art be born. §

Events appear to have outrun his desire; for, although since 1874 music has progressed exactly as he had foretold, Dr. Saint-Saëns is no partisan of the ultra-modern schools. In fact, he has in a recent article (*Le Courrier Musical*, 1905) compared certain musicians of to-day to 'infuriated boars rushing through beautiful gardens and playing havoc with the most delicate flowers.'

* Saint-Saëns's 'Harmonie et Mélodie.'

† This Society still exists, and has given (May 18, 1912) its 393rd concert.

† 'Profils de Musiciens,' Paris, 1888.

§ *La Nouvelle Revue.* See also his discourse to the Institut in 1884, 'Le présent, le passé, l'avenir de la musique.'

He is not, however, superstitiously conservative. And certain of his opinions on ancient music are worth quoting:

> To us Bach's scores are a new world, whose fauna and flora remain alike unknown. By flora, I mean the strange harmonies and the melodies, whose aspect is most unusual. . . The performance, in modern times, of Bach's or Handel's music is a mere chimera; to attempt it is to provide delight for the erudites and bookworms only. Some people esteem that ancient music should be played not with a view to direct and complete æsthetic pleasure, but for educational purposes. Subsequently, beautiful and powerful works of art will appear, and be appreciated according to their merits.*

Dr. Camille Saint-Saëns, who received his Doctorship of the University of Cambridge in 1892, is grand-officer of the Legion of Honour, and wears a great number of foreign orders. He is a member of the Royal Academies of Belgium, Prussia, Sweden, and Spain.

Among the principal works not mentioned above should be named the Septette (Op. 65, 1881), the String Quartette (Op. 112, 1899), Violin and 'Cello sonatas, the third Symphony (Op. 78, 1886—with pianoforte and organ), the Cantata, 'La lyre et la harpe,' (Op. 57), written for the Birmingham Festival of 1879. A detailed catalogue of his productions would occupy several pages.

ORLANDO GIBBONS.

By H. Orsmond Anderton.

Three periods stand out in history as the seasons of a rich efflorescence of the human spirit. These are (1) the 5th century B.C. (roughly speaking), from the battle of Marathon, in 490, onwards—that brilliant outburst of genius that crowned Greece with glory in poetry, sculpture, architecture, politics, and philosophy; (2) the period of the Renaissance in Europe, dating from the fall of Constantinople in 1453; and (3) the Elizabethan period in England. And while it is only with this last that our immediate concern lies, it is well to bear in mind one thing that characterises all three alike. Not only do they produce in the present, but they feed upon the past. Æschylus, Sophocles, Euripides, used, as their daily bread, the Orphic poems; and Homer was the Greek Bible, so to speak. The Renaissance was, of course, the return of man's spirit upon the forgotten things of long ago, the re-awakening of the influence of Greece. And the Elizabethan period was a sort of doubling back upon itself of this Renaissance. In fact, this taking up into the present of the spirit of the past is a necessary condition of all true advance; and we of the present day—a day of rapid growth and vigorous life—should read, mark, learn and inwardly digest the work of the Elizabethan period. A nation, like an individual, suffers a loss of life if its memory lapse. It must take up the past, assimilate it, and bring it into the vivid consciousness of the present. Spenser, the central figure of the new poetry, fed upon Chaucer; yet it is only comparatively lately that Chaucer has received wider recognition. It is done at last in poetry; it should be done also in music. We should make these madrigalists popular—not only to musicians, but in the wider sense. It would hardly be difficult. The thing of peculiarly happy augury for the present movement is the uprising among the artisan classes—the innumerable choirs, with the Festivals, exhibiting an astonishingly high standard of performance. This seems to suggest a healthy, natural growth when we remember that at the time when England led Europe it was precisely in this choral work. For though the writers of that period set instrumental music on its career, they were but pioneers in that: their chief excellence lay in choral music. A few words, then, may not come amiss on one of the chief figures of the time—Orlando Gibbons.

He was born in 1583, being forty years junior to his great contemporary, Byrd, though he died only a couple of years after him, in 1625. Tallis belonged definitely to an earlier generation, dying two years after Gibbons's birth. Bull and Dowland were contemporaries, and died in 1628 and 1626 respectively. When we add to these Farnaby, Wilbye, and Morley, and think of the company of immortals gathered in the 'Mermaid,' that happiest of taverns, in a 'London small, and white, and clean,' we can form some notion of the artistic climate of the time.

Gibbons was the son of a Cambridge Wait, and entered the choir of King's College in 1596, so that from the first he was brought up amid the surroundings of that Anglican Church for which he was to do so much. In March, 1604, he became organist of the Chapel Royal, and two years later took the degree of Mus. Bac. at Cambridge. In 1611 he took his share with Byrd and Bull in the publication of 'Parthenia,' a collection of pieces for the Virginals. About the same time (probably somewhat earlier) the 'Fantasias of three Parts' (for viols) appeared. In 1612 the 'First Set of Madrigals and Mottets of 5 parts, apt for Viols and Voyces,' was published. In May, 1622, he took the degrees of Bachelor and Doctor at Oxford, the anthem 'O clap your hands' being written as the exercise for the occasion. In 1623 he was appointed organist at Westminster Abbey, and two years later was summoned to Canterbury to write music for the reception of Henrietta Maria by Charles I. Here he died of an apoplectic seizure, and was buried in the Cathedral.

Such is a brief outline of his outward career: to his real life, his music, we must devote more space. His main work was, of course, choral. Of his position in church music Dr. Walker says: 'His primary difference from Byrd is that he owes nothing directly to Roman influences, but stands before us as virtually the "father of pure Anglican music." Tallis and others had, indeed, sometimes sacrificed artistic convictions in order to enable the

* 'Harmonie et Mélodie.'

words to be clearly heard by every listener; but then they fell back on the old traditional Latin, and repaid themselves by purely contrapuntal works. Gibbons was the first of the really great men to adopt, in musical matters, the sort of *via media* which the English Church has always so much favoured. . . . He set nothing but his own native language.'*

This fact of itself gives his name and work a peculiar importance, though he is far from depending on any such antiquarian interest. He had not, however, the tenderness, nor a certain mysticism of feeling, of Byrd, though he had a strong vein of meditative seriousness in the contemplation of life And he has a surer feeling for contrast and range of effect than Byrd—the only contemporary who can rank as his peer, or above him. The celebrated Service in F is a fine and solid piece of work, sound in technique and strong. It has, too, a certain noble exaltation; but one must not look for much feeling. He would seem to have been 'English' also in thinking it indecorous to show emotion in public. The references to the sharpness of death and abhorring the Virgin's womb are passed with the same glassy calm as the opening of the Kingdom of Heaven. He could be emotional in his madrigals, but he seems to have regarded this as 'ritual,' and outside human feeling. It is sane and straightforward, and, since the congregation must hear the words, has fewer points of imitation than the madrigals, which were written primarily for the satisfaction of the singers.

In the anthems all is different. Works like 'Oh, clap your hands' and 'God is gone up' (in eight parts) would be a glory to any school. The free sweep of the melody, in the first, at 'He shall choose out an heritage,' the bold imitations, and the individual and highly-vitalized part-writing produce a fine effect and lead to a noble close; while, in the second, the splendid contrasts of tone, the antiphonal shouts of jubilation, and the grand part-writing, give a wonderful impression of multitudinous and ecstatic rejoicing. The 'Hosanna' (six parts), with its bell-like effect, though fine, has neither the grandeur nor the rich contrasts of the last-named. It is, however, one of the most popular of Gibbons's anthems, and deservedly so. A welcome antiphonal passage in the middle, at 'peace in heaven' (*p*), gives a hint of the central peace in the heart of all true rejoicing; and then the hosannas are renewed. Of course he cannot remain always on these levels, but the work in all is good. 'Lift up your heads' (six parts) is another fine specimen. Of the smaller pieces, 'O Thou, the Central Orb' is interesting, and reminds one of the treatment of Bach's Church cantatas. It was originally written for accompaniment of a quintet of viols, but Novello's have issued it in organ form. It opens for alto solo. After sixteen bars the time changes from 4-2 to 3-2, and the congregation break into the ymn, 'Come, quickly come.' A soprano and alto duet follows, succeeded again by the choir with the hymn. In the next (and last) strophe there are six soli with free sestet imitational writing, and the choir rounds all off with the hymn and an imitational Amen. Altogether there are some fifty-three specimens of anthems and hymns, besides three services, preces, &c. A large number were issued in a collection by Dr. Boyce, and a later gleaning by Gore Ouseley, but are now available separately.

It is difficult to speak temperately of the madrigals. There are twenty, published in part-books in 1612, all in five parts; and as to praise them is really superfluous now, a remark or two will suffice. Gibbons took no part in 'The Triumphs of Oriana' publication (1601-03), and his madrigals are of a somewhat meditative cast, pondering gravely on life. The words were written, as he says in the Preface, by Sir Christopher Hatton, to whom the collection is dedicated, and they reach a very high level. 'Dainty fine bird' has a flavour of Lovelace and of Herrick; and words and music are fitly mated. The close, 'Thou livest singing, but I sing and die,' is a worthy specimen of Gibbons's powers. 'The Silver Swan' is somewhat slight, and has little of the typical madrigal imitation, but always impresses itself upon the mind. The popular copies have an error, apparently owing to the doubt of editors as to Gibbons's writing an unprepared augmented triad. The first note in the alto, bars 10 and 17, should be E♭, not D. The Musical Antiquarian Society's edition is correct. 'Trust not, fair youth' is Elizabethan in sentiment, somewhat in the vein of Shakespeare's sonnets and Herrick's 'Gather ye rosebuds' mingled. A most impressive passage occurs in 'Fair is the rose,' where the poet, speaking of the snow, says: 'So white, so sweet, was my fair mistress' face,' as she lay dead. The music drops, with a sudden hush, into minims and semibreves. The passage is marked in the popular editions with a *cresc.* and *dim.*; but it seems that an almost breathless *pp* would be more fitting. On turning up the Musical Antiquarian Society's edition, we find the passage marked *p* without *cresc.* To name a couple of others, 'Oh that the learned poets' and 'Ah, dere Heart' remain in the memory; but to mention some seems invidious when all are so fine.

The instrumental music of the period was, of course, far behind the vocal. It seems to have arisen from the practice of playing the madrigals, &c., on the viols, first to support the voices, and then as a substitute for them: a distinct instrumental style grew only slowly. Gibbons published (possibly in 1609 or 1610) a set of nine 'Fantasies of three Parts,' for viols. The first four are for treble, alto, and bass, the remainder for two trebles and bass. This last arrangement often leads to a somewhat thin effect—what is called all top and bottom. The pieces are cast in fugal mould, but the first subject often drops out, and a new figure towards the end, worked imitationally, makes a sort of peroration. Nos. 1 and 3 were performed by Professor Bantock at Birmingham,

* 'History of Music in England,' pp. 74-5.

and proved interesting. More mature in style is the 'Fantasia of Foure Parts' which appears in 'Parthenia,' a collection of Virginal music published in 1611. It consisted of works by Byrd (8), Bull (7), and Gibbons (6)—twenty-one in all. The Fantasia is not strongly individualised as instrumental music, but is an interesting work, grave and serious in character, and has very markedly the characteristic just mentioned, viz., that a fresh figure appears near the end, and is worked imitationally to make a *Coda*. Of the other pieces by Gibbons in 'Parthenia,' distinctly the most attractive is 'Lord Salisbury his Pavan.' This appears also in the 'Fitzwilliam Virginal Book,' which contains 297 pieces, and was probably copied out in prison (1608 or 1609-16) as a pastime by the younger Tregian, a Catholic who suffered for his faith. Byrd (59), Bull (36), Farnaby (55), Dowland (3), Morley (9), and others appear; but Gibbons, strangely enough, has only two pieces. The other is 'The Woods so wilde,' which shows traces of the immature instrumental technique of the time. Semiquaver passages of no particular design, above and below the melody, apparently gave pleasure by their mere rapidity. The sound of the instrument seems of itself to have satisfied the hearers. Still, in the quieter portion, there is a noticeable feeling for the sentiment of the title.

It is time that these great men came to occupy their true place in the Kingdom of Art. The England of the time has been aptly called a nest of singing birds, and the phrase is equally true of the musicians as of the poets. Of course there is no Shakespeare—he comes only once in the world's history. But not only did these men lead the musical world of their time, they produced work of high perfection, of a distinct character, and which the world cannot afford to lose—work which is among the richest treasures of art, and should be not only the fruit, but the food, of the human spirit.

A proposal of some novelty was made at a recent meeting of the Liverpool Philharmonic Society. It seems that the system of guest-conductors has not met with unmixed approval, as it involves extra expense in fees, and the conductors have, in the opinion of some, shown a tendency to be autocratic at the expense of the Society's profits. From among the floating discontent arose the suggestion:

(1) That it be advertised in the Musical Press that the Liverpool Philharmonic Society is open to receive applications from conductors willing to offer their services to conduct one or more concerts, and to submit beforehand their programme to the committee; (2) that if the programme be approved the conductor shall be paid only a percentage of the profit after all the expenses have been met; (3) should the programme meet the disapproval of any member he shall be entitled to return his ticket to the secretary for sale, and if such ticket be sold one-half of the proceeds shall go to the credit of the member's subscription of the following season, and the remainder to the Society's funds.

It would have been interesting to watch the strenuous rivalry of our best English conductors, and perhaps many from abroad, for the rewards of this democratic competition, but unfortunately the suggestion was not taken.

SYNCOPATION AND EMPHASIS.

By Reginald Gatty.

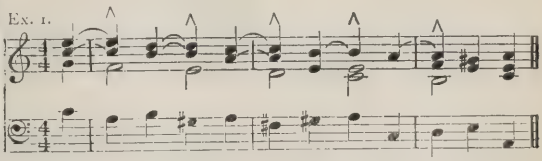
I.

In the following articles an attempt has been made to co-ordinate the various scattered explanations with regard to syncopation and emphasis, and to reconcile the discrepancies that exist between them. It has further been sought to show that although vagueness of definition is partly responsible for the confusion, there also prevails a widespread misconception as to the very nature of some of the effects in question.

First of all it must be pointed out that the one essential feature of syncopation and emphasis is that, being concerned with the so-called rhetorical (or oratorical) accents of music, they depend for their very existence on their unambiguous differentiation from the natural (grammatical or metrical) accents. It is only because they are recognised as dependent contrasts to the regular series of accents associated with the bar-lines that they are able to have their proper effect. Once the rhythm, and consequently the music, becomes obscure, by reason of the fact that they can no longer be differentiated from the natural accents, they have lost their *raison d'être, unless we can be sure that this obscurity was the actual intention of the composer*. It may seem superfluous to labour the point, but its importance will be realised later on, when it will be found that it is just here where differences of opinion actually occur.

Coming now to syncopation, I define it with Callcott* and Riemann† as the sustaining of a sound that begins on a weak beat (or the weak portion of a divided beat) and ends on a strong one (or the strong portion of a divided beat). The displacement of the accent on to this weak beat from the following (silent) strong beat is rather an accompanying feature of the device than an essential one,‡ as is shown by the fact that suspensions are also syncopations, although the change of harmony preserves the strong accent on the strong beat. This may be seen in the following example quoted from Pauer ('Musical Forms,' Novello, p. 17):

Ex. 1.



Syncopations may be divided into two main classes: those that occur within the bar, and those that go 'through the bars' for their completion. Both may occur either singly or in sequence, in

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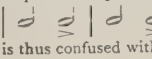
* 'Grammar of Music.' London, T. Hurst. § 86.

† 'Musik-Lexikon.' Article *Syncope*.

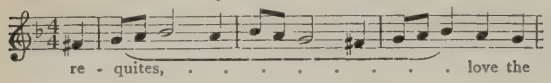
‡ 'Grove's Dictionary' (Article *Syncopation*) defines the effect as 'An alteration of regular rhythm, produced by placing the strongest emphasis on part of the bar not usually accented,' but in this case,



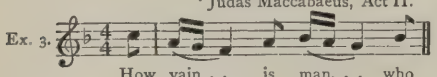
must also be an example of syncopation, which is thus confused with emphasis.

which case there may be one or more in each bar. The following examples are adduced. (*a*) Within the bar :

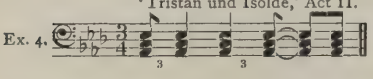
Ex. 2. HANDEL. 'Joshua.' Air, 'Heroes, when with glory.'



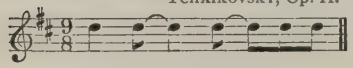
Ex. 3. 'Judas Maccabaeus,' Act II.



Ex. 4. 'Tristan und Isolde,' Act II.

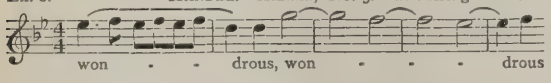


Ex. 5. TCHAIKOVSKY, Op. 11.

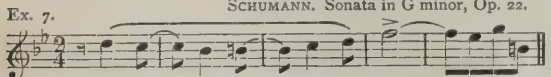


(*b*) Through the bars :

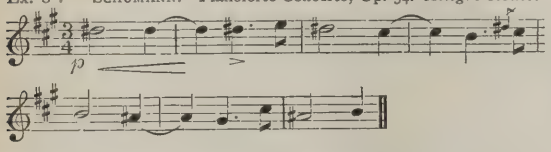
Ex. 6. HANDEL. 'Athalia,' No. 3. 'The rising world.'



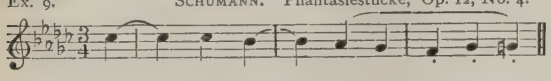
Ex. 7. SCHUMANN. Sonata in G minor, Op. 22.



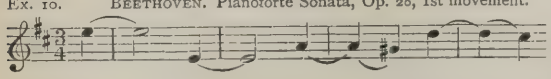
Ex. 8*. SCHUMANN. Pianoforte Concerto, Op. 54. *Allegro vivace.*



Ex. 9. SCHUMANN. 'Phantasiestücke,' Op. 12, No. 4.



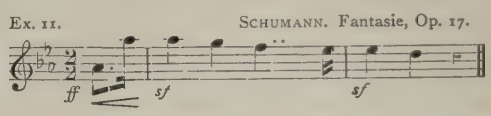
Ex. 10. BEETHOVEN. Pianoforte Sonata, Op. 28, 1st movement.



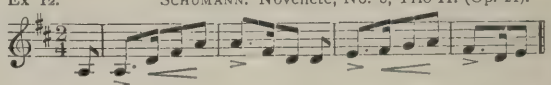
We have now to consider the class of kindred effects, dependent on *emphasis*, as indicated by phrasing slurs and *sforzato*-signs (*sf*, >, ∧).

These are of two main kinds, according as they occur on strong or weak beats, or the weak portions of divided beats. (*a*) On strong beats :

Ex. 11. SCHUMANN. Fantasie, Op. 17.

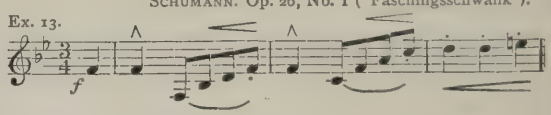


Ex. 12. SCHUMANN. Novellette, No. 8, Trio II. (Op. 21).



SCHUMANN. Op. 26, No. 1 ('Faschingsschwank').

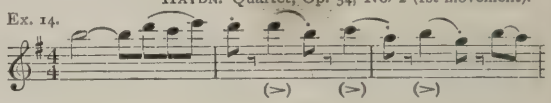
Ex. 13.



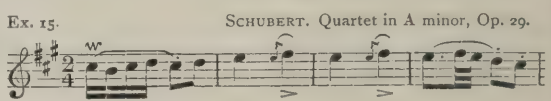
(*b*) On weak beats, or the weak portions of divided beats :

HAYDN. Quartet, Op. 54, No. 2 (1st movement).

Ex. 14.

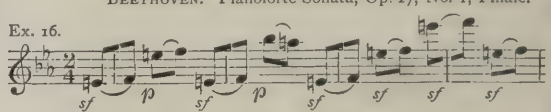


Ex. 15. SCHUBERT. Quartet in A minor, Op. 29.

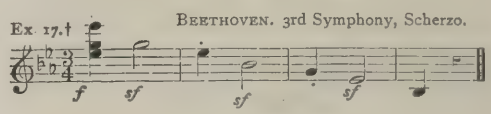


BEETHOVEN. Pianoforte Sonata, Op. 27, No. 1, Finale.

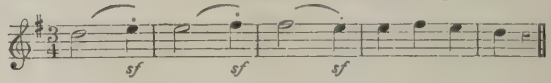
Ex. 16.



Ex. 17.† BEETHOVEN. 3rd Symphony, Scherzo.



Ex. 18. BEETHOVEN. Pianoforte Trio, Op. 1, No. 2.



It frequently happens, however, that the phrasing accents, instead of being placed on strong or

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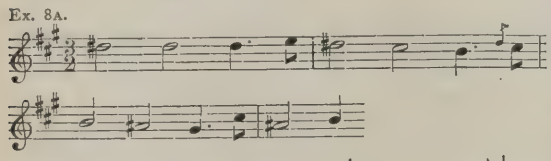
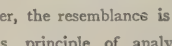
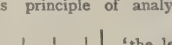
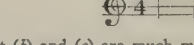
* Franklin Taylor says of this passage ('Technique and Expression in Pianoforte Playing,' Novello, p. 32): 'The length of the bar is doubled, becoming, as it were, a bar of 3-2 instead of 3-4,' and shows 'the effect of this change' as follows :

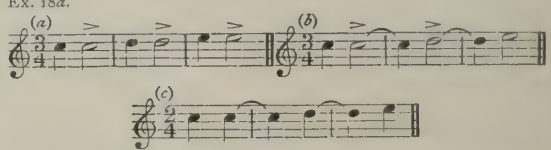
Ex. 8a.



But this conversion should rather be &c. Moreover, the resemblance is an accidental rather than a vital one. On this principle of analysis,  is really  'the length of the bar being doubled.' It is perfectly proper to point out the resemblance between the two forms of notation, but it can only lead to confusion to explain all the subtler effects of one time in terms of another, besides ignoring the differences of subjective expression suggested to the player by the particular notation employed.

† This passage is quoted by Corder (Grove's Dictionary, Article *Syncopation*) as an example of syncopation, but *see* note ‡ on p. 369. C. F. Abdy Williams ('The rhythm of modern music'), Macmillan, 1909, p. 98), also cites  as an example of syncopation, and gives (p. 97) the following definition : 'An accented note is cut short, or is represented by a short rest, and the succeeding note, entering before its expected time, is made longer than the shortened accented note or rest.' It will be evident, however, if we compare examples (*a*), (*b*) and (*c*),

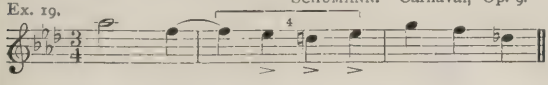
Ex. 18*a*.



that (*b*) and (*c*) are much more akin, *by reason of the accented notes ending on the strong beat of each bar*, than (*a*) and (*c*), where we find the note on the strong beat sounded in (*a*) but silent in (*c*). This being the case, it seems less confusing to consider (*a*) merely as an example of emphasis in triple time rather than as a special kind of syncopation in triple time that *still has to be differentiated from* (*b*).

weak beats, or on the weak portions of divided beats, as in the above examples, or on a series of strong and weak beats as in Ex. 19:

Ex. 19. SCHUMANN. 'Carnaval,' Op. 9.



are placed on both strong and weak beats at certain definite intervals, and when we examine the thematic construction of such passages we find that in every case the melodic outline would seem to fit more naturally into bars with a different time-signature than that which is assigned to them. This is of course the familiar device known by the names of 'cross-accents' or 'false-accents,' *tempo rubato*, *tempo d' imbroglio*, or *tempo della confusione*.* For the sake of greater clearness I give skeleton phrasing models of the different varieties, and begin with triple time by reason of its greater frequency. (*a*) *Tempo d' imbroglio* in triple time:

Model 1. S 2†. W 2‡. W 2. (S 2. W 2, &c.) &c.

See Ex. 31.

Model 2. W 2. W 2. S 2. (W 2. W 2, &c.) &c.

See Exs. 28 and 29.

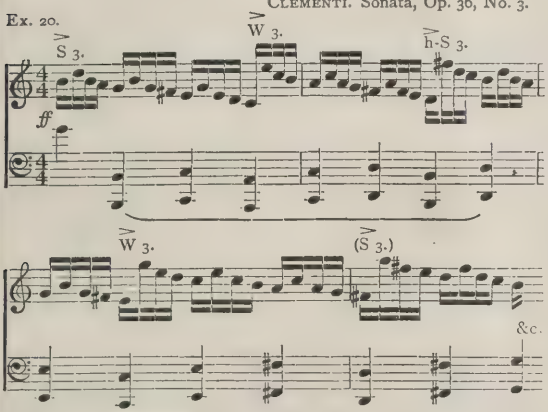
Model 3. W 2. S 2. W 2. (W 2. S 2, &c.) &c.

See Ex. 34.

(*b*) Duple and quadruple time:

Model 4. S 3. W 3. h-S§ 3. W 3. (S 3. W 3, &c.) &c.

Ex. 20. CLEMENTI. Sonata, Op. 36, No. 3.



Model 5. In quadruple time the scheme of this will be:

W 3, h-S 3, W 3, S 3, (W 3, h-S 3, &c.)

Model 6. h-S 3. W 3. S 3. W 3. (h-S 3, &c.) &c.

BEETHOVEN. Sonata in F, Op. 5, No 1.

Ex. 21.

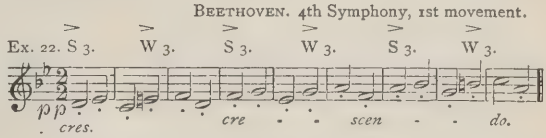
Model 7. In quadruple time the scheme of this will be:

W 3. S 3. W 3. h-S 3. (W 3. S 3, &c.)

Model 8. S 3.‖ W 3. (S 3. W 3.)

BEETHOVEN. 4th Symphony, 1st movement.

Ex. 22.



In the following example we have yet another nuance applicable to this whole class of effects—the nuance of cross motive-accents already mentioned. The music suggests the phrasing scheme just quoted (Model 8), and the accents are made to contradict it, in this case synchronising with the natural accents. It must also be pointed out that as no phrasing-accents are appended to Exs. 20, 21 and 22, it rests with the interpreter whether he adopts what are here termed motive-accents, given above each example, or elects to contradict the implied phrasing scheme by the use of cross motive-accents, such as is expressly called for in Ex. 23. The normal motive-accents are appended in brackets:

SCHUMANN. 'Von Schlaraffenland,' Op. 79, No. 5.

Ex. 23.¶

* Of these various terms *tempo d' imbroglio* seems the best. *Tempo rubato* is already used in another sense; *tempo della confusione*, 'false accents' and 'cross-accents' seem less happy. The peculiar feature about *tempo d' imbroglio* is that it is the *melodic motives* that are 'cross' with the natural accents, and it is quite possible to have, by a further nuance, the phrasing-accents 'cross' with the motives (*see* Ex. 23). Under these circumstances it seems better to term the normal phrasing-accents of *tempo d' imbroglio* 'motive-accents,' and to use the expression 'cross motive-accents' for those phrasing accents that, as in Ex. 23, supplant the expected motive-accents, and in consequence seem generally to synchronise with the natural accents. The melodic motives of *tempo d' imbroglio* will be called 'cross-motives.'

† Strong for 2 beats. ‡ Weak for 2 beats. § Half-strong for 3 beats.

‖ In quadruple time, S 6, h-S 6, &c.

¶ Prout says of this example ('Musical Form,' Augener, § 291): 'Here the first six bars are in reality four bars of $\frac{3}{2}$ time, and might be written:

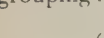
Ex. 23*a*.

As this is the beginning of the song, there can be no feeling of cross-accent here, because the regular accent of $\frac{3}{2}$ time has never been established. The position of the cadences in the second and fifth bars would also be wrong were the time here really duple.' But *see* note* on p. 370.

Model 9. h-S 6. S 6. (or W 3. S 3.)

In compound duple ($\frac{6}{4}$) the phrasing accents admit of a three-fold treatment, owing to the fact that the six crochets are susceptible to a dual grouping:

(*a*) $\frac{6}{4}$

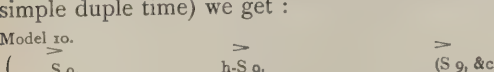


and

(*b*) $\frac{6}{4}$

In the first place (corresponding with Model 8 in simple duple time) we get:

Model 10.

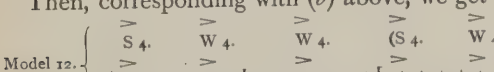


and

Model 11. h-S 9. S 9. (h-S 9, &c.)

Then, corresponding with (*b*) above, we get:

Model 12.



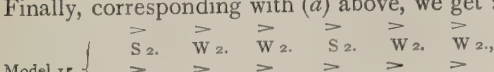
Model 13. $\frac{6}{4}$ W 4. W 4. S 4, &c.

and

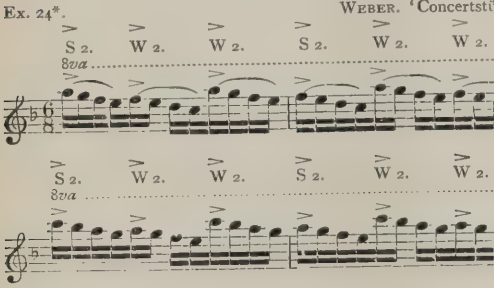
Model 14. $\frac{6}{4}$ W 4. S 4. W 4, &c.

Finally, corresponding with (*a*) above, we get:

Model 15.



Ex. 24*. WEBER. 'Concertstück.'



Variants of this type will be, of course:

Model 16. $\frac{6}{4}$ W 2. W 2. S 2, &c.,

and

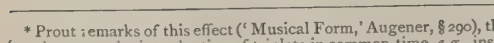
Model 17. $\frac{6}{4}$ W 2. S 2. W 2, &c.

A parallel grouping of the six half-beats in triple time gives the following varieties of phrasing effects:

(*a*) $\frac{3}{2}$

and

(*b*) $\frac{3}{2}$



Hence we get the further models for *tempo d' imbroglio* in triple time:

Model 18. $\frac{3}{2}$ S 1½. W 1½.

Model 19. $\frac{3}{2}$ W 1½. S 1½.

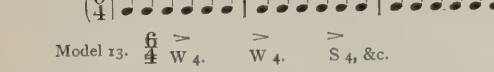
Model 20. $\frac{3}{2}$ S 2. W 2. W 2.

Model 21. $\frac{3}{2}$ W 2. W 2. S 2.

Model 22. $\frac{3}{2}$ W 2. S 2. W 2.

The above list is by no means exhaustive of the possibilities of emphasis in the service of *tempo d' imbroglio*, but the theorist is well-advised not to cite too many theoretic schemes without the corresponding musical examples. There is, however, still one more recognised variety of *tempo d' imbroglio* to be mentioned—that obtained by a combination of syncopation and emphasis. Three examples in triple time are appended:

Model 23.



SCHUMANN. Op. 21, No. 4.

Ex. 25*a*.

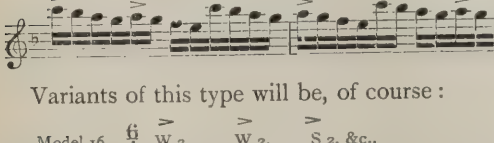
BEETHOVEN. 3rd Symphony, 1st movement.

Ex. 25*b*.

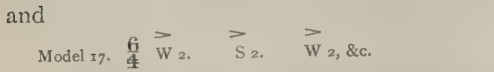
Model 24.

SCHUMANN. 'Carnaval,' Op. 9.

Ex. 26.



Model 25.



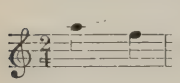
STEFFANI.

Ex. 27.* S 2. Syn 2. W 2.

In the next article we will consider the mental effect intended by the employment of *tempo d' imbroglio*.

(To be continued.)

* Prout remarks of this effect ('Musical Form,' Augener, § 290), that it is 'analogous to the introduction of triplets in common time, *e.g.*, instead of



we have

A glance at Model 15 will make it clear that the grouping of the crotchets actually does amount to the division of compound duple time into triplets.

* It will be clear on a moment's consideration that the effect of syncopation will also be obtained, if a note instead of being sustained throughout, under the conditions proper to syncopation, is shortened of its length and a corresponding rest is substituted.

Occasional Notes.

The programme of the forthcoming Triennial Festival at Birmingham shows a decidedly progressive tendency, although it does not err on the side of gaiety. With 'Elijah' (October 1) and 'The Messiah' (October 4) retained as supports, the committee have gone afield with worthy enterprise. The new works will be Elgar's 'We are the music-makers,' Sibelius's fourth Symphony, 'The song of St. Francis,' by Dr. Walford Davies, and an orchestral work by Mr. Granville Bantock. Scriabine's 'Prometheus,' which Sir Henry Wood is understood to consider the last word in modernism, will be given for the first time in England. Other works representing the present generation will be Elgar's 'The Apostles,' Strauss's 'Don Quixote,' and the 'Dance of the seven veils' and closing scene from 'Salome,' and Delius's 'Sea drift.' Bach's 'St. Matthew' Passion will be given on October 3, and the remainder of the scheme includes Verdi's 'Manzoni Requiem,' Brahms's 'German Requiem,' Beethoven's seventh Symphony, and smaller works or excerpts by Bach, Purcell, Haydn, Mozart, Rossini, Verdi and Wagner. In accordance with the wish of Sir Henry Wood, the general conductor, the orchestra will be reduced to a hundred players.

The programme of the Bristol Festival, which takes place on October 23, 24, 25 and 26, is a further instance of independence of view, and follows the modern trend in the direction of musical drama. Saint-Saëns's 'Samson and Delilah' and the whole of Wagner's 'Der Ring des Nibelungen' will be presented in concert form. This wonderfully ambitious project is the outcome of the success of a similar performance of 'Die Walküre' at the last Festival. Its effectiveness will depend largely upon the contents of the printed programme. The complete text, interspersed with a profuse amount of stage directions and scenic descriptions, will drive the music home better than any thematic analysis. We have seen a concert performance of a long Wagner excerpt robbed of success by the careful expunging of all matter explanatory of the stage situations from the printed text. Moreover the latter, by an almost inconceivable piece of mismanagement, was a different English version from that employed by the singers. May the Bristol authorities be preserved from that error! The conditions would be ideal if the programmes, in addition to full dramatic explanations, had a few judiciously chosen thematic elucidations in parallel columns with the text. The remainder of the Bristol programme includes 'Elijah,' 'Caractacus,' and concertos to be played by MM. Paderewski and Kreisler.

In these times of musical unrest, when so much that was considered indispensable by our musical forefathers is regarded as passé, it is worth noting what John Sebastian Bach said regarding Figured-bass in his 'Elementary Instructions' on that subject. He states that:

> The word 'Bassus' is derived from the Greek Βάσις, which signifies the root or foundation of a thing. Others derive it from the old Latin word *Bassus*, signifying *profundus*, deep. By the word taken alone is understood the lowest part in music, or any bass part that produces a deep note, whether this note be sung, or played upon a bass viol, bassoon, trombone, or the like.
>
> By the term 'Figured' or 'General-bass,' however, is understood a bass that is played on the organ or clavier with both hands in such a way that all or most of the parts in the music are played generaliter or simultaneously, or in general terms, together. It is also called 'Bassus continuus,' or, with the Italian termination, 'Basso continuo,' because it continues throughout the piece, even when the other parts pause now and then, although at the present day this bass itself frequently pauses, especially in works of great ingenuity of construction.
>
> DEFINITION OF THE TERM.
>
> Figured-bass is the whole foundation of the music, and is played with both hands in such a manner that the left hand plays the notes written down, while the right adds in consonances or dissonances, the result being an agreeable harmony to the glory of God and justifiable gratification of the senses; for the sole end and aim of general-bass, like that of all music, should be nothing else than God's glory and pleasant recreations. Where this object is not kept in view there can be no true music, but an infernal scraping and bawling.

It will be observed that Bach's language is almost as strong as his music. We quote the above from Spitta's 'Life of Bach.'

A London morning newspaper recently recorded the occurrence of what was described as a 'Liberal' concert. 'One of the items of the programme was a song, which [says the report] had been charmingly set to music by Mrs. Reginald M'Kenna (wife of the well-known Cabinet Minister), who is an accomplished musician *as well as* a composer.' The italics, of course, are ours. We are now on the look-out for a 'Conservative' concert where the composers are not musicians.

The reports to hand of the performances on May 17, 18, 19, in the Circus Schumann at Berlin, of Mahler's eighth Symphony, a work demanding a choral and instrumental force of 1,000, dwell chiefly on the statistical side of the event—the elaborate composition of the orchestra, the subdivisions of the choir, the structural work involved, the fact that the three audiences totalled 10,000 persons. One can imagine effects of noble dignity, an impressive series of slowly-moving tone-colours, and an unusual length of climax which a cultivated and deeply-thoughtful composer such as Mahler would draw from these materials. But it is hard to believe that music which succeeds in gripping the attention under such conditions would fail with half the resources—or even less. With due respect to the composer's memory, one can doubt whether his method of approach to a 'great' work was chosen with supreme artistic conviction.

The fusion of the *Daily News* and the *Morning Leader* into one paper marks a change in London musical journalism. Mr. E. A. Baughan, who for many years served as music critic to the first-named paper, will now confine himself to dramatic criticism for the new journal, and Mr. Alfred Kalisch will devote himself to the music.

In our sketch of the history of the Philharmonic Society of London (p. 301, May number), we should have stated that Mr. Myles B. Foster's forthcoming complete history of the Society will be published by John Lane (The Bodley Head), not by Messrs. Dent & Co.

Has a Beethoven symphony ever, before Sunday, April 28, been played to prisoners in jail by a full orchestra? If not, the honour and credit are due to the Maidstone Orchestral Society and Mr. F. Cole, their able conductor, for on the day named they performed Beethoven's second Symphony in Maidstone Prison to an audience of 440 of the inmates. The programme also included the 'William Tell' overture, Dvorák's 'Slavonic Dance' No. 8, and the 'Valse triste' by Sibelius. Mr. Cole, in responding to the thanks of the Governor of the Prison, said that if their music had touched but one heart in the audience their visit had not been in vain. Again we say all honour to the Society for their generous recognition of the mission of music.

SIR GEORGE C. MARTIN, M.V.O.

Presentation for the Degree of Mus. Doc. Oxon.,

Honoris Causâ.

British Universities are seldom moved to recognise any achievement unless it be the result of examination under their own strict rule. It is well that the honour and privilege of any degree should be jealously guarded, for the sake of the degree and for those who by hard work have attained its distinction. But there have been occasions when the life-work of distinguished and gifted men has so thoroughly earned the approval of our greatest intellectual bodies, that the bestowal of an honorary degree has been readily acknowledged to be their due.

Musicians are naturally anxious that honorary musical degrees should be given only to those whose work is recognised as of public, and indeed, of national importance. It is with the greatest satisfaction, therefore, that we endorse the universal approval which greeted the announcement that Sir George Martin was to be granted the degree of Mus. Doc. Oxon., *honoris causâ.* It would be difficult to think of one more worthy of honour, whether from the point of view of fine work whole-heartedly performed, or for the personal attributes which have secured for him the wide friendship and esteem he undoubtedly possesses.

It is scarcely necessary to enumerate the points of Sir George Martin's brilliant career, but his having been a pioneer of the Palestrina School in our English Church Service, and the development, under his guidance, of the unaccompanied singing in St. Paul's Cathedral until it has become world-famed, may be mentioned as prominent features of his long record. His Church compositions include several which have been specially written for great occasions at St. Paul's and elsewhere, while his anthems and services are widely used and appreciated in this country and abroad. His knowledge of the military band is proved by the effective scoring of his Jubilee Te Deum, composed for the great Thanksgiving Service at St. Paul's in 1897, while another similar example may be found in the Evening Service in B flat, which was originally written with military band accompaniment for a special occasion.

Sir George took the degree of Mus. Bac. Oxon. in 1869, and in 1883 received the degree of Mus. Doc. Cantuar., so that the interesting ceremony which took place at Oxford on May 7 last is in every way a fitting climax to his connection with the University.

Below we give the Latin text and a paraphrase of the speech delivered by Sir Walter Parratt, the Oxford Professor of Music, on May 7, on which date Sir George Martin was formally presented for the degree.

Oratiuncula in Scholâ Divinitatis
habita
nonis maiis mcmxii
a Gualtero Parratt, Equite Aurato,
Musicae Artis Professore
in honorem
Georgii Clementis Martin, Equitis Aurati,
in Musicae Doctorum coetum
ab Universitate asciti.

Insignissime Vice-Cancellarie vosque egregii Procuratores, praesento virum Artis Musicae peritissimum Georgium Clementem Martin, Equitem Auratum, quem cum iam novem et viginti abhinc annis ab Archiepiscopo Cantuariensi Doctoris nomine ornatus sit nostra quoque Universitas iure optimo in eundem titulum ascivit.

Nolo longus esse in iis commemorandis quae omnibus satis nota esse crediderim; sed non facere possum quin musici clarissimi virtutes breviter strictimque percenseam.

Primum vero illud animadvertendum est hunc non ex iis esse quos nascentes ita placido lumine vidit Polyhymnia ut adhuc teneri miraculo fuerint audientibus: immo usque ad annum aetatis septimum decimum artis omnino ignarus quasi uno aspectu in amorem deae incidit, fidem semel datam nunquam postea violaturus. Mox casu quodam felici Joannis Stainer, viri in hoc loco semper summa laude nominandi, discipulus factus magistrum sibi tanta caritate, tanta admiratione devinxit ut ille in Aedem Divi Pauli vocatus iuvenem adiutorem arcesseret. Hic ita se gerebat ut praeceptori alumnus, amicus amico succederet opusque ab illo inceptum studio suo atque ingenio adiuvaret. Quid multa? Ecquis tandem nescit hunc tot annos exemplar quoddam Deum Omnipotentem rite per sacra carmina colendi toti patriae proposuisse, Aedemque maximam huius auspiciis munere illo suo amplissime perfunctam esse ut cives acciperet sive luctum communem propter cladem aliquam ingentem exprimere sive aut ob vitam Reginae dilectissimae productam aut ob Regis ab Oriente reditum vehementer exoptatum Deo gratias cum Ipsis agere vellent?

Hunc igitur virum et organistam sollertissimum et choragum si quis alius eximium et in modis componendis leporem gravitate subtiliter temperantem praesento vobis ut admittatur ad gradum Doctoris in Arte Musica, *honoris causâ.*

(Paraphrase.)

Mr. Vice-Chancellor and Proctors: I present to you a highly-skilled musician, Sir George Clement Martin. Twenty-nine years ago the Archbishop of Canterbury conferred on him the degree of Doctor of Music, and to-day our own University very properly admits him to the same degree.

I will not occupy time in recalling facts which I suppose are in everyone's mind; but I cannot refrain from mentioning very briefly some special features of the illustrious musician's career.

It is remarkable that Sir George Martin is not one of those who were claimed by the Muse from their very birth, and were regarded as infant prodigies. He had made no serious study of music until his seventeenth year, when, as it were, he fell in love with the Goddess at first sight, and he has been faithful to her ever since. By a happy chance he became a pupil of John Stainer, a name ever to be mentioned with honour in Oxford, and he so won the affection and admiration of his master, that the latter, soon after his preferment to the organistship of St. Paul's Cathedral, summoned his

pupil to London to be his assistant. Here he so distinguished himself that the pupil succeeded the master, the friend followed the friend; and the younger man, by his application and his talents, further advanced the great work which the elder had begun.

What need to say more? Who does not know that for many years he has set before the whole country a perfect model of what a musical service should be, and that with his co-operation the Metropolitan Cathedral has always been splendidly equipped, and ever ready to give expression to the nation's mourning for any great loss, or to its rejoicing for such an event as Queen Victoria's Jubilee, or the anxiously-desired return of King George V. from India?

This distinguished organist and eminent choirmaster, who as a composer skilfully blends grace with dignity, I now present to you to be admitted to the degree of Doctor of Music, *honoris causâ*.

FRIEDRICH WILHELM MARPURG.

By Jeffrey Pulver.

Of all that brilliant array of musicians, composers, historians, and theorists who flourished in the Prussian capital during the reign of the Great Frederick, there was scarcely one who was, and is, more interesting than Friedrich Wilhelm Marpurg; and of all that company not one has been so undeservedly neglected as this painstaking and didactic writer. While admitting that his compositions are not of the most interesting order, and that his theoretical works are not all of value now, it cannot be overlooked that certain of his writings undoubtedly deserve to live, and, indeed, some of them are valued very highly to-day. Dr. Burney did not share the general opinion that Marpurg's compositions were uninteresting and lacking in charm, for he says that they were both 'correct and pleasing.' But before considering Marpurg's works, a few words may be said of the man himself.

Friedrich Wilhelm Marpurg was born on November 21, 1718, near Seehausen in Prussia. He enjoyed the benefits of a thoroughly good education, first in the school of his native place, and subsequently at the University (Berlin?). Curious it certainly is, as Eitner points out, that in this period of literary activity so little was written of this important personage, notwithstanding the fact that Marpurg's circle of friends and acquaintances included many of the most prolific biographers of the day. And the little we do find is inconsistent and misleading. All we know for certain (and, indeed, for our present purpose we need little more) is that in 1746 he went to Paris as private secretary to General von Rothenburg. While there he associated with such men as Voltaire, d'Alembert, and Maupertuis, and when we remember how high a value was placed upon all things French at Frederick's court and in Frederick's capital, we can easily imagine in what good stead this intimacy with them stood him. But what is more to the point, he had when in Paris, the opportunity of studying the Rameau system of musical theory rather more deeply than would otherwise have been possible; and to what use he put this knowledge we shall see later. Returning to Prussia, he stayed but a short time at the capital, following it by several years spent in Hamburg. In 1763 he was in Berlin again, having been invested by Frederick in the dignity of 'Royal Lottery Director,' and, anomalous as it may seem, was nominated 'Councillor for War.' That these posts were not sinecures is shown by Dr. Burney, who, visiting Marpurg in 1772, regrets that these 'new offices' prevented him from carrying into effect all the designs he had made for historical works on a large scale.

Marpurg's character is quickly outlined. He is said to have been a man of short temper, who could brook no contradiction; easily roused to bitter quarrels and delighting in heated argument. Against this is to be placed his thoroughness in his work, his scrupulous care to ensure accuracy, and his profound knowledge of the subjects he treated. Burney adds that he was 'a man of the world, polite, accessible and communicative.' He appears to have been of great service to the learned English traveller by lending him certain musical manuscripts and giving him much information for the work which caused Burney to undertake the tour that brought him into contact with Marpurg. Among other material which the Doctor had from his Prussian colleague must be mentioned 'a description of a machine for writing down extempore pieces of music . . . . of which I had been long in search.' Indeed, Burney had the greatest admiration for Marpurg, for he says that 'his musical writings may justly be said to surpass, in number and utility, those of any one author who has treated the subject. He was perhaps the first German theorist that could patiently be read by persons of taste; so addicted were former writers to prolixity and pedantry.'

Excepting Kirnberger and the Hamburg Mattheson, Marpurg did more than any other writer to develop the Rameau theories, and bring them to a useful and readable state. His criticism was based upon thorough knowledge, although at times a little severe; but it must be remembered that he lived at a period when as much delight was taken in controversy for its own sake as in the justice of the argument; moreover, openly avowed rivals cannot be expected to pass unbiassed judgment. A letter written by Zelter to Goethe, dated October 27, 1831, contains the following pertinent passage: 'The Hamburg Bach printed a Fugue. Agricola asked him, "Have you read Marpurg's criticism of your Fugue? He handled it rather severely." "No," answered Bach, "had he shown me his criticism first I might have known what to do; but if his own Fugues please him, how can mine do so?"' But remembering how limited the scene of action was for so many really clever men, and how keen was the rivalry between them, we can easily understand and excuse their mutual uncharitableness, and rather accept Burney's finding as being the most unprejudiced one. Still, Zelter's opinion of Marpurg was of the best, for writing to Goethe on June 2, 1819, he said: 'Marpurg belongs to the best, because his style is the best.' Nevertheless, in the Marpurg-Kirnberger quarrel, Zelter is inclined to side with the latter. Marpurg died on May 22, 1795.

His works may be classified under distinct headings. Easily first in importance are his treatises on the Fugue, works not only valued during the period at which the various editions appeared, but even held in high esteem to-day. The first of these appeared in 1753, under the title 'Abhandlung von der Fuge nach den Grundsätzen und Exemplen der besten Deutschen und Ausländischen Meister' (Treatise on the Fugue based upon the theories and examples of the best German and foreign masters), dedicated to Telemann. This enjoyed a very wide popularity, and a second part was published in 1754. In 1758, Marpurg wrote the first part of an analytical edition of Fugues by the best composers; but it was not continued, and Part 1 is all that appeared of this work. A French edition by the author himself was printed in Berlin in 1756, as 'Traité de la Fuge et du Contre-point.' A second French edition followed in 1801 (Paris); and another German edition at Leipsic

(Kühnel), in 1806. Diabelli published it again in 1843, this time in Vienna, and Peters of Leipsic did one in 1858. The last-named firm of publishers also issued separately the volume of examples which contains specimens of the Fugue by nearly all Marpurg's contemporaries: Graun, Bach, Muffat, Mattheson, Quanz, Fux, Telemann, &c., besides several by the most famous French and Italian composers.

Scarcely less important are Marpurg's works on the clavier, and how it should be played and taught. His 'Kunst das Clavier zu spielen' (The art of playing the clavier), published in 1750, was one of the best-read books of the day on this popular subject; and this work also enjoyed the favour of several editions. A second was asked for the year following the publication of the first; and a third enlarged edition appeared in 1760. A fourth, further enlarged, followed in 1762. In 1761, Part 2 appeared, with a treatise on the art of accompaniment appended. 1755 saw the publication of the 'Anleitung zum Claviespielen' ('Introduction to the art of Clavier playing'), and moved by the 'Zeitgeist' the author taught how to play 'in accordance with the spirit of the times.' A second issue of this work appeared in 1765. A French edition of the 'Kunst das Clavier zu spielen' (Principes du clavecin) was published at Berlin the same year as the French Fugue treatise (1756). It may be of interest to mention that the 'Méthode des méthodes de Piano,' written by Fétis and Moscheles, and published in Paris in 1840, makes complete use of Marpurg's 'Anleitung.'

As I mentioned earlier, Marpurg did much to popularise in Germany the physical teachings of Rameau. To this end he edited 'd'Alembert's systematic treatise on musical composition' (1757), which was based on Rameau's theories; and wrote the well-known 'Versuch über die musicalische Temperatur' (Experimental treatise on musical temperature) (1776), in which he deals with a subject that became one of such great importance with the growth of the keyed instrument's popularity. In this work he takes great pains to prove that Kirnberger's 'fundamental bass' was not a fundamental bass at all. In 1790 his 'New method of tempering on the Clavier' appeared, in which he again makes use of the foundation laid by Rameau. This work owes its inception to the suggestions made by Baron von Wiese, in Dresden, on newer methods of tuning.

Much has been written on the famous quarrel between Marpurg and Sorge, but neither the 'snappishness' of which Eitner accuses the former nor the faults discovered by the Marpurgists in the works of Sorge can account for the bitterness of it. I do not propose to settle the dispute, but shall content myself by making mention of Marpurg's work, 'Herrn G. A. Sorgens Anleitung zum Generalbasse, &c.' (Sorge's introduction to thorough-bass), 1760, which he wrote with the express purpose of asking his contemporaries to decide with whom the rights of the controversy should rest. He dedicates the book to a long list of artists, whom he calls the 'famous musicians of Germany,' and petitions them to give their judgment in writing. Such names as Agricola, Wilhelm Friedemann Bach, C. P. E. Bach, Franz and Georg Benda, Graun, Leopold Mozart, &c., were included; these could not but feel flattered by being appealed to in this public way, and compelled as we are to suspect them of bias one way or the other, we cannot look to them for criticism that would count in the making of history. In the book Marpurg criticises Sorge's work paragraph by paragraph, and I am afraid he allowed his great technical and theoretical knowledge to gain the ascendency and prevent any charitableness that his good nature might have felt disposed to show from tempering the tone of the tirade. A book on this quarrel was written by Albrecht in 1761, and so great was the public interest in the 'war' that a second edition was called for in 1762.

We must now turn to Marpurg's contributions to the literature of musical theory in general. His valuable work on thorough-bass, 'Handbuch bey dem Generalbasse und der Composition' (Handbook of thorough-bass and composition), was published in 1755. Containing as it did a systematic course for beginners added to exercises in from two- to eight-part writing, it was exceedingly popular, and a second part appeared in 1757, followed by a third part in 1758. The whole work is dedicated to Mattheson. A second enlarged and corrected edition was ready in 1762. In the meantime Marpurg wrote 'Anhang zum Handbuche bey dem Generalbasse,' &c. (Appendix to the above), containing examples for practice in composition and exercises in counterpoint and fugue (1760). A second edition of this coincided with the publication of the second edition of the Handbuch itself in 1762.

Of especial interest and value to those who wrote for the voice was the 'Anleitung zur Singecomposition' (Berlin, 1758) on the art of suiting the composition to the voice and to the text. Detailed instruction is given to help the student avoid violating the rules of prosody, and it is a work, therefore, that would do much good if studied seriously by many of the song-writers of to-day. This work contained a portrait of the author. In 1763 Marpurg published his 'Anleitung zur Musik überhaupt, und zur Singkunst besonders,' &c. (Introduction to Music in general, and to vocalism in particular), which shows not only how to use the voice to best advantage, but also how to teach the art. Both of the last two works still enjoy considerable popularity.

'Anfangsgründe der theoretischen Musik' (First lessons in the theory of music), published at Leipsic by Johann Gottlob Breitkopf in 1757, is, as its name indicates, a text-book of elementary theory; and I am rather inclined to believe that this work did not enjoy anything like the favour shown several of Marpurg's other treatises. The reason is not far to seek; for however interesting and instructive mathematical and physical dissertations may be, they, and elaborate equations and tables of ratios, can hardly be expected to appeal to the beginner in the art of music. Far more valuable was Marpurg's 'Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik' (Critical introduction to the history of ancient and modern music). This work, published in Berlin (1759), rapidly sketched the history of music from the antediluvian period through those of the *Argo's* voyage, and the first Olympiad, to that of Pythagoras. For the most part the rest of the book is purely theoretical, but some interesting chapters on the music of the Greeks and their instruments are added.

We have now only Marpurg's periodical publications to consider. A series of papers written over the *nom de plume* of 'Der Critische Musicus an der Spree,' appeared in Berlin from 1750, and contained some interesting, if somewhat venomous, contemporary criticism. More important were the 'Historisch-Critische Beyträge zur Aufnahme der Musik' (Historical critical essays to further the adoption of music), which were issued periodically from 1754 to 1761, by different publishers. These included some very valuable biographies, bibliographies, reviews and criticism. The series was supplemented and subsequently continued from June, 1759, to September, 1763, under the title of 'Kritische Briefe über die Tonkunst' (Critical letters on music). These open letters, addressed to the various musical giants of the period, offered suggestions and hints on musical interpretation, and gave lectures in musical æsthetics, but more often ironic criticism. Among those to

whom these letters were addressed are to be found Leopold Mozart, Philipp Emanuel Bach, Nichelmann, Georg Benda, Agricola, Mattheson, Kirnberger, &c.; occasionally some songs were included in the issue as supplements.

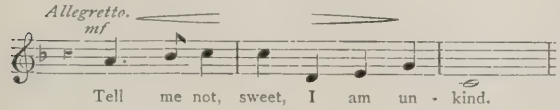
Several other works remain to be mentioned, but the more important have already been named; I will therefore only draw attention to the fact that the list of Marpurg's writings could be considerably lengthened by including the names of all the works he edited and translated. He left a résumé for a 'History of the Organ,' and part of the work itself is in manuscript. Further, Burney tells us that Marpurg intended writing a General History of Music, to 'comprise modern times' also; he likewise 'projected a continuation of Walther's Musical Dictionary and several other interesting works to lovers of music, but he was prevented from executing these designs by his new offices,' as we saw at the beginning of this sketch.

The study of Marpurg's works would do much towards making it easier to understand German musical methods of the late 18th century; it would also show the reader how much science in general, and knowledge of physics in particular, are necessary to those who would write on musical theory, and teach it.

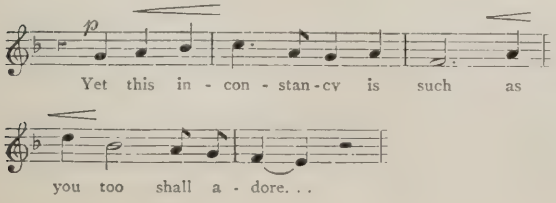
SIR HUBERT PARRY'S SONGS.

'To Lucasta on going to the wars,'—the first song in Sir Hubert Parry's 'Third Set of English Lyrics,'—is imbued with rare feeling and beauty. It is a song that rouses the spirit—not the spirit of war or of adventure, but the spirit that is always asking for Beauty. When the song is done and the book closed, one is startled by the power of its four pages of engraving. The poem is diverse in its emotion, changing swiftly, sometimes by a word, from one condition of feeling to another. It would perhaps be pardonable under such conditions if the music moved from one state to another in a disjointed way; for although music is a plastic force, a composer needs a plastic invention to deal with a poem of this kind in order to produce a well-balanced yet dramatic result. It is this that often makes musical expression a hard matter of art, though when it is done well, one is deceived by the ease of it all.

There is a beauty about the voice part of this song that constantly responds to the words, yet the vocal line remains a composite and continuous whole. The opening passage for the voice to the words 'Tell me not, sweet, I am unkind' has just that tenderness and appropriateness that brings a lump into the throat:



In the final stanza occurs also a passage that is hard to forget:



The first half of this passage has the sense of impersonal explanation, yet before one has realised it the vocal warrior makes his argument imperative by the dictum of the succeeding bars. It is here that a very artistic reserve,—which the composer always allows himself,—is exhibited: the *piano* of the previous passage is *not* changed to *forte*. This is the refinement of feeling, and is characteristic of all Sir Hubert Parry's songs. Hasty critics of English music frequently observe that it lacks warmth, fire, and that scarlet fervour so familiar to us in the music of other nations; but why should Englishmen depart from their special racial faculties, so unattainable by the hot-headed races? Happily, beauty is not always excitement.

The concluding words of the song under review are very happily expressed by the music; a temporary modulation into the subdominant key to the words 'I could not love thee, dear, so much,' giving considerable effect to the final passage 'Loved I not honour more,'—which, in a very subtle way, seems like the hero's confession, lovingly wrested from him. Altogether, this is a love-song of a rare order.

The second song of this set, 'If thou would'st ease thine heart,' is also stamped by the individuality of its composer. One can observe the same ever-changing inflection of sentiment, though in this case it is mostly expressed in a richer and more forcible way. The text demands it. The poet in this song writes of Death as the cure 'of love and all its smart,' so that some foreknowledge of the poem is needed to appreciate the composer's treatment of the words 'Then die, dear, die.' It is curious that in the ending of this song the composer also modulates to the subdominant before the final vocal cadence; the emotional effect is similar, though the nature of the words does not give it such force as in the previous song.

'To Althea from prison,' the third song, is more obviously emotional than the first two. It opens, for the voice, with a gorgeous phrase:

The melody is not finished until the 17th bar, and every note of it seems to add to its vitality. It is an instance of melody-craft that many would like to possess. The whole of the first verse proceeds with fine abandonment, but the succeeding verse of the song is couched in what one might term a 'parenthesis.' It has just that effect, and artistically holds back one's interest, robs one in a way of an expected pleasure. However, it is so well devised that when the third verse is reached and the previous music is resumed, one recognises how excellently the scheme of the song has been evolved.

At the conclusion of the vocal phrase of the second verse, one is athirst for an instant suggestion of tonic harmony to continue the feeling set up by the previous cadence, but the composer withholds the much-desired accidental and breaks off the sense of home-coming. It occurs, however, seven beats later and ushers in the buoyant melody of the first verse. The last vocal phrase is pure ecstasy. The song is one of sheer manliness and beauty:

There is one remaining song of this set, 'Thro' the ivory gate,' that appears to me utterly beautiful. It is reflective and spiritual, is imbued with qualities that will cause it to be a classic. The voice and accompaniment are woven together in a freer way than any of the other songs in this set, and the composer has departed from his customary form of voice-melody: in this instance it belongs to the order of melodic-recitative. Apart from the persistent charm of each bar, the song steadily accumulates in intensity until a climax is reached upon the words 'No friendship dies with death,' and then easing down, finishes calmly with such exquisite feeling. Every note of the accompaniment of this song seems to crave for the orchestra.

EX ANIMO.

STYLE AND SUBSTANCE IN LITERATURE AND MUSIC.

BY HERBERT ANTCLIFFE.

The relative values of style and substance have always been a matter of difference, if not of dispute, between artists; and still more so between critics of the arts. To what extent this difference is caused by the necessary lack of clearness in the definition of artistic terms it is impossible to say. That it is so to a large extent is undeniable. Still more is it caused by the fact that it is impossible to decide where matter ends and manner begins, that is, what exactly is essential and what accidental or circumstantial. These differences and difficulties are more acute in the art of music than in any other art, owing to its generally illusory character. It was one of the most brilliant and sane of our English music critics who a few years ago was responsible for the statement that 'it is style more than substance that keeps art and literature alive.' On the other side we know that in music we have had Franz Liszt, and in literature and the other arts so redoubtable a champion as John Ruskin, who have held views to the contrary. In one of his famous long-winded sentences Ruskin says, 'So far as it leads people to prefer gracefulness of dress, manner and aspect, to value of substance and heart, liking a *well-said* thing better than a true thing, and a well-trained manner better than a sincere one, and a delicately-formed face better than a good-natured one,—and in all other ways and things setting custom and semblance above everlasting truth; . . . just so far, . . . the feeling induced by what is called "a liberal education" is utterly averse to the understanding of noble art.' Yet, as is often the case, the opinion of Ruskin is not the popular one; for how often do we read of 'the heresy of theme,' 'the truth that in art the treatment is of the first importance,' that 'style is of the essence of thinking,' and last, but by no means least, the ancient saw that 'manners makyth man.' Goethe seemed to be desirous of progressing on a *viâ media* when he wrote 'the style of a writer is almost always the faithful representative of his mind; therefore, if any man wish to write a clear style, let him begin by making his thoughts clear; and if any would write a noble style, let him first possess a noble soul.' Robert Louis Stevenson also considered that style arose from the inward nature of the man as well as from his education. 'To these homely subjects,' he said, writing of the poems of Robert Burns, 'he communicated the rich commentary of his nature; . . . and they interest us not in themselves, but because they have passed through the spirit of so genuine and vigorous a man. Such is the stamp of living literature.'

One of the causes of these differences, which appears to the superficial observer to be a terminological one, but which actually lies much deeper, is the common confusion of substance and material. In art more than in other matters, these are widely different. Especially is this so in the sonorous arts of music and oratory. The substance of artwork is the message, edifying or amusing, which the artist is impelled by forces within him to deliver. Not of necessity the message which he imagines his circumstances demand that he should deliver; such message is oft-times lost in the feebleness of the utterance or the wrongful direction of its force. The conscious message may in a short time be lost and forgotten, while the underlying substance may live on through generations. The conscious endeavour to do great things, to deliver a message greater and more noble or newer than that of others, often creates a grandiloquence of style which at the moment is mistaken for strength and increases the apparent importance of the subject. The writer such as Burns, who deals with simple subjects in a simple style, is apt to be regarded as one whose substance is of little worth. Yet we know this is not so. The noblest style, the liveliest style, will not give life to that which has it not. It may preserve the life which exists in simple thoughts, but it will not give it to a substance of no inherent vitality. The most commonplace material, however,—phrases, lines, sounds, which any school-boy might use,—may be vitalised by an individual style, and made to deliver a message, to bear substance, which it is impossible they could have done without the style. Even a strikingly original style, if it be backed by no serious and fruitful substance, becomes flaccid and inconsequential, and degenerates into mere virtuosity, or worse into mere eccentricity. The substance of the art of Michael Angelo was not the clay and stone he used; these were his materials. The substance of his art was the truth to nature and the feeling which expressed itself in beautiful forms and compelled the thoughtless to think and the careless to consider. Shakespeare obtained his materials from earlier writers; but the substance of his work was the large humanity which he infused into dead or moribund words and characters. In his case we see style welding his substance and materials into a living unity; but without the substance his style and materials would have formed only a striking but lifeless figure. Handel's style was that of his contemporaries; his materials were the same commonplace turns of melody, the same successions of chords; yet his work lives because its substance is a message of life and art which none but he had received for the edification of mankind. The style of Hummel's works made them

to be classed by some of the best judges as superior to those of Beethoven when both composers were still living, but their lack of substance has caused them to wither and die when tested by the flames of time. Mendelssohn's style is incomparably finer than that of Schumann, yet it now seems as if the excellent intentions and remarkable facility in composition which brought about this style will not give to his works the same life which their stronger substance gave to those of Schumann.

Nor is substance necessarily the same as theme. The theme is, as it were, part of the plastic materials in which the artist works. The poet takes as his theme the wayside flower, and makes us breathe anew the fragrance that is dead. Yet the substance of his words is not that the flower was beautiful to see and sweet to smell, but the greatness of the Creator in allowing so small a creature to be so great a delight.

Originality in theme, in subject, in the details of thought even, is practically impossible. The popular saw about there being 'nothing new under the sun' is true in this respect. Therefore to find originality we must look to the style, and perhaps to a small degree to the uncommonness of the thought. 'Le style c'est l'homme même,' said Buffon. The thought itself is gathered, consciously or unconsciously, from others. It has been in the mind of man through long ages; but the manner and form of it which make it expressible and so create the style may be, indeed must be, if they are to be effective, original. May we not therefore say that style is the food, or the breath, of thought, which, though it does not create art, which is the expression of thought or emotion, yet supports and maintains and gives to it activity and effectiveness.

'THE TIMES' ON COMPETITIVE MUSIC FESTIVALS.

The Times recently devoted its Saturday music article to the subject of 'Competitive Festivals: Dangers and Suggestions.' After stating that there exists some difference of opinion as to the value of the movement, the writer says:

The sharpest division of opinion occurs, naturally, between those who advocate the movement and those who maintain the inflexible principle that competition in any form is against the interest of art. That the competitive bacillus, given free play, would produce a spirit of 'pot-hunting,' and that this spirit would throw to the winds, or at least reduce to a secondary consideration, all aims and objects save the primal instinct for victory, seemed at one time the only logical anticipation possible. And in the early days these fears proved justified; to too many competitors the prize was all in all. But nowadays such lower motives have almost disappeared. There are still, indeed, choirs and bands which prowl round the smaller Festivals, 'prize-grabbers' *pur sang*—every experienced adjudicator can name two or three—but such a spirit is so nearly dead that even those whose early opposition was based on the fear of it will now admit it to be negligible. The only question of interest to competitors used to be, 'Have we won?' In the majority of cases this is now superseded by the question, 'Are we better than we were last year?'

The inclusion of solo-singing is then discussed and advocated because of its educational value and the standards of criticism it creates and spreads:

It is not pretended that such powers of criticism are universal, since competitive festivals have been established for different periods in different districts; but there can be very few places where the life has been for as much as ten years which have not already developed a body of sound judgment, capable of appreciating merit and detecting charlatanry. The discouragement of the losers was once a pathetic spectacle; nowadays the brightest spot is their determination, after comparing their work with that of their rivals, to strive for the higher standard they have recognized. For the competitors as well as the audiences are learning the value of ideals and adapting their critical powers to higher standards. The severest comments of the judge are accepted and digested as the disinterested advice of an impersonal and expert arbiter; and even in the choral contests, where the rivalry of neighbouring towns and villages is sometimes tinged with the bitterness usually associated with politics or religion, petty local pride is crumbling before the knowledge that the value lies, not in the prize, but in the work.

The writer then goes on to describe the fears of the dubious, and to make some suggestions:

The above picture has been purposely somewhat overdrawn, in order that the few criticisms to follow should not be thought to be due to the cavilling of an enemy. The greatest friends of the Festival movement—those who, though not pulling the strings, think they see therein a real chance for the regeneration of English musical taste—have serious fears for it; and those fears range themselves mainly under five heads, which can be briefly stated:

(1) The main attention is given to vocal work. This is, in the present state of instrumental music in country districts, an excusable tendency; but it is none the less shelving a great problem. There are many who think that the passion of the English for choral music is a curse in disguise, inasmuch as it makes the advance of instrumental and all absolute music impossible. There are towns in England which will fill a huge building to overflowing many times a year to hear such a work as Handel's 'Messiah,' and yet will not fill it once to hear an orchestral concert offering them such fare as Beethoven's symphonies, nor will once fill a theatre to hear 'Die Meistersinger,' nor even a small room to hear a string quartet. This want of balance must be remedied; and in the Festivals there seems hope of finding a lever, if only they will fight doggedly and continuously for instrumental music.

(2) It is of supreme importance—possibly the cardinal point of the whole matter—that the music chosen should be of unquestionable worth. In some cases the wise course is taken of asking some first-class musician to choose the entire list; and this course is commended to every Festival committee. But in too many cases a glance through the syllabus of an approaching Festival wrings from one feelings mingled of sympathy for competitors who have had to devote so much time and energy to such worthless trash, and sorrow for the great opportunities thrown away.

(3) The whole Festival, whether as regards music or organization, should be kept entirely free from the influence of any firm of music-publishers.

(4) An opportunity should always be found of allowing the judge to address, in private, the various conductors. The chief influence of these competitions is in the smaller towns and villages, where, in addition to poor material, there is a difficulty in finding expert trainers. Any really experienced choral conductor, after listening to ten choirs singing a madrigal at the Blankshire Festival, knows that with six weeks' work he could turn the last of the ten into the prize-winners. And any judge could in half-an-hour give hints to the assembled conductors which they can get from nowhere else in the world, thereby doing incalculable good to music by elevating the standard of technical training.

(5) Lastly, a coping-stone may be placed on the year's work by adopting the simple plan of ending each Festival with a concert—not given, as now, by the prize-winners (to whom, as we have hinted, cold water might be more salutary than a halo), but consisting mainly of a great choral work, with, if a band is procurable, some orchestral masterpieces. This course is already followed in the case of some Festivals, and should be adopted by all; and knowledge of the work chosen for combined performance should be an unremittable condition attached to any entry for any competition. A wise programme would not only initiate the listeners into the delights of orchestral music, but would also, in the case of a majority of the singers, by giving them their first taste of singing great music under ample conditions, offer them also their first experience of a true emotional 'catharsis.'

If these points could be met by those directly responsible for our Festival competitions, then would the doubts be set at rest of many who, while conscious and sanguine of the potential good, are at present suspicious of the actual accomplishment.

Church and Organ Music.

THE PEDAL ORGAN.

By ARTHUR T. FROGGATT.

'A Suggestion for Improving the Plan of Organs,' recently published in the *Musical Times*, is not the result of a sudden inspiration: it is a view of the subject which occurred to me several years ago; considered with hesitation; rejected; re-considered again and again in all its bearings, especially with reference to the works of the great masters of organ music; and finally adopted as the only satisfactory solution of an admittedly difficult problem. But if it is ever to meet with the general approval of organists and organ-builders, it must first be subjected to the fullest discussion and most searching criticism; and I therefore most heartily welcome such an article as that which appears in the *Musical Times* for April, from the competent pen of Lieut.-Colonel Dixon.

When Colonel Dixon says that 'in addition [to the two-fold object mentioned] the Pedal ought to contain within itself a suitably developed harmonic structure,' I really do not understand what he means. A suitably developed harmonic structure, if it already exists on the manuals, will be provided by the continuation of every manual stop on the Pedal. There is not one harmonic structure for the Pedal and another for the Great organ. A Pedal that blends with the manual, not one which stands out apart from it, is the artistic desideratum. To draw for an in-voluntary a few soft stops on the Swell and Choir, *with the Pedal large open diapason uncoupled*, is a custom, one might hope, confined to the female amateur organist, had I not heard it indulged in by a cathedral organist within the last twenty-five years.

It is true that my plan would not allow of a heavy Pedal solo in combination with a different registration on the Great organ, except in the case of a four-manual instrument. But I cannot agree with Colonel Dixon when he says that such a combination is 'indispensable for the proper rendering of many passages in Bach, not to mention the moderns.' Why should a fugal entry in the bass be made more obtrusive than a similar entry in the tenor or other inner part? And even if it were desirable, on what percentage of English organs is such a combination possible?

As regards the performance of trios on a two-manual instrument, the Pedal would probably be coupled, with or without the 8-ft. pitch, to whichever manual was played by the right hand, as in the great majority of two-manual instruments at present. This is not an ideal arrangement; but the objection would possess greater force if the average organist were in the habit of showing greater enthusiasm for this delightful and refined class of organ music.

Colonel Dixon thinks that 'so far as homogeneity of musical effect is concerned, the gain . . . . is probably more apparent than real.' Why? 'What is required of an efficient Pedal organ is not simply a bass to the Great manual stops, neither more nor less, but a Pedal bass to *as many* of the leading stops of *all* the manuals as circumstances will permit, with the addition of such others as will stamp that department with a character of individuality.' (Hopkins & Rimbault, 3rd edition, p. 225.) The italics are Dr. Hopkins's, who clearly regards the first-mentioned requisite as of chief importance. A very simple experiment will show its value. Draw the open diapason on Great and Pedal; play any chord on the Great organ with bass not lower than tenor C, adding the corresponding Pedal bass; then play the chord again, but this time without the Pedal, substituting in place of the latter the octave below on the Great organ; if the diapasons are good, the second arrangement (which is that which my system would provide) will be found far more satisfactory. With a good stopped diapason, a similar experiment may be tried, when the manual bass will be found to be an improvement on the Pedal bourdon; and so with any stop for which a (nominal) Pedal bass may have been provided. I certainly do not share Colonel Dixon's admiration for the large-scaled English Pedal bass; except in very large organs I regard it as a monstrosity; and it was to that I referred when I wrote of 'having no choice beyond that of the dreadful boom being either on or off.' I entirely agree with Mr. Casson in regarding its effect as being analogous to that of the drums in the orchestra, and as such I consider it a luxury rather than a necessity. But for those who desire it, the effect may be retained by continuing to make the twelve lowest pipes of wood, for there is not much 'boom' above tenor C! And in the majority of instruments economy will probably always dictate the employment of wood for the largest pipes.

I do not think Colonel Dixon will find many organists to agree with his depreciation of the Pedal at Doncaster. Hopkins writes of the open diapason, with its 8-ft. and 16-ft. octaves of zinc, as 'a magnificent specimen.' Nor do I understand what is meant by saying that the open wood Pedal has no manual counterpart. It is true that it is seldom to be met with, but it exists. The organ at St. Giles's, Camberwell, built by Bishop to the specification of Dr. Wesley, had three diapasons on the Great manual, of which the third was entirely of wood, and of large scale. I cannot say whether it still remains, not having heard the organ for many years. At St. David's Cathedral there were formerly wood open diapasons (in addition to others of metal) both in the Great and Swell organs. Nor are such stops unknown upon the Continent. The organ in St. Augustine's, Gotha, may be mentioned as an example, where the octave, 8 ft. (corresponding to our open diapason) on the Great organ, has the lowest octave of wood, the pipes from tenor C upwards being made of tin.

Colonel Dixon's remarks concerning soundboards, separate wind-chests, and trunking, are so entirely beside the mark, that I am inclined to fear that my former paper cannot have been as lucid as I had hoped it might prove to be. The reference to the cost of the pipe-work confirms me in this impression. Of course we all know that the largest twelve pipes of any stop cost as much as the remaining forty-four or forty-six; but a stop of twelve pipes *cannot* cost as much as one of thirty, if both start from the same note. Mention is made of a stop of 32-ft. pitch; but if the Great already possesses a double diapason (and a 32-ft. stop is uncalled for unless this is the case), the addition involves only twelve pipes instead of thirty, and therefore *must* be cheaper.

Colonel Dixon attempts to traverse my comparison of a Pedal organ on the present system with four stops and 120 pipes and one on my system with ten stops and still only 120 pipes. He points out that by means of an octave coupler and twelve additional pipes to each stop, the practical result would be six stops and only 126 pipes; as, of course, it would. But consider the difference! My critic's Pedal organ of 32 ft., 16 ft., 16 ft., 8 ft., 8 ft., and 16 ft. (which I take to mean double diapason or sub-bourdon, open bass, stopped bass, octave bass, flute bass, and trombone), provides only one stop of 16 ft. as a suitable bass for Swell and Choir organs; while my Pedal of 120 pipes would provide basses for open and stopped diapasons, principal, and trumpet on the Great organ, as well as for two foundation

stops on the Swell and two on the Choir. In other words, nine of the unison stops would be carried down to the CCC pipe.

It is perhaps unnecessary to repeat that a Pedal of 120 pipes on my system would be much more expensive than one of the same number of pipes on the present system; but if any ten stops of an organ containing, say, twenty-six stops on three manuals are to be carried through on the Pedal clavier—that is to say, are to be provided with suitable basses—my system would be cheaper than the present clumsy method of duplicating pipes that are very little used. It would not only be cheaper, but far more artistic.

In the next paragraph of his article Colonel Dixon surely contradicts himself. After saying that 'a Pedal entry above middle C would be relatively so weak as to be scarcely discernible while playing on the Great organ,' he adds that 'this defect is likely to be still further exaggerated owing to the unfortunate tendency in many instances not only to increase the manual 8-ft. tone out of all proportion to the rest of the organ, but also to make the tenor and bass octaves of such stops unduly large.' But inasmuch as these are the very octaves which, on my system, would furnish the Pedal, it follows that pipes of unduly large scale will be relatively so weak as to be scarcely discernible!

I am very glad that the force of my argument as to the utilisation of valuable pipes which at present do very little work is admitted. The practice of borrowing manual stops in identical pitch, so strongly advocated by Mr. Casson, was not mentioned, simply because it has no real bearing on my subject. If the paper read by this enthusiastic reformer before the Musical Association in November, 1905, be examined, it will be seen that the dulciana borrowed in identical pitch from the double dulciana on the Great organ is not intended to serve as a bass to any stop on that organ; and the same remark applies to the sub-bass taken from the Swell.

I cannot understand why I should be thought to desire the entire abolition of independent Pedal stops, seeing that I have written that 'there is no reason why one or more independent Pedal stops of thirty pipes should not be included in the specification of a large organ, as before'; although it is true that I regard them as of quite secondary importance. 'In Germany most of the Pedal stops are properly viewed as simply basses to some of the manual stops' (Hopkins, 3rd edition, p. 295).

The custom which sometimes obtained in the last century (as at Westminster Abbey and York Minster) of extending the manuals down to the 16-ft. octave, was perfectly right in principle, although it involved a wrong application of the principle. It was right to carry every manual stop down so far, but it was wrong to extend the manual itself, because it placed the bass out of reach of the player—that is to say, unless the inner parts were to be mutilated. In this article, as in my previous one, I have endeavoured to indicate what I believe to be a more excellent way.

POINTING OF THE PSALMS.

Yet another opinion on the method of pointing the Psalms! Will this question never be settled? Here comes Mr. Seymour Pile with new ideas, which he has carefully explained in a very able paper read before the Union of Directors of Music in Secondary Schools. We refrain from details until the 'Barless Psalter' (in course of preparation) makes its appearance. We are old-fashioned enough to be entirely satisfied with the last series of the 'Cathedral Psalter,' but we hope all the same we are sufficiently broad-minded to examine any new system and, if it should appeal to us, to accept it as an improvement. We say at once that Mr. Pile deserves great credit for attacking a difficult subject in a most interesting manner, and we hope later to speak more fully on his views.

An interesting little book dealing with the organ in Cromer Church has reached us, and we are glad to note that the efforts of the Vicar (the Rev. W. F. T. Hamilton) and the organist (Mr. Alfred Heath) have resulted in the installation of what promises to be a representative instrument. The organ possesses four manuals and Pedal-organ, and though at present out of forty-seven speaking-stops thirteen are 'prepared for' only, it is hoped the regular series of recitals given by Mr. Heath may enable the builders (Messrs. Norman & Beard) to complete the organ before long.

On May 2, the 258th Festival of the Sons of the Clergy was held in St. Paul's Cathedral, when the music included Sir Arthur Sullivan's 'In Memoriam' Overture, the setting of the Magnificat and Nunc dimittis in C by Mr. C. Lee Williams, the anthem 'When the Lord turned again the captivity of Zion,' composed for the occasion by Dr. Walter Alcock, and the Hallelujah Chorus by Handel. The choir was largely augmented, and numbered 250 voices, while the instrumental parts were sustained by a full orchestra and the organ. Sir George Martin conducted all but the anthem, which was under the direction of the composer. Mr. Charles Macpherson was at the organ.

On May 5, the last Oratorio Service of the present season was held at Brixton Church, under the direction of Mr. Douglas Redman (conductor) and Mr. Welton Hickin (organist). Mendelssohn's 'Hymn of Praise' was performed by the oratorio choir of 120 voices and a full professional orchestra. The solo parts were taken by Miss Marsden Owen, Miss Lillian Fortescue, and Mr. Frederick Blamey.

A performance consisting of selections from Gounod's 'Redemption' was given under the direction of Mr. Herbert Hodge at St. Nicholas Cole Abbey, on April 30. The soloists were Miss Carrie Tubb, Miss Esther Franklin, Mr. Philip Ritte, and Mr. Montague Borwell.

The third Festival Evensong of the Leytonstone Church Choir Association was held at St. Andrew's Church on May 8, when the Canticles were sung to Foster's setting in A, and Wesley's 'Blessed be the God and Father' and Handel's 'Worthy is the Lamb' were given by a choir of about 130 voices.

Mendelssohn's 'Come, let us sing,' and Spohr's 'God, Thou art great' were performed by the choir and Choral Society at St. Bartholomew's Church, Dalston, on Ascension Day, May 16. The tenor solos were sung by Mr. S. H. Waterman, the other soloists being Miss Emily Carter, Mrs. T. D. Keighly, Miss Katie Daley, and Messrs. Burls, Wharram, and Osborne. Mr. Clement Meek, organist and choirmaster of the Church, conducted, and the accompaniments were sustained by Mr. John F. Turner (organ) and Mr. A. E. B. Ward (pianoforte).

To celebrate the completion of Mr. Stanley James's thirtieth year of work as organist at St. Stephen's Church, Worcester, a special service was held with the assistance of members of the Worcester Vocal Union. Mr. Chris Fleet conducted, and Mr. James was at the organ.

ORGAN RECITALS.

Mr. T. W. Hanforth, Sheffield Parish Church—Sonata No. 7, *Guilmant*.

Mr. Paul Rochard, Hinckley Parish Church—Sonata in F, *Fleuret*.

Mr. Nelson Edwards, Colne Parish Church—Overture in C, *Hollins*.

Mr. Sydney L. K. Crookes, Newlands United Free Church, Glasgow—Sonata in C minor, *Guilmant*.

Mr. F. E. Wilson, St. Edmund King and Martyr, Forest Gate—Suite Gothique, *Boëllmann*.

Mr. Walter Johnson, Swadlingcote Parish Church—Toccata and Fugue in D minor, *J. S. Bach*.

Mr. G. Henry Martin, St. Mary's Cathedral, Glasgow—Symphony No. 5, *Widor*.

Mr. Fred Gostelow, St. Stephen's, Walbrook—Toccata, *d'Evry.*
Mr. Harry Coleman, Century Lesser Concert Room, Manchester—Sonatina in A minor, *Karg-Elert.*
Mr. Reginald Waddy, Emmanuel Church, Mannamead, Plymouth—Grand Chœur in D, *Guilmant.*
Mr. T. D. Edwards, Park Hall, Cardiff—Toccata and Fugue in D minor, *Bach.*
Mr. Frederick Richens, St. Paul's, Lock Haven, Pennsylvania—Marche Nuptiale in E major, *Guilmant.*
Mr. Ernest H. Smith, Philharmonic Hall, Liverpool—Fantasia and Fugue in E, *Hesse.*
Mr. Albert Orton, Walton Parish Church, Liverpool—Sonata No. 4 in B flat, *Mendelssohn.*
Dr. Caradog Roberts, Ebenezer Wesleyan Chapel, Llandudno—Cantilène Pastorale, *Guilmant.*
Mr. W. Hercy Maxfield, St. John the Evangelist's, Altrincham—Fantaisie 'Heroïque,' *J. A. Meale.*
Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street—Capriccio in C, *John Ireland.*
Mr. E. Harold Melling, Christ Church, Banbury—Short Prelude and Fugue in C major, *Bach.*
Mr. Fred Gostelow, St. Stephen's, Walbrook—Choral Prelude in A minor, *César Franck.*
Dr. A. W. Pollitt, St. Mary's Church, Liverpool—Sonata in G major, *Elgar.*
Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Grand Solemn March in E flat, *Smart.*
Mr. Herbert Walton, St. George's Hall, Liverpool—Fantasie and Fugue in G minor, *J. S. Bach.*
Mr. Joseph Bonnet, the Victoria University of Manchester—Chorale No. 3 in A minor, *César Franck.*
Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Toccata on 'Sanctorium Meritus,' *Pearce.*
Mr. Frank H. Mather, St. Peter's Church, New Jersey, U.S.A.—Prelude and Fugue in G minor, *Bach.*
Dr. Westlake-Morgan, Victoria Wesleyan Church, Weston-super-Mare—Postlude on hymn-tune 'Quam Dilecta,' *C. E. Juleff.*
Mr. J. Waugh Owens, Whitefield's—Offertoire in F, *Batiste.*
Dr. Orlando Mansfield, Belgrave Church, Torquay—Sonatas Nos. 1, 2 and 4, *Mendelssohn.*

APPOINTMENTS.

Mr. Thomas W. Geraghty, organist and choirmaster, Cashel Cathedral, co. Tipperary.
Mr. Clement Harvey, musical director and choirmaster, St. James's Church, Spanish Place, W.

Reviews.

A NEW BOOK ON MOZART.

W. A. Mozart. By T. de Wyzewa and G. de Saint-Foix, Two vols.

[Paris: Librairie Académique Perrin et Cie.]

If, a very few years ago, a bold prophet had ventured to foretell that a new book on Mozart would appear, rich enough in novel information and critical views, accurate enough in its minutest details to supersede, as a biography, 'Jahn,' and as a catalogue, 'Köchel,' the prophecy would have been received with smiles. Yet the thing has happened, and lovers of Mozart may congratulate themselves.

For a long time indeed the world of writers on music had apparently remained quite content with the current notions; and although now and then some investigators would bring new light on one point or another, none seemed earnestly bent on re-casting the whole of Mozart's biography, the history of his artistic development, and of subjecting all his works to modern methods of investigation and of criticism. In fact, before having read the book that is the result of MM. de Wyzewa's and de Saint-Foix's ten years' labour, one can hardly realise how necessary the labour was.

This book, 'W. A. Mozart, his musical life and his work from his childhood to his full maturity (1756-1777),' forms two stout volumes of five hundred octavo pages—a third volume, embracing the period from 1777 to Mozart's death, is preparing; and the authors have appended its plan as well as the catalogue of Mozart's later works.

The method adopted by MM. de Wyzewa and de Saint-Foix is original and efficient. They start with the following principle, proclaimed by M. de Wyzewa in the introduction: however interesting it may be to study the biography of men of genius, the attention bestowed on the events of their outer life (especially when men of high genius are concerned) may, if carried too far, not only be of no help for the proper understanding of their artistic creations, but become an impediment or even mislead. This way of putting things may be taken by certain readers for a deliberate quest of the paradoxical. In fact it is in flat contradiction to the methods nowadays almost systematically adopted. How far Frau von Wesendonck influenced Wagner when he composed 'Tristan and Isolde,' how far the 'Heiligenstadt-testament' may be brought to bear upon Beethoven's compositions, are among some writers' favourite themes, perhaps because such considerations appear 'scientific' and conduce to a fair amount of ornamental anecdote, whilst intrinsic study of the music is far more difficult. Personally, I cannot help thinking that it is a mistake, and leads one to take much for granted that one does not find in the music itself. If the biography of an artist affords some data to which one thinks that something in the works is bound to correspond, one will be only too inclined to adjust impressions or judgments so as to fit them in with the preconceived theory. Having a few years ago (when endeavouring to investigate Edgar Allan Poe's works) arrived precisely at the corollary that it is often inexpedient to 'conclude from the life to the works,' I am all the more inclined to agree with M. de Wyzewa. 'Men of genius,' says M. de Wyzewa, 'enjoy the privilege of leading a life that, so to say, remains far from and above the fortuitous events of their everyday life, a life in which their dreams and the free creative activity of their brain and their soul play a part far superior to the sundry contingencies to which they are subjected. Even racial or hereditary influences may be greatly overrated and lead to false conclusions.'

Therefore the authors, although following Mozart step by step from his early childhood—from the time when he wrote his first minuets for the harpsichord and was exhibited as an infant phenomenon, 'performing in public on the piano and on the violin, playing on a keyboard covered with a cloth as correctly as if he could see the keys, distinguishing by ear all sounds or even chords produced on any instrument whatever, extemporizing in any given key not only on the piano, but also on the organ,'* to his maturity as a creative artist—attach greater weight to the evolution of his genius and to properly musical influences than to the possible repercussion on his music of the events of his life.

They have divided the biography into no less than thirty-four periods, the last ten of which will form the subject of the third volume, but are summed up in the Appendix. Although this way of proceeding may at first appear rather singular, one sees, as soon as one begins to read, that it is altogether supported by facts; and that, although some of the periods are extremely short and merely transitional, the division is logical as well as helpful.

'The innumerable and soul-stirring vicissitudes of Mozart's "inner drama,"' M. de Wyzewa remarks in his introduction, 'have always occurred through outward musical impulsions. Mozart's nature was essentially feminine. His poetical genius, in order to strike new paths in art, wanted impulses from without—but he transmuted and endowed with new and deeper beauty and purport the ideas or methods suggested to him by the works, accidentally met with, of other musicians. He is a sort of Don Juan, doomed ceaselessly to fall in love, as by a mysterious instinct, with new mistresses, in each of whom he hopes to find a wonderful ideal of impassioned grace, but to each of whom he lends the enchanted reflection of his own beauty: these are the sublime Muses revealed to him by the works of a Johann-Christian Bach, a Schobert, a Michael Haydn. . . .'

So the authors are led closely to study the influences that have borne upon Mozart, and the way in which the young composer has, in making them his own, enriched and

* From an advertisement written by Mozart's father, 1763.

extended the style and methods of other masters. And on these masters their book, which would be precious enough as a study of Mozart alone, contains much valuable and novel information and criticism.

The first two periods of Mozart's life extend from the birth to 1763, and include the first lessons with the father and the first compositions; the third comprises the journey to Paris through Munich, Augsburg, Mannheim, and Brussels, during which Mozart became acquainted with some Italian music and some French, and especially with the sonatas of Eckard, an imitation of Philip Emmanuel Bach, which sonatas he imitates in his own first sonatas, written at that time. During the fourth period (1763-1764), we find Mozart in Paris, eagerly studying the Sonatas of Schobert,* whose art influenced him to a remarkable degree. In Schobert, the authors tell us, we must acknowledge 'Mozart's first actual teacher, and one whose influence on him was enduring.' Therefore they have studied his music very carefully, and they show that the sonatas written by Mozart during this Paris period resemble Schobert's not only in form and in style (Schobert being an innovator in both), but also in spirit. Schobert 'understood the poetic function of music admirably.' In his works, Mozart discovered the very road to his own poetic ideals; and one finds in them a certain element of 'romanticism' in the expression of passion, which from time to time will also appear in Mozart's music.

Then comes the sojourn in London and in Chelsea (1764-1765: fifth and sixth periods, both of great importance). Mozart becomes acquainted with Handel's music, with some Italian operas, and also with Italian Sonatas by Giardini or Paradisi, and Italian symphonic Overtures, all of which serve him more or less as models. But the chief and most profitable influence of the 'sixth' period is Johann-Christian Bach's, whose pupil he became.

Towards the end of 1766, Mozart returned to Salzburg; a year later he goes to Vienna, where he lives during all the year 1768. He derives new ideas in the former city from the music of Hasse, Eberlin, Michael Haydn; in the latter from Gluck's 'Alceste,' but to a greater degree from Italian opera-buffe and from the early Viennese symphonists; all of which influences and their results are lucidly studied in Mozart's works taken one by one, according to the method adopted.

Having thus given an idea of the lines on which the book is written, considerations of space prevent my following the authors period by period, despite the interest of the subject; and I will now proceed even more briefly.

After the sojourn in Vienna come the journeys to Italy, between which Mozart returns to Salzburg. After studying counterpoint with Martini, Mozart is more and more influenced by Michael Haydn, and, after, by Joseph Haydn. He casts away part of his newly-acquired Italianism, and becomes a true symphonist. As a sequel to his third journey to Italy (1772), and after the failure in Milan of his opera 'Lucio Silla,' comes what the authors rightly call 'the great romantic crisis' (1773: coinciding with the first period of German romanticism; Bürger's ballads have begun to appear; Goethe's 'Werther' was published in 1774).

'Joseph Haydn also, in 1772-3, began to write more romantic music like the Symphonies in F and in G major, the 'Passione,' the 'Abschieds-Symphonie,' the 'Trauer-Symphonie,' the Pianoforte sonata in C minor. . . . A similar influence transforms Mozart into a romantic poet. All the works written by him during this period are remarkable for a particular juvenile glow, a rejuvenation of Italian beauty in its truer and deeper aspects—that properly belonged to a former period of Italian art.'

When Mozart returns to Salzburg his mind has considerably matured; he has achieved full independence both in spirit and in craftsmanship, acquired a fondness for polyphonic resources, as well as a new ideal and a perfect command of the science of development. He is ready to become once more a true German master: 'the return to the atmosphere of Salzburg, like a violent shock, awoke Mozart from his dream of Italy and of romanticism.' A sojourn in Vienna during the middle of 1773 directed him entirely towards instrumental music. At this time Mozart is influenced by his new teacher, Joseph Haydn. Henceforward 'the two masters' careers will run in parallel courses, and later they will react on one another.' But when Mozart again returns to Salzburg, it is Michael Haydn who influences him most.

After having perused the first volume and about half of the second, one is surprised when one meets with the following heading: 'Twenty-second period—the twentieth year (1776),' which speaks volumes indeed for Mozart's precocity and abundance. And it is with a start that one realises that the subjects of all these disquisitions on form, on style, on creative imagination, on the evolution of musical art, and of a musician's individuality are afforded by the works of a nineteen-year-old composer. No amplification of rhetoric would have been as eloquent.

The task of criticising the book under notice after thus giving an idea of its contents is considerably simplified by the fact that it is (at least as far as I can see) one of the few of which one feels inclined to say that they call for no criticising whatever. From the digest that I have given, it might appear that the work is chiefly a history of the influences undergone by Mozart. But in fact its chief novelty, and one of its most interesting points, is that it not only traces back Mozart's art to its origins, but fully shows to what extent all these influences have been beneficent to the master, and forwarded the development of his own individuality—which is admirably set to light.

The authors study Mozart's works one by one—sometimes in a few lines, sometimes at length and with many remarks of general import, historical, analytical or critical. All these works are catalogued in a new and probably definitive order—many errors in former classifications being detected and set to right. The authors have been at great pains to examine manuscripts and to confront evidence whenever it was possible.† Often the water-marks or the ruling of the paper have enabled them to correct Köchel's arbitrary order. So that the book deserves to be acknowledged as the standard critical catalogue of Mozart's works, as well as the fullest and most accurate biography of Mozart and study of his genius.

It remains to be said that the authors have evinced not only erudition and discrimination, but a genuine and profound artistic understanding, a keen feeling of musical beauty, and, as writers, a fine talent. Long and weighty as it is, their book provides attractive and easy reading; the technical parts are no less excellent than the documentary or the inductive. Such results were well worth the time and trouble expended on so formidable a labour.

M.-D. CALVOCORESSI.

Six Lectures on the Recorder and other flutes in relation to literature. By Christopher Welch, M.A. Oxon.

[Henry Frowde, Oxford University Press.]

The title Mr. Welch has selected for his book is so modest in character that those who have not seen the volume might easily conceive it to be merely a printed copy of half-a-dozen popular lectures on the subject. To many readers, even musicians, the word 'recorder' as a musical instrument will convey but little meaning, while the book itself covers a far wider field than its title implies. The whole range of wood-wind instruments falls within its scope, and there are besides excursions into other fields, including a most interesting digression dealing with the funeral wailings of the Irish peasantry.

Mr. Welch's knowledge of the flute family is as extensive as it is universally acknowledged, and in the book before us he gives us of his best. The illustrations that are so plentifully supplied are of a most interesting character, and clarify details of a subject that would be practically impossible to deal with by merely verbal description. The quaint frontispieces to early flute tutors which are given are delightful, as well as of use in showing the character of instruments at different periods and their method of use.

It is difficult to give an adequate idea of the contents of the book; Mr. Welch divides his 'lectures' into the following heads: 'Literary errors on the subject of the

* On this little-known composer (see article in Grove's dictionary) MM. de Wyzewa and de Saint-Foix have been able to supply some new biographical data; for instance, to discover that his Christian name was Jean.

† Viz.: In the case of practically all extant documents except such as are in the Salzburg Mozarteum, the access to which is strictly prohibited by the custodians. The authors are not the first to complain of this unwarrantable dog-in-the-manger attitude.

recorder,' 'Tone effect of the recorder,' 'Hamlet and the recorder,' 'Shakespeare's allusions to flutes and pipes,' 'Milton on flutes and flute players,' 'The Temple flute player and the tomb piper,' and a supplementary chapter on 'Wailing among the Irish.'

The well-known passage in 'Hamlet,' where the recorder is mentioned, forms the subject of a lengthy and learned disquisition covering many pages, in which the hidden allusions are made clear, and the proper method to be employed in handing the recorder to the Prince of Denmark is indicated by pictorial illustrations.

The Roman and Greek use of pipe and flutes is fully entered into, and there is such richness of material that we cannot but express our admiration for a work which may be regarded as saying the last word respecting the subject Mr. Welch has taken in hand.

The author warns the light reader that the book is not for him, confessing that the work, made up from material gathered for his own gratification, 'abounds in notes, digressions, cross-references, and descriptions, often tedious and sometimes irrelevant.'

The literary critic who wishes to take a superficial glance at the subject may perhaps echo these words, but to the earnest student that which may be considered a fault in arrangement and prolixity becomes part of the book's merit, for a good index enables any portion of its diverse matter to be at once available for reference.

When the Lord turned again the captivity of Zion. Festival Anthem. By W. G. Alcock.

[Novello & Co., Ltd.]

This is a setting of the words of Psalm cxxvi. for voices, orchestra and organ, composed for the 258th Anniversary of the Festival of the Sons of the Clergy, held recently in St. Paul's Cathedral. It is the most important contribution to Church music from the pen of Dr. Alcock which we have yet seen, and he is to be congratulated, not only upon the opportunity which has been afforded him of writing for such an event, but upon the distinctive merits of the composition itself. An occasion such as that already mentioned, when the choir of the Cathedral is supplemented by a large body of extra voices, provides excellent scope for variety in the use of vocal resources, and of this Dr. Alcock has taken full advantage.

Thus portions of the anthem are allotted to semi-chorus, quartet, and bass solo. These were sung at the Festival by the Cathedral choir only, the portions marked 'Full' being taken by the whole body of voices.

The music is lofty and elevated in character, and although conceived in a fairly modern spirit, is thoroughly dignified and Church-like throughout. Both voice-parts and accompaniment are most effectively handled, and present many features of interest. The accompaniment, while generally of an orchestral calibre, has been well adapted for organ alone by the composer, and would prove equally effective on that instrument in the hands of a capable player.

Capriccio for the Organ. Composed by John Ireland.

[Stainer & Bell, Ltd.]

Among those modern composers who are endeavouring to raise the standard of organ music must be included the name of Mr. John Ireland. He proves that while it is not necessary to sustain the organ's reputation by writing a Fugue, it is quite possible to present acceptable examples in lighter form and yet to maintain the true character of the instrument. The Capriccio is admirably written, and while within the powers of those possessing even moderate technical skill, should prove a charming addition to the programme of many an organ recital.

Finale Jubilante for the Organ. (No. 44 of the Recital Series. Edited by E. H. Lemare.) Composed by John E. West.

[Novello & Co., Ltd.]

Mr. West has given us a piece strong and abounding in interest and effective writing which should become well-known and appreciated. As is usual in the composer's work, a great deal is made of rhythmical device, and if there is any danger of the opening figure becoming wearisome, the situation is saved by the contrast afforded by the second subject, which is of a totally different character. An excellently wrought fugal section lends much interest and contains most ingenious counterpoint. The second appearance of the second subject gains in effect by being given to the left-hand. The music is essentially appropriate to the organ, and should prove effective on an instrument of even moderate size.

PIANOFORTE MUSIC.

Pierrette. By Cyril Scott.

Scottish tone-pictures. By Edgar Barratt.

[Elkin & Co.]

Mr. Scott's 'Pierrette' is a characteristic example of his more trifling mood. It has some fascination, with an admixture of waywardness and sweet unreasonableness, and is yet compact and consistent.

Mr. Edgar Barratt's 'Scottish tone-pictures' embody some ventures into impressionism which here and there arrive at some glamour. Occasionally, however, the works are too apparent. For instance, the mere grafting of added sixths, splashes of diatonic notes and similar 'sticky' effects upon clear-cut music, does not raise it from earth to sky. As a rule Mr. Barratt shows sufficient individuality in these six pieces to soar above the conventional without recourse to these means. The collection might be recommended to pianists of moderate technical powers, desirous of making their first acquaintance with the impressionistic style.

BOOKS RECEIVED.

Denkmäler der Tonkunst in Oesterreich, 19. Jahrgang: (i.) *Wiener Instrumentalmusik im 17. Jahrhundert,* (ii.) *Triente Codices,* (iii.) *Fünf messen aus 15. Jahrhunderts.* (Vienna, Artaria & Co.; Leipsic, Breitkopf & Härtel.)

From Mendelssohn to Wagner. Being the memoirs of J. W. Davison, forty years music critic of *The Times.* Pp. 539. Price 12*s.* 6*d.* (London: William Reeves.)

Sea songs, ships, and chanties. Collected by W. B. Whall, master mariner. Second edition, enlarged. Pp. 131. (Glasgow: James Brown & Son.)

Correspondence.

THE ORIGIN OF THE IRISH HARP.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am very sorry to have misunderstood Mr. Galpin. I certainly thought he admitted that the earliest Irish harps wanted the fore-pillar. I observe that the passage stands as follows in his paper as printed by you: 'The appearance of the harp in Britain coincides with the coming of the Anglo-Saxon and Northman to our shores; though whether these sea-rovers, who were excellent carpenters as well, had added the fore-pillar which henceforth distinguishes their harp from that of Eastern nations we cannot tell.' Now, remembering that the Saxons first appeared in Britain about the middle of the 5th century, the Angles soon after the commencement of the 6th century, and the Danes in the last quarter of the 8th century, this statement is rather vague. Nor is it quite fair to quote me as having said that 'names matter little.' My words were: 'Names matter little, except for purposes of reference.' I maintain that the relative position of instrument and player on the Ullard Cross indicates a performance on the harp, and not on the cruit; nor can I see that the excellent photograph accompanying Mr. Galpin's letter gives the least support to his theory.

If I may be allowed to answer Mr. Galpin's 'practical question,' I say that whatever the difficulty of tuning harps possessing no fore-pillar, there is no reason to suppose it greater in the case of Irish harps than in those of Eastern origin. There were no metal strings in the 9th century, the art of wire-drawing not having been invented until abou

1350. The ancient Irish names of two of the strings sufficiently prove that they were made of gut. D above middle C was 'Tead na feithe-o-lach' (string of the leading sinews), while E above was 'Gilly Tead na feithe-o-lach' (servant to the leading sinews).

Yours faithfully,

Arthur T. Froggatt.

3, Stade Street, Hythe.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—Mr. Galpin's letter and his photograph of the Ullard harp add nothing to the controversy. One thing is certain: the photograph in your April issue is different from the rubbing he gives of the same harp in 'Old English Instruments of Music,' and neither gives an adequate representation of the sculptured instrument. Let me repeat my former statement that the harp has no fore-pillar.

Mr. Galpin quotes Sir Samuel Ferguson, but he conveniently omits to mention that that distinguished Irish antiquary firmly believed the harp to be without a fore-pillar. Sir Samuel Ferguson carefully examined the Ullard Cross in 1834—seventy-eight years ago—when the figure was much clearer than at present, and he writes to his friend Dr. Petrie: 'I protest it is a true copy.' His sketch is more likely to be correct than an imperfect rubbing or photograph taken nearly eighty years later. Moreover, Mr. O'Leary's definite opinion is not to be thrown aside. Both the Ullard and the Duisk harps seem to have been sculptured by the same artist, and neither of them has a fore-pillar.

I fear that a 'Scandinavian' origin for our Irish Clarseach is about as likely as an 'English' origin. Two years ago Mr. Galpin stated in his valuable book that the Irish harp came from England, but now he holds that 'it owes its origin to the Northern or Scandinavian instrument.' Of course he ignores the exquisite harp on the shrine of St. Moedoc of the 9th century—genuine Irish work.

As to the 'excellent series' of photographs obtained by Mr. Galpin at Ullard, Mr. O'Leary writes: 'The day being unfortunately wet, the rain interfered with his [Mr. Galpin's] getting a good photo of the Cross.'

Yours faithfully,

W. H. Grattan Flood.

P.S.—I fear very much that Mr. Galpin's theory is merely on a par with his extraordinary blunder as to the keys on the drones of Irish bagpipes.

[We have submitted the letters of Dr. Froggatt and Dr. Flood to Mr. Galpin, whose reply we print below. We hope the learned disputants will be content to let the matter rest as it stands. It is one in which a state of permanent disagreement must be accepted as inevitable.—Ed., *M. T.*]

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The way by which Dr. Grattan Flood hopes to get over the unfortunate testimony of the photograph of the Ullard 'harp,' reproduced in your April issue, is too evident. It is easy to talk about interference of rain, inadequate representations, imperfect rubbings, and to quote Mr. O'Leary on the subject. The truth is that I did not develop my plates till my return to England, so neither Mr. O'Leary nor I, when we met, could foretell the result. As it proved, and as I was led to expect, the photographs were exceptionally clear and good, and I have no doubt that Mr. Flood would achieve the same result if he would allow the camera to tell its tale, and not rely on rough sketches.

I refuse to be drawn into further correspondence by the postscript on the Irish bagpipe, and what the writer considers 'are extraordinary blunders' on my part. Let me suggest, however, that if he will inquire into the early history of these 'tubes with keys' (called 'regulators' in the Irish pipes), which form an additional accompaniment to the chanter, he will find that not only was the idea anticipated in the otherwise 'droneless' Neapolitan Sindelina of the 17th century, but it also formed an important part in Afranio's Phagotum of a century earlier, about which his nephew Ambrosio says that the second tube was sometimes only a simple drone and at other times, being fitted with keys, it gave a scale of notes. Both the Sindelina and Phagotum were blown with bellows and bag like the Irish elbow-pipes. For references to the use of metal strings by the Irish minstrels, I need only refer Dr. Froggatt to O'Curry's 'Manners and customs of the Irish,' where, in the ancient writings, frequent mention is made of strings of 'findruinne' (artistic bronze or brass), silver, and gold.

Thanking my correspondents for the interest they have shown in my paper. Yours faithfully,

Francis W. Galpin.

FRESH LIGHT ON OLD ENGLISH AIRS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I have read the article in your February number, 'Fresh light on old English airs.' I have a fine copy of the edition of 1807 of 'The English Musical Repository, a choice collection of English songs adapted for the voice, violin and German flute (London, Printed for B. Crosby & Co., Stationers' Court, 1807'). This copy also has an engraved frontispiece as well as an engraved title, on which is written the following: 'H. Badley of Liverpool to his friend, R. Benson, Jr., of N. York.' This book contains 288 pages, bound in roan. I went carefully through the book and failed to find any music or words in any way resembling the melodies given on your pp. 102-3. The first song in the book is 'When the rosy morn appearing,' and the last is the 'Death-song of the Cherokee Indian.' There is also a foot-note, 'Oliver & Co., Printers, Edinburgh.' This does not throw much light on the subject under consideration, but does prove the existence of the edition of 1807. I have some 4,000 music collections in my library.—Sincerely yours,

Hubert P. Main.

Obituary.

We regret to have to record the sudden death of Mr. Fred. W. Beard, who was long prominently associated with the musical life of Birmingham. For the past five years Mr. Beard had been living in Melbourne, where he was organist of the Catholic Cathedral and choirmaster of some choral Societies. In January he came to Birmingham for a holiday, and to spend a well-earned rest with his parents and friends. He re-embarked for Australia by the 'Orsova' in the latter part of April, and on May 6 came the sad news that he was landed into hospital at Colombo from the 'Orsova' and died on May 5. He was for many years organist of St. Osburg's Catholic Cathedral at Coventry, and afterwards was appointed to a similar post at St. Catherine's Catholic Church in Birmingham, and soon worked the choir and music up to a high degree of excellence. He also founded, trained and conducted the late Birmingham City Choral Society, producing a number of works that had not been heard there previously, and it was he who gave the first and only representation in Birmingham of Liszt's oratorio, 'St. Elisabeth.' In his enthusiasm for music he was largely instrumental in forming the Grand Opera Society, which some years ago produced grand opera at the Theatre Royal. Mr. Beard was also at one time a prominent teacher of the pianoforte and singing, being recognised as a painstaking and successful instructor.

We regret also to record the following deaths:

Mr. W. Marriott, on April 27, at the age of eighty-three. He was well-known throughout the Kingdom as the representative of the firm of Marriott & Williams, and afterwards, for eighteen years, of Messrs. Keith Prowse. In the 'seventies he was honorary secretary of the Nottingham Sacred Harmonic Society, which owed a great advance in position largely to his work.

Mr. William John Baily, at Herne Bay, on April 23, aged sixty-one, known in many musical circles in South London as the possessor of an exceptional, deep bass voice. He was a member of the choir of St. James's, Marylebone, and for some years was choirmaster at Bellenden Road Methodist Church, Peckham.

HERR FRANZ POENITZ, at Berlin, in his sixty-third year. The deceased, who was one of the finest harpists of his day, had been for nearly fifty years a member of the Royal Orchestra. He was also well-known as a composer for his instrument.

FRÄULEIN LINA RAMANN, the author of the first great biography of Liszt, who passed away at Munich at the age of seventy-nine.

AN ARTICLE ON ELGAR IN A DUTCH JOURNAL.

In our last issue we referred to an article on Elgar's works, by Mr. R. A. Streatfeild, published in *De Nieuwe Gids*. We now quote below the section that deals with the symphonic works. The same article appeared in a French translation, by M. Pennequin, in *Le revue du temps présent* for April 2.

During the period of the production of these works he composed nothing else of importance, and we may therefore with reason look upon the two Symphonies and the Concerto as one great work in three sections, a symphonic trilogy—an artistic trinity, three in one, and one in three. I ought to say that Elgar himself has given no hint of the existence of any connection between these three works. They have been performed and published independently of each other, and it is perhaps somewhat fantastic on my part to imagine that they are united by a psychological bond. Yet, having heard all three of them repeatedly, and having studied them with love, reverence and enthusiasm, I have persuaded myself that the connection exists, whether the composer is conscious of it himself or not. Summing up the general tendency of the trilogy, I should describe the three sections of which it consists as illustrating Strife, Contemplation, Joy, the whole composing a vast picture of the development of an artist's soul such as perhaps no other composer of our time has hitherto attempted.

It now remains for me to deal with each work in more detail. Elgar has prefixed no definite programme to his first symphony, but his admission that it represents 'a composer's outlook upon life' gives a broad hint that there is more than a touch of autobiography in it. The struggle of a soul towards the light, the warfare of the material and the ideal—this is what the Symphony paints in the richest and most glowing colours that the modern orchestra can supply, employed with a science such as only a composer profoundly versed in the history of musical development can command. The first movement is all strife and turmoil. It opens, somewhat in the manner of Schubert's great Symphony in C, with the call of the ideal, a melody of arresting breadth and nobility, which pervades the whole work from beginning to end. With this summons to a higher life are contrasted the wiles of the world, the flesh and the devil. Bewildering siren-calls seem to summon the hero to destruction. Pleasure spreads her net around his feet, the call of the ideal sounds brokenly and fitfully, and through the maze of changing harmonies winds ever the dark and sinister theme of sin. The conflict of passions is drawn with astonishing vigour, and the movement surges along its tumultuous course with inexhaustible spirit.

The Scherzo seems to carry us into the world of sheer hard work. The music tingles with life and energy. We seem to be plunged into the midst of the human struggle for existence, and a curiously abrupt and square-cut melody shows us the hero bracing himself for his life's task. By a happily-conceived transition the Scherzo melts, as it were, into the Adagio, a movement of extraordinary beauty, in which the deepest and purest aspirations of the soul of man are clothed in sound. The atmosphere is one of tense yearning and high-wrought rapture. The principal theme soars upward, at first struggling with difficulty like a climber among steep rocks, afterwards mounting aloft as if upon the wings of faith. Throughout the movement the composer's mood is one of peculiar exaltation. He seems to be moving in a world of spiritual ecstasy, through an air growing ever more and more rarified, till at the close the atmosphere becomes so fully charged with mysticism that the hearer seems, like St. Paul in his strange vision, to be 'caught up into Paradise and to hear unspeakable words which it is not lawful for a man to utter.'

The last movement is in some respects the most remarkable of all, and undoubtedly it is at a first acquaintance the most immediately effective. The introduction is curiously eerie in feeling and colour. The hero seems to be sunk in the lethargy of despair. Memories of his old life, of his early struggles and ambitions, flit idly across his mind, but they cannot rouse him to action. At last with a supreme effort he shakes off his torpor, and throws himself once more into the fray. From this point onwards all is feverish energy and exaltation. We are hurried from climax to climax. The horizon seems to widen, the air to grow purer. The magnificent theme of the ideal, transfigured and glorified, seems, like a vast tree, to spread its branches over all, and the work ends in a blaze of triumph and splendour.

Elgar's Violin concerto belongs to the same world of thought and feeling as his first Symphony, but a different atmosphere envelops it. It is throughout less strenuous and more contemplative in tone. As befits a work in which a soloist rules supreme, we are here concerned not with those generalized emotions in the expression of which one man stands as the type of his race, but with individual struggles and aspirations. To what extent cause and effect interact upon each other in these matters it is hard to say. Did Elgar choose the concerto form because he felt it to be the most suitable for what he had to say, or did his choice of the form mould the character of his music? This is a problem which perhaps the composer himself could scarcely solve. At any rate, in treatment, if not in character, the later work forms a striking and beautiful contrast to the earlier. The grand sweep and noble breadth of style which characterize the Symphony are exchanged for a more personal and more intimate note. The hearer seems to be taken into the confidence of the composer, and to be listening to a recital of his private joys and sorrows, of his most secret emotions and aspirations. The first movement of the Concerto resembles, *mutatis mutandis*, the corresponding movement of the Symphony. It is a picture of warring passions, of the clash of high-strung feelings — not on the tremendous scale of the Symphony, it is true,—but, though less wide in scope, no less deeply felt and no less sincere. On this tempest of emotion the opening notes of the Andante fall like a dewy veil. Peace seems to descend from heaven and to enfold all things in her calm embrace. We seem to be transported to some region of clear air and cloudless radiance. The forms of the blessed seem to move through asphodel meadows under a serener sky than earth has ever known. The deep and tranquil beauty of this movement lies beyond the power of words to express. The music has the serene loveliness of some exquisite fresco by Puvis de Chavannes, some vision of the Elysian Fields, from which all earthly strife and rancour are for ever banished. From the dream-world of the Andante we return once more to the bustle of real life in the Finale, a movement of abounding energy, which hurries along its vigorous course in the most brilliant style. Yet even here the contemplative note, to which I have already referred as characteristic of the Concerto, makes itself felt. The movement is at the zenith of its buoyant career when the solo violin glides almost imperceptibly into a long and elaborate accompanied cadenza—no! that is too conventional a word; I would rather call it a soliloquy—in which, leaving earthly things far beneath, it seems to soar into wondrous regions of spiritual ecstasy. It is as though a man in the midst of his worldly avocations were suddenly rapt away in a trance. The veil of mortal sense is rent asunder, and he stands face to face with the vast mystery of eternity. But the vision fades gradually away, and we are once more on the solid earth. Yet memories of this strange interlude of mystic contemplation still survive, and the work ends upon a strain of grave and exalted nobility.

Elgar's second Symphony completes his great symphonic trilogy in the most satisfying manner. After Strife and Contemplation, comes Joy, and the Symphony in E flat is full of a rapturous exultation which we do not find in the two earlier works. At the head of his score the composer has written the opening lines of a famous poem by Shelley:

Rarely, rarely comest thou,
Spirit of Delight.

But this motto is only to be taken in the most general sense. The Symphony is in no way a musical transcription of the poem. Let no one take Shelley's poem in hand and try to trace it stanza by stanza in the four movements of Elgar's Symphony. It is the Spirit of Delight itself that has inspired the composer, and we must look in his music not for the despondent poet, but for the vision of beauty that he regrets. This vision pervades the Symphony from beginning to end. It is always the beauty of things on which the musician's eye rests, not upon their ugliness. He sings of growth, not of decay. Even in the passages of deeper feeling, in which the Larghetto is rich, the composer derives strength, not weakness, from suffering, and by the magic of his art draws beauty from the sorest trial. The opening Allegro strikes the note which prevails throughout the whole work. Spring is its theme, the Spring of which artists dream and musicians sing. Like a fountain suddenly unsealed the music leaps up to heaven, and surges along in buoyant waves. The swing and rush of it are irresistible. All that Spring ever meant to a poet is here translated into sound—the rising sap, the bursting bud, the opening flower and wild bird-raptures in the clear heaven of March. Yet the movement is not all joy and ravishment. Midway in its course a shadow seems to fall over the scene, and we see the vernal vision as it were in a glass darkly; but soon the sky clears, the sun shines forth again, and the movement ends radiantly upon a note of pure ecstasy.

The Larghetto offers a broad and striking contrast to this carnival of joy. The fact that the Symphony is dedicated to the memory of King Edward VII. caused certain not very clear-sighted critics to suggest that this movement was intended by the composer as a funeral march in honour of the dead King. This is not so, since the Symphony was planned early in 1910, before the death of King Edward, nor does the Larghetto touch a funeral note. In character it is strong, sober and serene. It looks out upon the world with a calm and stedfast gaze, and though it has moments of almost agonized emotion, moments in which one feels that the musician has not won his way to fortitude and tranquillity without inward struggles that are beyond the knowledge of ordinary men, it never suggests the anguish of bereavement.

The Rondo, which takes the place of the usual Scherzo, is in some sort a problem. Judged as absolute music it is effective enough, though it has not Elgar's accustomed distinction of style, but it is difficult to understand its connection with the remainder of the work, and throughout its course one has the uneasy sense of a secret lurking somewhere within it, that baffles the inquiring mind. No shadow of doubt, however, hangs over the superb Finale, in which we return once more to the glittering realm of the Spirit of Delight. We bask in the same glory that illuminated the initial Allegro—the same, yet not the same, for the keen, almost acrid freshness of Spring has yielded to a richer, mellower feeling. Resplendent Summer seems to breathe in the glowing music, and the very heartbeat of the world throbs in the wonderful rhythm upon which the whole movement is built. So the music rolls upon its way, piling climax upon climax, scaling dizzy and still dizzier heights, until, after soaring to one final summit, it sinks back, as it were, into an ocean of tranquillity, and the work ends in a peace all the more divine for the tumult and excitement that came before.

THE LEEDS CHOIR IN PARIS.

A prologue to the great International Festival was enacted in the form of a visit of the choir of the Leeds Philharmonic Society to Paris, to take part in a series of concerts organized by M. Astruc on behalf of the Société Musicale and given at the Trocadéro on April 26, 28 and 30. The Choir sang in Berlioz's 'Requiem,' 'The Messiah,' and Beethoven's Mass in D, and at each performance it was clear that the plan of going so far afield to obtain a choir to interpret these works had fully justified itself in the eyes of the Parisians. At the opening of the first concert the audience were deeply impressed by the singing of 'Nearer, my God, to Thee' in memory of the 'Titanic' disaster. Herr Weingartner was the conductor of the three concerts given with the Leeds Choir and of the remainder of the series. His readings had an individuality that would have been disconcerting to the choralists had they not come from Yorkshire. An impression of the performance has been supplied to us by a correspondent of high authority in the following terms: 'The performance of Berlioz's "Requiem" was magnificent, owing to Herr Weingartner's interpretation of the work and his fine conducting, the beautifully-expressive playing of the orchestra, the terrific and awe-inspiring effect of the four brass bands and timpani in the Last Judgment scene, and to the admirable singing of the Choir. The brass bands consisted of about fifty trombones and tubas, and the French brass tone being of a more velvety quality than ours, the effect was stupendous. It was not by any means a noise, but a gorgeous quantity and quality of tone. The "Messiah" performance was saved by the choral singing; it did not appear as if the orchestra had played the work before, so little appreciation did they show especially in the symphony to "He shall feed His flock," and in the Pastoral Symphony. It may be truthfully said that it was only the choruses that appealed to the audience. The performance of the Mass was good all round, the only weakness noticeable being some of the wood-wind phrasing. The speed of the Gloria was terrific, but the Choir rose to the occasion.'

THE OPERA SEASON IN NEW YORK.

By CLAUDE TREVOR.

When the doors of the Metropolitan Opera House closed in April, the fourth season of Italian Opera came to an end, and taking one thing with another it was successful. Certain frictions there were of course, inseparable from theatrical, and specially operatic, management (or, as in some cases, *mis*-management), but nothing of grave importance. Smyrnoff, the Russian tenor, retired in great disdain—like Achilles, to his tent: with this difference, that he took the steamer for his own country, or at any rate for Europe, the reason given by him being that unless a singer be an Italian he cannot hope for success at the Metropolitan. How ill-founded is such an assertion may be gathered from the fact that out of seventeen soprani of the company, only one (Tetrazzini) was Italian, while two with Italian names were really American; out of twelve contralti, one only was Italian, while out of seventeen tenors, six only hailed from the land of song, and six baritones out of twelve and four basses out of the same number were Italian. Americans are certainly in the ascendant in matters operatic, not only in their own country but elsewhere, and one very cogent reason is that most of them with any claim to celebrity are capable of singing in English, Italian, French and German,—a circumstance well worth the consideration of artists from other lands. The season alluded to lasted just twenty-four weeks, in which time 186 performances were given, not in New York alone, but including Brooklyn, Philadelphia, and the tournée, the operas produced numbering thirty—fifteen Italian, ten German, three French, one American and one Bohemian. This list at first sight appears imposing, but in reality had not so much variety as one would suppose. Of the Italian works Verdi's and Puccini's were most drawn upon, with the addition of 'Pagliacci' (Leoncavallo), 'Cavalleria Rusticana' (Mascagni), 'Gioconda' (Ponchielli), and 'Lucia' (Donizetti). The German operas consisted of Wagner's and Humperdinck's, with two unimportant ones by composers who have joined the majority—'Lobetanz' (Thuille) and 'Versiegelt' (Blech).

Of absolute novelties there were few, 'Le Donne Curiose,' by Wolf-Ferrari, being the only one which could be said to have caught on. 'Madame sans Gêne' (Giordano) was announced for production, but it fell through. Subscribers clamoured for some home-made opera, and the management stirred itself to endeavour to gratify the laudable desire of its patrons, with the result that 'Mona,' by Parker, was brought forward, but with such poor results that with its very short life it may be allowed to repose in peace. It is not astonishing that if with old favourites the management of the Metropolitan can fill the theatre, it is not anxious to run risks in producing new works of very doubtful value from a money-making point of view, and therefore is content to let those by Debussy, Rance, Xavier, Leroux, Charpentier, and Gaston Salvayre, from whom it has acquired all American rights, remain in the strong-box, along with another American effusion by Nevin, and one by Herbert, which latter was given during the preceding season with such result that it is likely to remain unheard of again. The effect of the

desire of a section of the New York public to have home musical products given with English words, as well as works from foreign composers, has acquired some importance, but really, as not one singer in a hundred lets the public hear what he or she is singing about, where the gain is to come in is not quite clear in operas originally written to other than English libretti.

Some excitement may be caused by the rumour of a rival house springing up to compete with the Metropolitan, as Hammerstein's 'Manhattan' did. The chief movers in the enterprise would probably be the tenor, Bonci, and the baritone, Titta Ruffo. Chi vivrà, vedrà.

THE LONDON SYMPHONY ORCHESTRA IN AMERICA.

Musical excursions on a grand scale are much in vogue nowadays, and the recent American tour of the London Symphony Orchestra, with Herr Nikisch as conductor, is not the biggest thing of the kind that has happened; but in its rapid covering of the ground it has brought the methods of the American sightseer into a new field. Between April 8 and April 29, 11,000 miles were covered, twenty-seven cities visited, and twenty-nine concerts given. A great impression was evidently made by the virtuosity and fine tone of the Orchestra, and the unity and responsiveness which gave full play to their conductor's emotionalism. The Press notices given below give evidence that many of the effects of execution and interpretation we have become accustomed to hear from the Orchestra were new to the American critics, whose literary imaginations were greatly stirred:

'The Tchaikovsky "Symphony Pathétique" came next. The haunting, soulful first movement, in which the 'cellos worked up a wonderful climax, was equalled by the surpassing charm and sensuous beauty of the waltz music of the second movement, in which the honeyed sweetness of the strings was a notable feature. With the impressive and martial melody of the third, there came the culmination of Adagio lamentoso of the last movement, which was so full of poignant beauty as to leave the audience spellbound, and with the conviction of having listened to an unforgettable performance.'—*Buffalo Courier.*

'For sheer dynamic potency, bigness of tone, and muscularity of attack no American orchestra has ever given so impressive an exhibition as the London Orchestra offered in Tchaikovsky's fifth Symphony. In cumulative power and momentum the climaxes were stupendous. Such outbursts of tonal splendour, large, massive, colossal in resonance, as Nikisch compelled in the final movement, which he began at a somewhat brisker pace than most of his predecessors, and lashed up to a terrific tempo in the Allegro section, the British band alone can produce.'—*The New York Press.*

'When the tone was to be delicate, there was often only the aroma of a note, yet when he called forth the thunderbolt, it came straight, if need be, from a cloudless sky.'—*New York Tribune.*

'So far as the Tchaikovsky "Pathetic" Symphony was concerned, the regular concert-goer may be said to have heard it for the first time in all its poignant significance. Nikisch brought out from the score a meaning and effects which had hitherto remained latent. This remark applies particularly to the first Allegro, the emotional effect of which was so intense that it increased the heart-beats of even blasé musicians, and which seemed to reach the limit of orchestral expression, contrast, climax, pathos and virility.'—*Toronto Globe.*

The *Outlook* (U.S.A.) of April 20, after highly commending the playing of the Orchestra, says:

'It is perhaps a little ungracious but natural to wish that Mr. Nikisch might have sacrificed some of the German pieces for a wider range in his programmes. Is there nothing in modern English music that the English Orchestra could have appropriately played?'

LONDON OPERA HOUSE.

By HERMANN KLEIN.

'ROMÉO ET JULIETTE.'

With renewed hope but, alas! a moderate subscription, Mr. Oscar Hammerstein began his second season of grand opera at full prices on Monday, April 22. It was quite a promising start. The house was well filled for what proved to be a capital performance of Gounod's 'Roméo et Juliette'—given (in French) for the first time here—and the young American singers, Mr. Orville Harrold and Miss Felice Lyne, did creditably in the title-rôles, even if they failed to resuscitate the emotions created by Jean de Reszke and Melba when they first gave real life to this opera twenty-three years ago: for more than ever did one realise how much depends upon the Roméo! Patti and Mario failed to popularise Gounod's opera because the great Italian tenor had grown too old. Patti and Nicolini also failed because the latter lacked the magnetism, the genius, for his part. Patti and Jean de Reszke succeeded; but that brief and glorious experience was limited to the few memorable representations given at the Paris Opéra in the autumn of 1888, under the baton of the distinguished composer himself. Then came de Reszke and Melba. But when later on it was Melba and Saléza or Melba and Talazac, or indeed anyone but the famous Polish tenor, the glory faded, the spell broke. The most brilliant of Juliettes proved helpless without a Roméo who was her compeer. So Miss Lyne,—who, if quite inadequate for the tragic side of things, might have satisfied through her girl-like, virginal charm and sweet vocalization,—availed nought beside a Roméo so lacking in the true essentials—manly grace, fascination of voice, phrasing, and diction—as Mr. Orville Harrold. The Frère Laurent of Mr. Henry Weldon and the Capulet of M. Francis Combe were competent, but the remainder of the cast left much to be desired.

Perhaps the most notable feature of this performance (apart from an admirable mise en scène) was the work done by the new conductor, Mr. Fritz Ernaldy—the best, by far, that Mr. Hammerstein has had since Cleofonte Campanini, the hero of his New York campaigns. A musician of evident experience and authority, who knows what he wants and how to get it, a master of tonal gradation and dynamic effects, strong, alert, and keenly intelligent, Fritz Ernaldy may fairly be ranked among the few really great conductors of to-day. The band of the London Opera House is, under his baton, a different body of players. I can imagine what he would do with Wagner if he had the chance.

'MIGNON' AND 'LA FAVORITA.'

These two masterpieces of their respective composers followed on in the opening week. They did not draw any better than, if so well as, 'Roméo.' 'What is the good,' asks Mr. Hammerstein, 'of mounting masterpieces, familiar or otherwise, if they will not draw?' This, it seems to me, is only begging the eternal question, What is the good of mounting operas at all, when you charge a guinea for stalls, unless you are backed by a £100,000 subscription and can control the leading 'stars,' the Puccini operas, the popular German répertoire, and the other Society attractions identified with the London view of 'grand opera in the regular season'? Looked at in this way, the Hammerstein experiment begins to wear a hopeless aspect. Nothing really draws. Nor will it, I fear, be much better when we get Mr. Holbrooke's new opera next month to remind us what fine material we have of our own at home,—if only English opera were once more a 'hardy annual,' if only English opera-singers were as talented and numerous as those of other nations, if only English audiences loved paying to listen to opera sung in their own native tongue, if only—but I have not space to continue the conjectural catalogue!

Truth to tell, there was nothing really satisfying about the representations of 'Mignon' and 'La Favorita.' The former was not vouchsafed, in two newcomers, Mlle. Yvonne Kerlord and M. Jean Buysson, either a Mignon or a Wilhelm Meister endowed with the requisite poetry, sympathy, or vocal charm. Even clever Mlle. Victoria Fer failed to please as Philine; the Laerte and Frédéric were quite unequal to their duties. There were similar 'square pegs' in the cast of Donizetti's fine opera. Shades of

Scalchi, of Gayarre, of Graziani, of Bagagiolo! A real Leonora Guzman must have real low notes and a beautiful medium; Madame Augusta Doria looked handsome but lacked the rest. A genuine Fernando must do something more than produce a few ringing high notes—he must act with distinction and sing 'Spirito gentil' like an angel; Mr. Orville Harrold did neither. M. José Danse as Alfonzo XI. was more frequently off the key than on it; Mr. Henry Weldon as Baldassare was heavy and lugubrious. Yet the new conductor did wonders with his orchestra and chorus, and Mr. Jacques Coini gave a splendid stage show. It was merely fine Donizetti singing that was conspicuous by its absence; but that was enough.

'The Tales of Hoffmann' and 'Il Trovatore' have proved the most attractive operas, so far, of Mr. Hammerstein's season. In Offenbach's work only one noteworthy change of cast occurred, namely, when the three characters of Olympie, Giulietta, and Antonia were all undertaken by a new soprano, Madame Berthe Caesar. This artist, the wife of M. Lafont, a French bass who made a highly-promising début as Mephistopheles, justified on the whole the undertaking of so heavy a task. In the once-hackneyed 'Trovatore' an emphatic and unexpected success was achieved by Signor Gennaro de Tura, a robust tenor with a powerful organ, whose somewhat crude style detracted little from the electrical energy of his delivery. Mlle. Eva Olchanski made a sympathetic Leonora, Madame Doria a picturesque if rather overweighted Azucena, and M. José Danse a Count di Luna reliable in all respects save intonation.

'DON QUICHOTTE.'

Barely two years old, yet not Massenet's very latest opera (he has since written 'Roma'), the score of 'Don Quichotte' makes a stronger appeal to the musician than either 'Le Jongleur de Nôtre Dame' or 'Thaïs.' It is more original than the one, less sentimental than the other; it has the advantage of the best story. What is fantastic in 'Don Quichotte' belongs to the noble fantasy of an immortal conception. The wonderfully-pathetic figure drawn by Cervantes stands forth with singular vividness and effect in this play by Le Lorrain, which M. Henri Cain has so ably transformed into an operatic libretto. A few incidents suggested by the lengthy Spanish romance, concentrated into five short Acts, furnish a picturesque framework for the familiar personification of the forlorn Knight-Errant, who, by the way, is scarcely more prominent, though more faithfully depicted by the librettist, than the voluble but somewhat over-educated Sancho Panza. The lovely Dulcinée is a *grande dame* (if only of the half-world), and by no means heartless at that. She may not requite the Don's wondrous adoration, but can at least perceive what her flattering and offensive admirers cannot, when she says, 'Oui, peut-être est-il fou. . . . Mais c'est un fou sublime!'

The utterance of this sentence is the most touching moment in the opera. The Don has ridden, alert and vigorous, on his faithful Rosinante, accompanied by Sancho on his donkey, into the public square where he first encounters Dulcinée; he has received his commission to recover her stolen necklace of pearls; he has striven gallantly (in a clever realistic scene) against menacing windmills; he has overcome by his simple spiritual grace a band of robbers in the deepest recesses of the Sierra; he has returned to his Dulcinée amidst her revelling and restored the lost pearls to her. It is then that she publicly rejects his suit, yet chides her friends when they scoff at him; and the musical texture of the scene is not less simple and moving than its dramatic poignancy. Pleasing, of course, are the strong Spanish rhythms of the dances and choruses in this and the opening scenes. But the finest pages of the score are the duet for the Don and Sancho in the Windmill scene, the really beautiful prayer with which the knight reduces his bandits to subjection, and the final episode of his death, taking leave of his faithful servitor as he stands leaning against a huge primeval oak in a gloomy forest, until the stiff, lank figure falls forward prone, and the miseries of the Sorrowful Knight are for ever ended.

On the whole, therefore, an interesting opera, and quite deserving of the enthusiastic reception which it had at the London Opera House on May 17. The performance brought credit to all concerned, apart from a splendour of mounting that embodied alike taste and lavish outlay. The difficult rôle of Don Quichotte, created at Monte Carlo by M. Marcoux, was quite admirably portrayed by M. Lafont, who looked the Cervantes figure to the life, acted it with great sympathy, and sang artistically. Sancho Panza had a bluff, earnest representative in M. José Danse, and Mlle. Yvonne Kerlord made an intelligent but not particularly fascinating Dulcinée. Under Mr. Fritz Ernaldy's resolute and inspiring guidance, the chorus and orchestra fully earned their laurels.

ROYAL OPERA, COVENT GARDEN.

Two cycles of Wagner's 'Ring' and a series of revivals of familiar Italian and French works have constituted the record to date of the Royal Opera, Covent Garden. The doors opened on April 20 with Bizet's 'Carmen,' chosen for the purpose of giving the season a brilliant start—in itself an acknowledgment of the social side of the undertaking.

THE GERMAN SEASON.

The first of the two cycles of the 'Ring' began on April 23. In spite of the fact that no less than three cycles all told were given last autumn, the faithful turned up in large numbers. The day is past when they constituted the few. Everybody likes the 'Ring' nowadays—if only in parts.

It is just thirty years since the work was first given in England. For a time its subsequent representations were supported by a cult, half of it with patriotic aims and the other with a genuine admiration. Borrowed, stolen, or strayed though the features of Wagner's grand style be to-day, they still remain distinctive. His is the master-hand. The colouring is as wonderful as ever, and as personal. The interpretation of the score at this last series of performances gave a new perspective of that colouring. It was derived from Dr. Rottenberg, of Frankfurt. His reading differed from all those offered during the past generation. So far we have been content if occasionally we could catch the sound of a human voice above the roar of the orchestra. Now that is all changed. The orchestra was beautifully subdued into a homogeneous whole, and the voices stood out clear and distinct. It was something altogether novel, something altogether delightful. Dr. Rottenberg remains a blessed memory to those present at the performances. His services should be retained if the 'Ring' is to continue its appeal.

The performers were for the most part familiar. There was Madame Saltzmann Stevens to give her well-read version of the Brünnhildes, reinforced by augmented vocal powers; Madame Kirkby Lunn as the most reliable and grateful of Frickas and Erdes; Herr Van Rooy, in better voice than he has been for some time, as the Wotans, and Herren Fönss, Hensel, Cornelius, Kronen, and Kiess to lend their effective aid. A new Brünnhilde in 'Walküre' and 'Gotterdämmerung' appeared in the person of Frl. Gertrud Kappel. She is a striking example of modern artistic development, for she is both young and efficient. The cycles of the 'Ring' were as usual supplemented by 'Tristan.' Herren Cornelius and Hensel took it in turn to appear as the hero, while Madame Saltzmann Stevens was the Isolde in both representations. The second was conducted by Herr Paul Drach, who, like Dr. Rottenberg, came to the rescue in the disastrous time two years ago, when Dr. Richter's ever-to-be-regretted breakdown in heaith signalized the close of his career at Covent Garden. Herr Drach knows the work and knows its tradition; but it is not the new tradition of Dr. Rottenberg, and though cordially received, his conducting did not have the entrancing charm of his predecessor.

ITALIAN AND FRENCH OPERA.

The first performance of the season, consisting of 'Carmen,' was the means of introducing two new-comers. The first, Mlle. Tarquinia Tarquini, is really here to take part in the new opera, 'Conchita,' to come later; her Carmen was therefore in more than one sense tentative. The second new-comer was Signor Cellini, who is said to be known as someone else under a different name—or some such involved explanation. He did very well, singing the music gracefully. But it was not he or Signor Gaudenzi,

who appeared later in 'Madama Butterfly,' who provided the surprise of the season—it was Signor Martinelli. This singer, who came before the public in the first performance of 'La Tosca' on April 22, is a genuine find. He has that rare gift, a true tenor voice that has never been a baritone, and may be confidently expected never to become one. It remains the finest tenor voice heard in England for years. Its quality is luscious, ringing, musical, and delightful to hear. He won his position immediately; the moment he had finished his first cadence of importance the house rose at him. Later, in 'Aïda,' he confirmed and augmented the good impression. Deficiencies as an actor, and a tendency to give out all his voice in insignificant passages, are his present defects; but they cannot discount the value of his organ. The Royal Opera circle has also been widened by the appearance of Mlle. Lipkowska. She has revealed herself as possessing a perfect command of the old Italian style of singing, as it is termed. In other words, it is a knowledge of how to use the voice. Its exploitation in 'Traviata,' 'Rigoletto,' 'La Bohème,' and 'Carmen' (Micaela), has provided another object for London's admiration. Other features of note have been Signor Sammarco as Escamillo in 'Carmen' for the first time; the appearance of a new baritone, Signor Virgilio Romano, who is a young Sammarco; the assumption of the part of La Tosca by Mlle. Edvina to a finely-temperamental and thrilling Scarpia by Signor Marcoux; the re-appearance of Mlle. Emmy Destinn in better voice than she has been at any time during her career; the success of a new contralto, Mlle. Leveroni, and the outstanding excellence of the representation of 'Aïda,' which produced enthusiasm of the kind usually restricted to a boundary hit in a cricket match. The conductors have been Signor Campanini, as vigorous as ever, and Signor Panizza, as sympathetic as of yore.

SHAKESPEARE'S ENGLAND.

OPENING CONCERT, MAY 11.

It was a happy circumstance that permitted the Imperial Choir, organized and conducted by Dr. Charles Harriss, to assist again at the inauguration of a great national Festival of celebration. The Shakespearean note was absent from the music of the occasion, but the Imperial note sounded the wider patriotic feelings of which our reverence for Shakespeare is one form of expression. The concert was carried out in an atmosphere of inspiring enthusiasm. The choralists, about 4,500 in number, drawn from forty-two choral Societies of Greater London, threw themselves with keenness and the confidence born of thorough preparation into the task of performing the following programme:

'The march triumphal thunders,' from 'Caractacus' .. *Elgar.*
Choral Ballad, 'The crowning of the King' .. .. .. *Harriss.*
'The comrades' song of hope' *Adam, arranged for mixed voices by Percy Fletcher.*
'Land of hope and glory' .. .. *Elgar.*
Soloist .. Miss PHYLLIS LETT.
'Hallelujah Chorus' .. .. *Handel.*

Dr. Harriss's Choral Ballad, which was performed for the first time, is fluent, grateful music, expressing a glowing pride and containing nothing stiff or ceremonious. It is laid out for big effects, with a knowledge of the means to bring them off, and an enthusiastic performance added to the striking impression it made. In all the choral music the Choir sang with admirable unity, precision, and bright, steady tone, all of which contributed to the excellence of its work and helped to give the concert a high artistic status. Its success as a popular event was unmistakable. 'Land of hope and glory' and 'The comrades' song of hope' were encored. The orchestra was combined of the Queen's Hall and New Symphony Orchestras, and played under Sir Henry Wood's direction Mr. Coleridge-Taylor's Ballade in A minor, Mr. Balfour Gardiner's 'Shepherd Fennel's Dance,' and Sir Charles Stanford's first Irish 'Rhapsody.' Miss Phyllis Lett sang Hatton's fine song, 'The enchantress.'

The musical arrangements at the Exhibition include the happy idea of weekly concerts, each devoted to music connected with a Shakespearean drama. Overtures, symphonic-poems, and lyrical settings provide a fruitful source for the programmes. The orchestra is that of the Queen's Hall, and Sir Henry Wood conducts. The first of the series, on May 18, was a 'Romeo and Juliet' concert.

'THE DESERT' AT THE ALBERT HALL.

'Constructed' by Mr. H. Holford Bottomley, and produced at the end of April—that occasion being the prize-distribution of Clark's College at the Albert Hall—the musical spectacle entitled 'The Desert' proved to be so full of interest from more than one point of view as to make one feel a certain regret that so much real artistic effort should have had to be expended on a production limited to a single performance. Many a spectacle designed for a more or less extended 'run' has had fewer claims to attention—even to admiration—than this, the short-lived result of long, careful and entirely successful preparation. Mr. Bottomley's spectacle aimed at visualising the conception of Félicien David as expressed in his admirable Symphonic Ode, a master-work which, though now nearly seventy years old, remains to-day as vivid, fresh, dramatic, as when it made its original appeal to Paris as the truest possible embodiment of that Oriental spirit which long study in the East had brought within the great composer's range. 'Le Désert' is indeed another 'Song of Destiny': instinct with the deepest religious fervour, it represents, now in sweetest melody, now in descriptive passages of striking intensity, the cult of Allah, of Fate, predominant, all-pervading, inevitable. Thus David's Ode, which conjures up picture after picture of splendour, of solemnity, of beauty, at once suggests a spectacle, a pageant, and this idea was carried out with extraordinary effectiveness at the Albert Hall. There were four scenes, entitled respectively 'The voices of the Desert,' 'The march of the caravan,' 'The desert encampment,' and 'The departure of the caravan.' After the first scene, which served as a sort of prologue or introduction, came a short interval, and thereafter the spectacle unfolded itself without interruption, of special impressiveness being the Storm and the Call to Prayer preceding the final breaking of the camp and departure of the Caravan, leaving the desert in all its old awe-inspiring vastness and silence. Some beautifully suggestive dancing was shown by Miss Lola Lee; Mr. Philip Ritte sang the solo-tenor music with extreme delicacy; Mr. David Beveridge recited the tale of the successive episodes in clear, dignified tones; Mr. Bottomley gave their right importance to the impassioned utterances of the Priest; Mr. Algernon Lindo conducted the rich-toned chorus, and Mr. H. L. Balfour at the organ played David's inspired music with a real sense of its meaning. There was a very large and appreciative company present, and at the close the applause was as genuine as it was well deserved.

MR. BALFOUR GARDINER'S CONCERTS.

This remarkable series retained its interest to the end. The fourth and last took place at Queen's Hall on May 1, with the help of the New Symphony Orchestra, under the direction of Mr. Balfour Gardiner and various other composers represented. The important feature, and one of the most interesting of the whole series, was the first performance of a suite, 'Beni Mora,' by Mr. G. von Holst, founded on Arab airs and depicting Arabian scenes and emotions. The most striking of its three movements was that named after the 'Street of the Ouled Naïls' (Dancing-girls) in 'Beni-Mora.' Its clever mingling of dance music, such as might issue from the cafés, with the music of an Arab procession passing from the desert through the town and out into the desert again, was an interesting feat of imagination and technique. The programme opened with Mr. Hamilton Harty's thoughtful and ably-written tone-poem, 'With the Wild Geese,' and included an 'English Dance' and a ballad, 'Helen of Kirkconnel,' for baritone and orchestra, by Mr. Cyril Scott, Mr. Norman O'Neill's 'La belle dame sans merci,' for baritone and orchestra, and a new 'English dance' by Mr. Percy Grainger. The last-mentioned work was a surprising example of fluent, striking music almost devoid of thematic interest.

Dr. Herbert W. Wareing, professor of music at Malvern College, and organist and choirmaster of Christ Church, Malvern, has won the first-prize in Class 3 ('Characteristic songs') in the American and International Vocal Prize Competition (instituted by the Theo. Presser Company, Philadelphia) for his song, 'The Ocean's Pride.'

Phyllis the Fair.

PART-SONG FOR S.A.T.B.

Poem by Robert Burns.

Scottish Folk Melody, arranged by Edgar L. Bainton.

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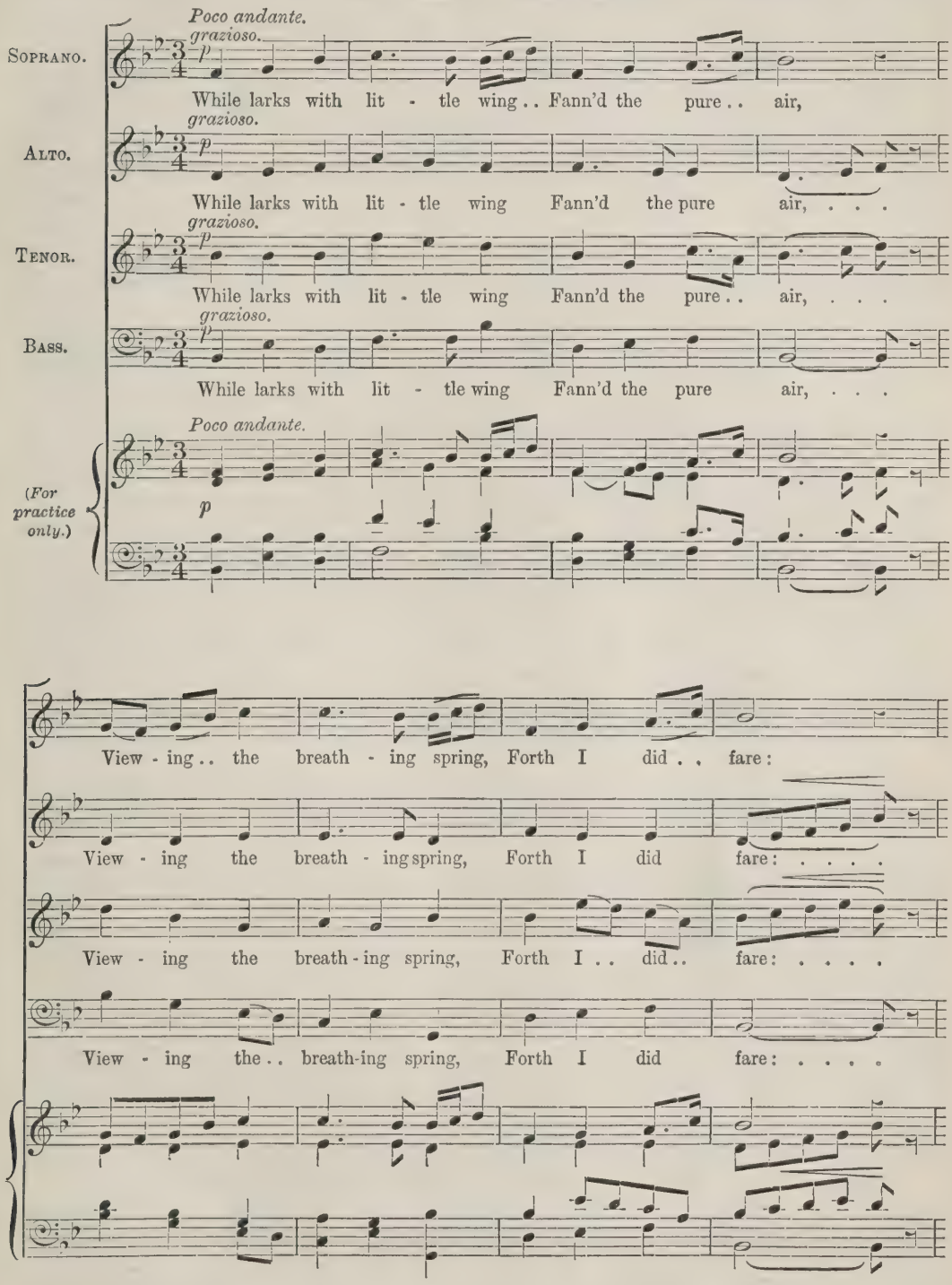
Soprano.
Alto.
Tenor.
Bass.
(For practice only.)
Poco andante.
grazioso.
p
While larks with lit - tle wing .. Fann'd the pure .. air,
While larks with lit - tle wing Fann'd the pure air, . . .
While larks with lit - tle wing Fann'd the pure .. air, . . .
While larks with lit - tle wing Fann'd the pure air, . . .
View - ing .. the breath - ing spring, Forth I did . . fare:
View - ing the breath - ing spring, Forth I did fare: . . . .
View - ing the breath - ing spring, Forth I .. did .. fare: . . . .
View - ing the .. breath-ing spring, Forth I did fare: . . . .

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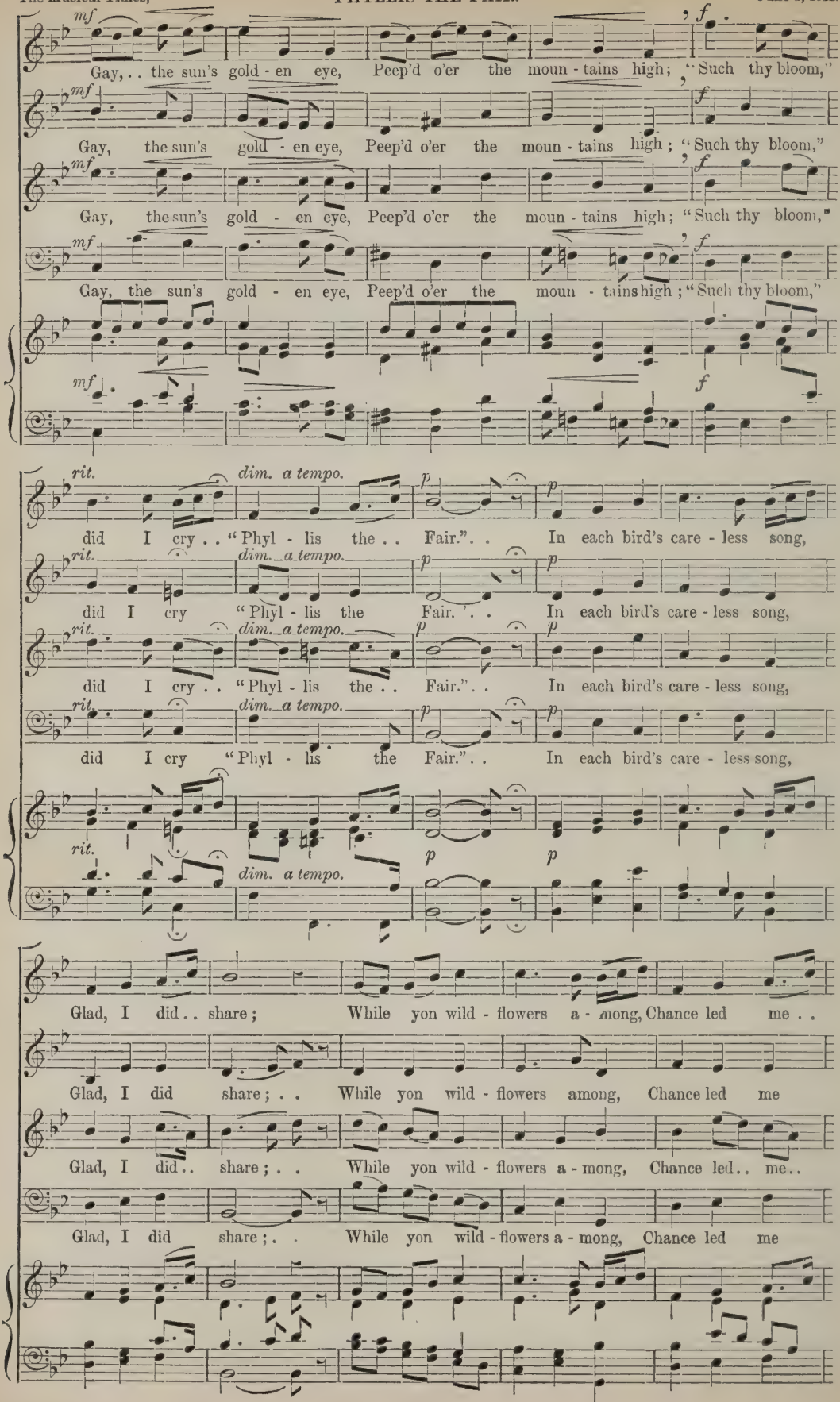
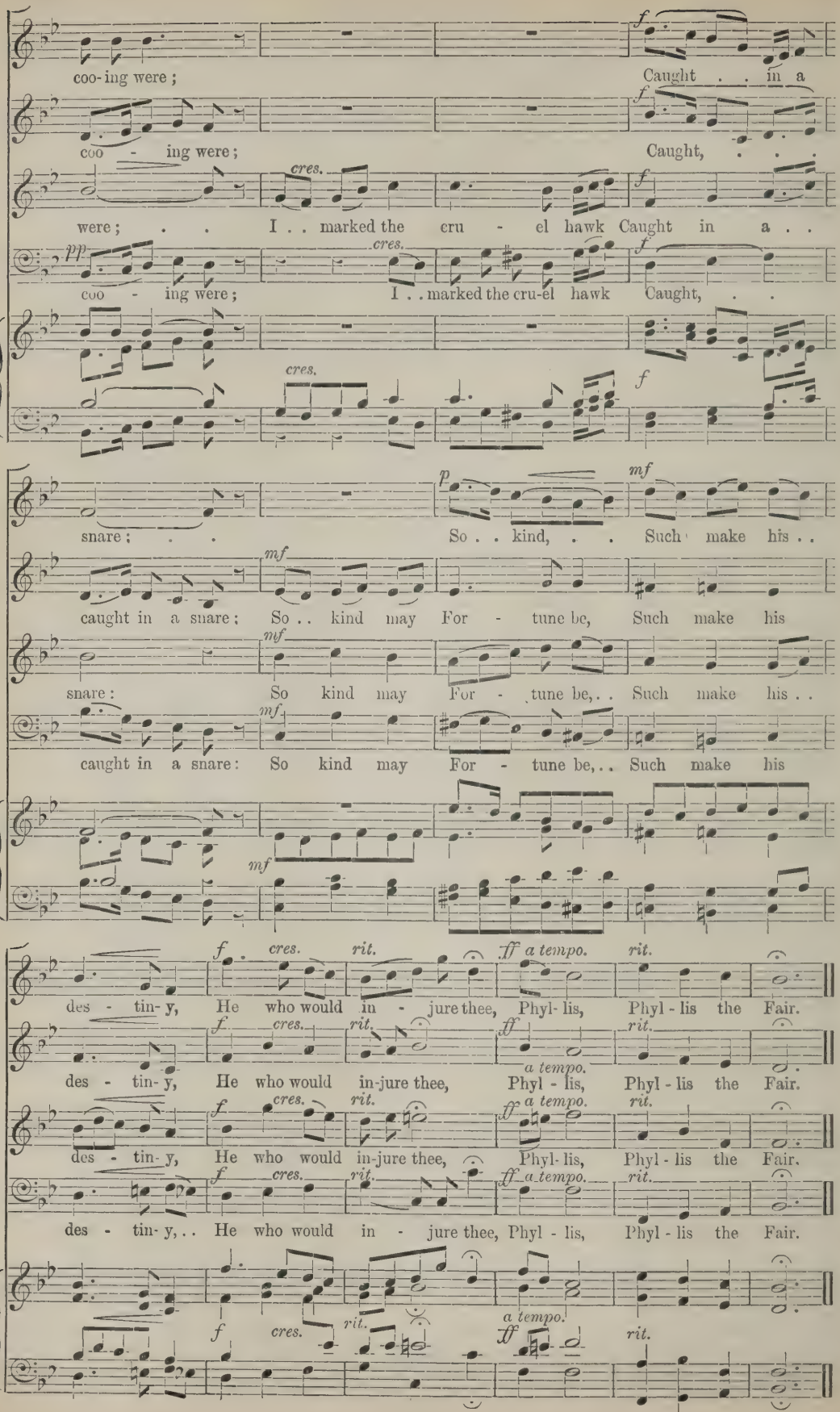

mf
Gay, . . the sun's gold - en eye, Peep'd o'er the moun - tains high; "Such thy bloom,"
f
Gay, the sun's gold - en eye, Peep'd o'er the moun - tains high; "Such thy bloom,"
Gay, the sun's gold - en eye, Peep'd o'er the moun - tains high; "Such thy bloom,"
Gay, the sun's gold - en eye, Peep'd o'er the moun - tains high; "Such thy bloom,"
rit.
dim. a tempo.
p
did I cry . . "Phyl - lis the . . Fair.". . In each bird's care - less song,
did I cry "Phyl - lis the Fair.". . In each bird's care - less song,
did I cry . . "Phyl - lis the . . Fair.". . In each bird's care - less song,
did I cry "Phyl - lis the Fair.". . In each bird's care - less song,
Glad, I did . . share; While yon wild - flowers a - mong, Chance led me . .
Glad, I did share; . . While yon wild - flowers among, Chance led me
Glad, I did . . share; . . While yon wild - flowers a - mong, Chance led . . me . .
Glad, I did share; . . While yon wild - flowers a - mong, Chance led me

there: Sweet to . . the . . o - p'ning day, Rosebuds bent the . .
there: . . . . Sweet to the op'ning day, Rosebuds bent the
there: . . . . Sweet to the o - p'ning day, Rosebuds bent the
there: . . . Sweet to the o - p'ning day, Rosebuds bent the
dew - y spray; "Such thy bloom," did I say, . . "Phyl - lis the . .
dew - y spray; "Such thy bloom," did I say, "Phyl - lis the
dew - y spray; "Such thy bloom," did I say, . . "Phyl - lis the . .
dew - y spray; "Such thy bloom," did I say, "Phyl - lis the
rit.
dim. a tempo.
Fair." . . . . Doves . . . . . .
Fair." . . Doves . . . .
Fair." . . Down in a sha - dy walk . . Doves coo - ing . .
Fair." . . . . In a sha-dy walk . . . Doves coo - ing,


coo-ing were ;
Caught . . in a
coo - ing were ;
Caught, . . .
were ; . . I . . marked the cru - el hawk Caught in a . .
coo - ing were ; I . . marked the cru-el hawk Caught, . .
snare ; . . So . . kind, . . Such make his . .
caught in a snare ; So . . kind may For - tune be, Such make his
snare : So kind may For - tune be, . . Such make his . .
caught in a snare : So kind may For - tune be, . . Such make his
des - tin- y, He who would in - jure thee, Phyl- lis, Phyl - lis the Fair.
des - tin- y, He who would in-jure thee, Phyl - lis, Phyl - lis the Fair.
des - tin- y, He who would in-jure thee, Phyl- lis, Phyl - lis the Fair.
des - tin- y, . . He who would in - jure thee, Phyl - lis, Phyl - lis the Fair.

MR. MONTAGUE PHILLIPS'S CONCERT.

The concert of his own compositions given by Mr. Montague Phillips at Queen's Hall on May 17 firmly established his claims as a composer to be considered. It served the important object of introducing to the public his new Symphony in C minor—his first effort in this momentous form. His previous preparation for the task was revealed in the performance of his tone-poem 'Boadicea,' his Pianoforte concerto (with Miss Irene Scharrer as soloist), and his Symphonic Scherzo. Its benefit was clearly shown in the firmer and more experienced constructive workmanship of the Symphony, and the ease with which the composer has built upon his ideas. These are often of great beauty, and their treatment passes from grave to gay in a constantly varied series of moods and colours. It is open-air music, recognizably English without recourse to a folk-song idiom. The only other new work in the programme was the attractive song, 'A soul's anguish,' sung by Mr. Wilfrid Douthitt. Several of Mr. Phillips's lyrics were heard for the first time with orchestral accompaniment, gaining an additional effect that was heightened by the sympathetic singing of Miss Clara Butterworth. The audience was very large and enthusiastic.

London Concerts.

THE HANDEL SOCIETY.

With Beethoven's 'Mount of Olives' and Humperdinck's 'Die Wallfahrt nach Kevlaar' in the programme of their concert at Queen's Hall on May 13, the Handel Society kept up their reputation for independence of choice. The share taken by the choir in the performance of 'The Mount of Olives' had all the merits which its rather scant opportunities allowed. The choralists had a wider scope for their abilities in Humperdinck's charming work, and showed the benefits of their training at the hands of Mr. S. Coleridge-Taylor. The solo parts in the above works were taken by Miss Marietta Amstad, Miss Mary Strangways, Mr. Wilbur Reed, and Mr. Bevington Rosse. The orchestral numbers were Beethoven's 'Egmont' Overture, Bizet's 'L'Arlésienne' Suite, and the programme concluded with Schumann's 'Requiem for Mignon.' The audience, as is usual at these concerts, was very numerous.

It is not often that an important orchestral work is produced by an amateur orchestra, and Mr. J. D. Davis is to be congratulated upon securing the first performance of his Suite 'Cleopatra' at the hands of the Strolling Players, under Mr. Joseph Ivimey's direction, on April 23. Based upon Rider Haggard's story, and originally conceived as incidental to a stage version, the work is full of picturesque suggestiveness and facile colouring. The soloists of the concert were Miss Carmen Hill and Mr. Percy Grainger.

Mr. Donald F. Tovey has given this season's series of 'Chelsea' Concerts at Æolian Hall, but has wisely retained the name that has become associated with their artistic value. The first programme, given on April 24, contained Pianoforte trios by Brahms and Schubert, and was varied with songs contributed by Dr. Georg Henschel. The second, on May 1, was devoted to chamber works by Mr. Tovey. The third, on May 6, consisted of a Clarinet and Pianoforte sonata by Mr. Tovey, the Trio for the same instruments and violoncello by Brahms, and Bach's Suite in D minor for violoncello. The violoncellist was Señor Casals. The fourth concert, on May 15, consisted of a Chopin recital by Mr. Tovey. At the fifth, on May 22, it was arranged that Señor Casals and Mr. Tovey should play Beethoven's four Sonatas for violoncello and pianoforte.

At the Æolian Hall 'Twelve o'clock' concert given on April 18, a String quartet in F by Mr. H. Waldo Warner was played by the London String Quartet, of which the composer is a member; a Fantasia, 'Puck,' by Mr. J. Speaight was also introduced. On April 25, at the next concert of the series, the same players were heard in a Tchaikovsky programme, and on May 2 three of their number were joined by Miss Mathilde Verne in a delightful performance of Fauré's Pianoforte quartet.

Some interesting musical experiences have arisen out of the presence of the Spanish violinist, Señor de Manén, in this country. Among these were the performances of Beethoven's 'Kreutzer' and Brahms's D minor Sonatas, which he gave at Bechstein Hall on April 26, in conjunction with Mr. Frederic Lamond.

The season of the Queen's Hall Symphony Concerts came to an end on April 27 with a Beethoven programme. The performance of the 'Leonora' Overtures Nos. 1, 2 and 3 provided an interesting study, and that of the 'Emperor' Concerto, with Madame Carreño as soloist, a memorable example of combined brilliance and dignity in interpretation. The Symphony was that in C minor. M. Jacques Renard played the violoncello solo in the Adagio from the 'Prometheus' Ballet music.

Mr. Frank Merrick and Madame Hope Squire (Mrs. Frank Merrick) gave an interesting concert at Bechstein Hall on May 3, at which they both appeared in the capacity of composer. In a group of songs, sung by Mr. Gale Gardiner, and in a set of pianoforte variations on 'Black-eyed Susan,' Madame Hope Squire showed an interesting individuality and freshness of thought. Mr. Merrick's Trio in F sharp minor was played by Madame Hope Squire, Mr. Willie Woltmann and Madame Edith Evans.

Mr. Hubert Bath's 'The Wedding of Shon Maclean' was performed attractively by the Central London Choral and Orchestral Society at Portman Rooms on May 3, under the direction of Mr. David J. Thomas. Miss Helena Spicer and Mr. F. Proctor-Brown were the solo vocalists. Bantock's clever choral arrangement of 'The Cruiskeen Lawn' was in the programme.

Señor Casals gave a concert at Queen's Hall on May 4, with the help of the Queen's Hall Orchestra under Sir Henry Wood, which served to introduce M. Maurice Ravel's new orchestral suite, 'La mère l'oie' (Mother goose), a series of some of the composer's most characteristically delicate fancies. Señor Casals's playing in Violoncello concertos by Tartini and Dvorák, and in the C major Suite of Bach, was as usual beyond description.

The Wilhelm Sachse Orchestra, not behindhand in ambition or attainment, played Tchaikovsky's fifth Symphony with confident and efficient execution and high expressive meaning at Queen's Hall on May 8, under the direction of Mr. Sachse. The amateur instrumentalists also supplied helpful accompaniment to the refined interpretation of Schumann's Pianoforte concerto given by Mr. Frank Merrick. The vocalist was Miss Dorothy Silk.

To celebrate Brahms's birthday, the London Trio gave a concert of his works on May 8 at Æolian Hall. The Pianoforte trio in B major and the Pianoforte quintet received estimable interpretations—the latter with the assistance of Messrs. Hopkinson and Tomlinson. Miss Beatrice Wilson gave songs.

Mrs. Margaret Meredith gave a concert of her works at Æolian Hall on May 9, with the assistance of the London Glee Club under Mr. Arthur Fagge. The simple dignity of her style was exemplified in settings of Kipling's 'Recessional' and Owen Seaman's 'The passing of King Edward,' and in her 'Sursum Corda.' Miss Phyllis Lett and Miss Fannie Goldsborough interpreted groups of Mrs. Meredith's songs, and instrumental support was given by the composer at the pianoforte, Mr. G. Parkington (violoncellist), and by Mr. Julius Harrison at the organ.

The performance of a Symphony by Mr. Frederic Lamond at Queen's Hall on May 9 served as a reminder that he is an able composer as well as a distinguished pianist. It is a genial, easily intelligible work, in a style that was not advanced at the period of its composition, which occurred in 1889. Sir Henry Wood conducted the Queen's Hall Orchestra in the Symphony and in the accompaniments to Beethoven's G major Pianoforte concerto, finely played by Mr. Lamond, and Brahms's Violin concerto, played by M. Szigeti.

Bach's third 'Brandenburg concerto,' Dvorák's E major Serenade, 'A dream pageant,' by Mr. Frank Merrick, and other works were played by the Woltmann Orchestra at Bechstein Hall on May 9. Miss Evangeline Livens, a small pianist, played her own 'Impromptu.'

An interesting programme of music in which the harp is concerned was given by Mr. Alfred Kastner at Steinway Hall on May 10. A Suite by Julius Wachsman for harp, violin, viola and violoncello was given for the first time in England, as was also a Fantasie by Galeotti for harp alone. A new Suite by Hilse for flute and harp, and Liszt's 23rd Psalm for soprano (Miss Elisabeth Munthe-Kaas), harp and organ, were performed, and twelve harps were heard together in an arrangement of the 'Rakoczy March.' Mr. Kastner's chief assistants were Mr. F. B. Kiddle (organ), Mr. A. Fransella (flute), Mr. S. Dyke (violin), Mr. R. Jeremy (viola) and Mr. John Mundy (violoncello).

A bright-toned Ladies' Choir of twenty to thirty voices, formed by Mr. E. van der Straeten from the chorus of 'The Miracle,' was heard under his direction at Clavier Hall on May 10. The occasion served to introduce the conductor's pleasantly-written part-songs, 'Maids are simple,' 'The curfew,' and 'Crabbed age and youth,' among which the last was specially attractive.

The selections from Herr Siegfried Wagner's operas played by the London Symphony Orchestra under his direction at the Albert Hall on May 12 were inevitably subjected to damaging comparisons. To some extent these are invited by the frank or perhaps unconscious echoing of the father's music in the son's. Herr Siegfried's works cannot claim depth or striking inspiration, but they have undeniable technical merit and often considerable artistic refinement. The operas represented were 'Bruder Lustig,' 'Sternengebot,' 'Banadietrich,' 'Der Kobold,' 'Herzog Wildfang,' and 'Schwarz-Schwanenreich.' Frau Hafgren-Waag and Herr Kirchoff were the vocalists. The programme also included excerpts from Richard Wagner's works.

A Suite for flute and small orchestra by the pianist, Mr. F. S. Kelly, was played at Queen's Hall by Mr. A. Fransella and the orchestra under Sir Henry Wood's direction on May 15. It is refined, subtle, and simple. Mr. Kelly played Beethoven's G major Pianoforte concerto.

The Smallwood-Metcalfe Choir broke little fresh ground for their concert at Queen's Hall on May 15. Mr. G. A. Alcock's 'When I am dead, my dearest,' the only novelty in the programme, proved agreeably melodious.

The famous St. Petersburg Quartet gave a Tchaikovsky concert at Bechstein Hall on May 17. On May 21 they were joined by Mr. Hans Ebell in an ideal performance of Arensky's Pianoforte quintet, and were heard separately in quartets by Beethoven and Schubert. At both concerts they showed the qualities in which they are unsurpassed.

The Misses Adila, Jelly and Hortense Arányi, assisted by Madame Fanny Davies, Mr. Frank Bridge, and Mr. Percy Such, gave a varied and interesting concert at Æolian Hall on May 17. The programme included Dvorák's Pianoforte quintet.

A concert was given by the students of Trinity College of Music on May 20, when several capable vocalists and instrumentalists appeared. The former were Miss Augusta T. Tromp, Miss Margaret E. Gibson, Miss Evelyn Goudie and Mr. Rodolphe Gaillard. Among the latter, Master Alfred J. Tyler showed promise as a pianist of technical attainments. Mr. Sydney H. Sheppard (organist), Miss Blanche Laughton, with a movement from Lalo's 'Symphonie Espagnole' for the violin, and Miss Edna Purdie, a pianist of some advancement, made agreeable contributions. At the end Misses Edith Bird, Aileen Butler and Kathleen Thompson were heard in a movement from a Pianoforte trio in B minor, by Edward Cutler, K.C.

VOCAL RECITALS.

Miss Kathro Bentincke, Bechstein Hall, April 23—Three songs from 'The bard of Dimbovitza,' *Liza Lehmann.*

Miss Speranza Calo, Bechstein Hall, April 24—Six sacred songs, *Beethoven.*

Mr. Leon Rains, Bechstein Hall, April 25—'Der Wanderer,' *Schubert.*

M. Zareh Tiratzian, Queen's Small Hall, April 26—Russian and Armenian Songs.

Mlle. Johanna Fèrina, Bechstein Hall, April 30—'Batti, batti,' *Mozart.*

Mr. Roland Jackson, Æolian Hall, May 1—'It was a lover and his lass,' *Morley.*

Mr. Paul Reimers, Bechstein Hall, May 3—'Alte Laute' and 'Der Soldat,' *Schumann.*

Mr. Vernon d'Arnalle, Æolian Hall, May 6—Four serious songs, *Brahms.*

Miss Leila Duart, Bechstein Hall, May 7—Songs by Erich Wolff.

Mr. Ernest Groom, Æolian Hall, May 9—'O nuit Déesse du mystère,' *Piccini.*

Madame Lavalle, Steinway Hall, May 9—Songs by A. von Fielitz.

Madame de St. André, Bechstein Hall, May 10—'Ariette de la fausse magie,' *Grétry.*

Miss Meta Diestel, Steinway Hall, May 13—'Dichterliebe,' *Schumann.*

Miss Bessie Mark, Bechstein Hall, May 13—'Ah! fors' è lui,' *Verdi.*

Mr. Vivian Gosnell, Bechstein Hall, May 14—'O cessate di piargarmi,' *Scarlatti.*

Signor Tamini, Queen's Hall, May 14—'Quando le sere al placido,' *Verdi.*

Mr. and Mrs. Dennis Drew, Bechstein Hall, May 15—'O no, John,' *arr. Cecil Sharp.*

Mlle. Sonia Darbell, Æolian Hall, May 16—'Lamento d'Ariana,' *Monteverde.*

PIANOFORTE RECITALS.

Miss Madeline Price, Bechstein Hall, April 18—Chromatic Fantasia and Fugue, *Bach.*

Mlle. Germaine Schnitzer, Steinway Hall, April 19, 26, and May 3—Sonata Appassionata, *Beethoven.*

Herr Max Pauer, Bechstein Hall, April 20—Sonata in C major, *Brahms.*

Miss Alice Jones, Steinway Hall, April 20—Prélude, Aria and Finale, *César Franck.*

Mr. Frederic Lamond, Bechstein Hall, April 24—'Pathétique' and 'Moonlight' Sonatas, *Beethoven.*

Mr. T. P. Fielden, Æolian Hall, April 25—'Waldstein' Sonata, *Beethoven.*

Mr. Alexander Raab, Æolian Hall, April 27—Suite in D minor, *d'Albert.*

Dr. Rumschiysky, Bechstein Hall, April 29—Carnaval, *Schumann.*

Miss Kathleen Bruckshaw, Æolian Hall, April 30—'Tragic' and 'Keltic' Sonatas, *MacDowell.*

Herr Johan Wysman, Bechstein Hall, April 30—Fantasia in F sharp minor, *Mendelssohn.*

M. Raoul Pugno, Queen's Hall, May 1—'Faschingsschwank aus Wien,' *Schumann.*

Mr. Arthur Rubinstein, Bechstein Hall, May 1 and 6—Sonata in A major, Op. 21, *Karol Szymanowski.*

Mlle. Mania Seguel, Æolian Hall, May 2—Sonata in C major, Op. 24, *Weber.*

Mr. Ernst von Lengyel, Bechstein Hall, May 4 and 14—Fantasia and Fugue on the theme B A C H, *Liszt.*

Mr. Frederick Dawson, Steinway Hall, May 6—Sonata Appassionata, *Beethoven.*

Madame Carreño, Queen's Hall, May 7—'Waldstein' Sonata, *Beethoven.*

Miss Lilian Gaskell, St. Jonh's Hall, Richmond, May 7—Ballade in G minor, *Brahms.*

Miss Tora Hwass, Æolian Hall, May 8—Ballade and Intermezzo, Op. 118, *Brahms.*

Miss Marjorie Adam, Bechstein Hall, May 10—'Capriccio on the departure of his brother,' *Bach.*

Mr. Egon Petri, Æolian Hall, May 11—'Waldstein Sonata,' *Beethoven.*

Madame Gabrielle Leschetizky, Bechstein Hall, May 11—Humoreske, *Schumann.*

Mr. William Murdoch, Bechstein Hall, May 13—Three choral preludes, *Bach-Busoni.*

Miss Auriol Jones, Æolian Hall, May 13—Variations on a theme in D, *Brahms.*

Miss Evelyn Dawkin, Æolian Hall, May 14—Sonata in A major, Op. 101, *Beethoven.*

Mr. Nathan Fryer, Æolian Hall, May 14—Sonata, Op. 42, *Schubert.*

VIOLIN RECITALS.

Señor Joan Manén, Queen's Hall, April 20 (with the Queen's Hall Orchestra, conducted by Sir Henry Wood)—Introduction, Andante and Variations on a theme by Tartini, *Manén.*

Master Joseph Kosky, Bechstein Hall, April 25—'Symphonie Espagnole,' *Lalo.*

Mr. Dettmar Dressel, Bechstein Hall, April 27—Sonata in F major, *Beethoven.*

Mr. Frederick Stock, Steinway Hall, April 29—Chaconne, *Bach.*

Mr. Godfrey Ludlow, Queen's Hall, May 7 (with the Queen's Hall Orchestra, conducted by Sir Henry Wood)—Concerto in G minor, *Max Bruch.*

Herr Fritz Kreisler, Queen's Hall, May 8—'Devil's Trill' Sonata, *Tartini.*

Miss Aimée Carvel, Æolian Hall, May 8—Sonata in D, *Handel.*

Mr. Louis Persinger, Bechstein Hall, May 9 and 20—Concerto in E minor, *Nardini.*

Miss Grace Thynne, Bridgewater House, May 13—Sonata in G minor, *Tartini.*

Miss Yvonne Astruc, Bechstein Hall, May 16—Concerto in D minor, *d'Erlanger.*

Miss Marian Jay, Queen's Hall, May 17 (with the Queen's Hall Orchestra, conducted by Sir Henry Wood)—Concerto, *Brahms.*

Madame Armida Senatra, Bechstein Hall, May 17—Concerto in G minor, *Bruch.*

OTHER RECITALS AND CONCERTS.

M. Georges Pitsch (violoncello), Bechstein Hall, May 2—Sonata in D, *Bach.*

Miss Isobel Purdon (violin) and Miss Celia Klein (vocalist), Æolian Hall, May 4—Sonata in A minor, *Beethoven;* 'When I am laid in earth,' *Purcell.*

Mr. Arrigo Provvedi (violoncello), Steinway Hall, May 8—Introduction and Polonaise Brillante, *Chopin.*

Miss Janet Wheeler (pianoforte), and Señor Rubio (violoncello), Steinway Hall, May 8—A Bach programme.

Miss Emma Davidson (vocalist), Miss Dorothea Walwyn (violinist), and Mr. Percival Garratt (pianist), Æolian Hall, May 10—Songs from the 'Brautlieder Cycle,' *Cornelius;* Sonatensatz in C minor (violin and pianoforte), *Brahms.*

Miss Mina Rode (violin), and Mr. Fred Helwig (vocalist), Æolian Hall, May 13—Ballade and Polonaise, *Vieuxtemps.*

Señor Pablo Casals (violoncello), Queen's Hall, May 16—Sonata in E minor, *Brahms* (with Mr. Arthur Rubinstein).

Miss May Mukle (violoncello), Bechstein Hall, May 17—Invocation, *Von Holst.*

The concerts given recently by several of the L.C.C. Choral Unions are described in the *School Music Review* for June.

Suburban Concerts.

The Lewisham Choral Society, under the direction of Mr. Frank Idle, gave an excellent performance of Elgar's 'King Olaf' at the Blackheath Concert Hall on April 18, the soloists being Miss Ada Forrest, Mr. William Maxwell, and Mr. Julien Henry. The second part of the programme consisted of Hubert Bath's 'Wedding of Shon Maclean,' the choir singing with full appreciation of the humour of the work. The accompaniments were played by a full professional orchestra, led by Mr. George Wilby.

A highly-expressive interpretation of Elgar's 'King Olaf' brought the season of the West Norwood Choral Society to a close on April 18, and constituted a popular and artistic success of great credit to the choir and to the conductor, Mr. Percy S. Bright. Such varied numbers as 'I am the god Thor' and 'A little bird in the air' were sung with equal conviction and precision. The solo parts were taken by Miss Retta McAllister, Mr. Richard Ripley, and Mr. Robert Buckland.

On April 18, at the Hammersmith Town Hall, the Cavendish Choir held their twelfth annual concert in aid of the Hospital Saturday Fund. The well-trained choralists, under the direction of their founder and very popular conductor, Madame Grace Evans, gave a highly creditable performance of Henry Smart's 'Bride of Dunkerron,' which was marked by clear enunciation and sympathetic expression. The solos were sustained by Miss Barwell Holbrook, Mr. Harold Batt and Mr. William Bond. The choir also sang Parry's 'Descend, ye Nine,' Leslie's 'Song of the Flax-spinner,' and Eaton Faning's fine 'Song of the Vikings.'

A highly-successful concert was given on April 20 by the Hampstead Garden Suburb Male-Voice Choir, under the direction of Mr. T. J. Daniel. Protheroe's 'The Crusaders' and de Rillé's 'Martyrs of the arena' provided the best example of the choir's creditable efficiency. The programme also included Walford Davies's 'Hymn before action,' and Bantock's arrangement of 'Down among the dead men.'

The Stroud Green Choral Association gave a concert on April 23 in St. Luke's Hall, Mayfield Road, Stroud Green. The choral items included in the programme were: Elgar's arrangement of the National Anthem, Somerville's part-song, 'Who rides for the King?' Percy Fletcher's 'Choral Rhapsody on Welsh Airs,' Elgar's 'Go, song of mine,' Hurlstone's choral ballad, 'Alfred the Great,' and Roberton's part-song, 'King Arthur.' Solos were contributed by Madame Lily Jönsson, Mr. F. C. Chanin, Mr. Wilfrid Lawrence, and Mr. W. E. Shepperd (vocalists), Miss Doris Webb (reciter), Miss Mabel Gidden (violinist), and Miss Ethel Osborn (pianist). The accompanist was Mr. C. F. Warner, and Mr. H. J. Timothy conducted.

The Richmond Philharmonic Society gave the final concert of the season on April 24, when the principal choral work was Coleridge-Taylor's 'A tale of Old Japan.' The orchestra played Schumann's Symphony in C and the Overtures 'Ruy Blas' (Mendelssohn) and 'Die Freischütz' (Weber). Dr. C. E. Jolley conducted, and the soloists were Miss Doris Pimm, Miss Lily Gover, Mr. A. Webster and Mr. Stewart Gardner.

The Bermondsey Settlement Choral Society, conducted by Dr. J. E. Borland, gave an interesting miscellaneous concert on April 25, with Mendelssohn's 'Hear my prayer' as the chief work on the list. The soprano soloist was Miss Mary Leighton. Miss Effie Martyn, Miss Louie Stubbs, Mr. Dan Price, and the Grimson Trio also took part.

A concert was given at Leytonstone on April 25 by the Hainault Glee and Madrigal Choir, a body of thirty voices formed by Mr. John Cook about a year ago. The standard of achievement already obtained by this enterprising Choir was indicated by a programme that included the madrigals 'My bonny lass she smileth,' by Morley, 'The messenger of the delightful Spring,' by Pilkington, and 'Matona, lovely maiden,' by Lassus, Cornelius's 'So soft and warm,' Reger's 'A joyous Easter song,' Elgar's 'My love dwelt in a Northern land,' and other well-chosen numbers. The artistic aspirations that dictated this choice were borne out by excellent performances under Mr. Cook's direction.

No more impressive singing has been heard in or near London recently than that of the Alexandra Palace Choral Society, under Mr. Allen Gill's direction on April 27, in Sullivan's 'Martyr of Antioch' and Wesley's 'In exitu Israel.' The technical beauty and the grandeur of the performance of the anthem will live long in the memory. Sullivan's 'In Memoriam' Overture was the chief contribution of the orchestra.

The Crystal Palace Orchestral Society and Choir brought their season to a close on April 27 with a Bohemian concert, at which Hurlstone's Ballad for chorus and orchestra, 'King Alfred,' was performed efficiently and with attractive spirit under the direction of Mr. Walter W. Hedgcock.

The greatest artistic success in the history of the Ealing Philharmonic Society was obtained on April 27, when the fiftieth concert of the Society took place. Under the able guidance of Mr. E. Victor Williams, the choir and orchestra gave an admirable interpretation of Coleridge-Taylor's popular cantata, 'A tale of Old Japan.' The expression, accuracy, and vocal properties of the singing more than upheld the reputation of the choir. The principals were Miss Clytie Hine, Miss Alice Booth, Mr. George Brierley, and Mr. Joseph Farrington. At the close, Mr. Williams was the recipient of a handsome presentation in honour of his fifteen years' work as conductor.

The Balham Orchestral Society gave their first orchestral concert at the Parochial Hall, Balham, on May 1, under the conductorship of Mr. Allan Brown. The orchestra of forty-nine performers played works by Schubert, Grieg, Handel, and others. The soloists were Miss Gertrude Maxted, Mr. Gwilym Richards, Mr. Thomas Lynes, Miss Eda Dyer (violin), and Mr. W. Hiram Henton (leader). Mr. Ernest Haywood acted as acccompanist.

A concert-version of 'The Sorcerer' (Gilbert and Sullivan) and Mr. Percy Fletcher's choral fantasia on 'Die Meistersinger' were the chief works performed by the Munro Davison Choral Society at the Northern Polytechnic on May 9. The programme also included the conductor's 'Annabel Lee.' The singing of the choir had life and good tone, and capable solo work was done by pupils of Mr. Davison. Mr. Herbert Hodge (organist) and Miss Maud Crouch (pianist) supplied accompaniments.

The closing concert of the season by the East and West Molesey Choral Society took place on May 9, when a very successful performance of Cowen's 'Rose maiden' was given, under the conductorship of Mr. Cecil Abbott, organist of the Parish Church, who is to be congratulated upon the fine work of the choir. The gem of the evening was the chorus, ''Tis thy wedding morning,' which was readily encored. The principals, Miss M. Perrott, Miss W. Fink, Mr. S. Masters, and Mr. B. J. Bonor, acquitted themselves in a creditable manner. Miss Nellie Ridding led a small but good orchestra with ability.

The complete cycle of Coleridge-Taylor's 'The song of Hiawatha' was sung by the Kingston Congregational Church Choir at the Assembly Rooms, Surbiton. In the absence, owing to an injury, of Mr. G. Eaton Hart, the duties of conductor were fulfilled by Mr. H. A. Wellard. The exacting task undertaken by the choir of sixty and the orchestra of twenty-five was ably carried out, and the interpretation was one of considerable spirit and expressive merit. The soloists were Miss Marion Perrott, Mr. Samuel Masters, and Mr. Bertram Mills.

Scenes from Elgar's 'King Olaf' supplied the bulk of the programme ably carried out by the Finchley Musical Society and Orchestra at Woodside Hall recently, under the direction of Mr. Herbert Baggs. The principal artists were Mrs. W. Hollis, Mr. George Foxon, and Mr. Montague Borwell. Miss Maud Crouch was at the pianoforte.

The annual meeting of the Tonic Sol-fa Association took place at the Park Hall, Cardiff, on May 10, with the Lord Mayor of Cardiff in the chair, and Lord Pontypridd, Dr. Coward, and Professor David Evans as chief speakers. Demonstrations of sight-singing and musical dictation were conducted by Mr. W. T. Samuel, and a choral programme was provided by the Cardiff Harmonic Society and juvenile choirs from the district. A full report is given in the *School Music Review* for June.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Moody-Manners Opera Company gave a week's operatic season at the Prince of Wales Theatre, from April 22 to April 27, the only novelty connected with their visit being the first performance here of the dramatised version of Mendelssohn's oratorio 'Elijah.' Much interest was attached to this event inasmuch as 'Elijah' has always been—ever since it was first given here in 1846, under the composer's direction—the most attractive oratorio for local audiences. In some ways the stage production proved a disappointment, as there was little action and the few dramatic instances fell somewhat flat, the only really stirring episode being the scene with Elijah and the Widow, which was exceedingly well enacted. Mr. Graham Marr quite carried off the honours, his magnificent and earnest singing in the rôle of the Prophet being remarkably impressive. The chorus was augmented by a contingent of local choristers culled from various choral Societies, to whom the choral portion of the oratorio offered no difficulties. The other operas given were 'Carmen,' 'Faust,' 'Maritana,' 'Tannhäuser' and 'The Bohemian Girl.'

The great musical event of the month was the Midland Musical Competition Festival, an account of which appears in the *Competition Festival Record*.

The eighth annual season of the Theatre Royal Promenade Concerts will be held from June 3 to June 22, under the direction of Mr. Max Mossel, and under the conductorship of Mr. Landon Ronald as hitherto. The scheme is an interesting one, and of special interest will be the first performance here of the 'Jena' Symphony. Elgar will be represented by his two Symphonies.

BOURNEMOUTH.

But a momentary cessation of musical activity is entailed by the ending of the winter season, for the summer season treads close upon its heels, and although during the next few months there will be an appreciable slackening in matters artistic, yet sufficient will be going on to occupy the attention of that section of the public which is unable to follow any but sedentary pursuits.

In connection with the future, it would not be out of place at this point to emphasise the fact that on May 13 a vital reorganization of the Borough's musical arrangements came into force. The 'double-handed' instrumentalists are now done away with, and from henceforward the Municipal Orchestra and the Municipal Military Band will be two totally distinct bodies. The financial considerations attaching to this change have been very complex, but great credit is due to Mr. Dan Godfrey that he has been enabled to launch his scheme upon what he hopes will prove to be a profitable basis; it would be superfluous, of course, to speak of the vastly increased artistic efficiency that will arise out of the new policy.

Adverting to the concluding weeks of the winter series of concerts, allusion must first be made to the Symphony Concerts. At the request of many subscribers to these excellent concerts a Beethoven programme was put forward at the thirtieth Symphony Concert on April 25, the very interesting selection of works comprising the 'Egmont' Overture, the C minor Symphony, the Rondino in E flat for wood-wind and horns (a charming yet little-known composition that is much appreciated in Bournemouth), and the G major Pianoforte concerto. The large audience was rewarded by some very fine orchestral playing, and by a delightfully expressive performance of the Concerto at the hands of Mrs. Farnell-Watson, the talented artist who is associated with Mr. Hamilton Law in the direction of the Bournemouth School of Music. Interest in the two remaining concerts was concentrated upon Glazounow's Symphony No. 7, in F, Wagner's 'Siegfried Idyll,' Beethoven's Ninth Symphony (the choral section omitted), and the performances of Godard's 'Concerto Romantique' for violin and two movements of Reinecke's Harp concerto by Miss Leila Doubleday and Miss Jacoba Wolters (of the Municipal Orchestra) respectively. The first-named artist hardly

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THE WORDS WRITTEN BY ROBERT BRIDGES

THE MUSIC COMPOSED BY

C. HUBERT H. PARRY.

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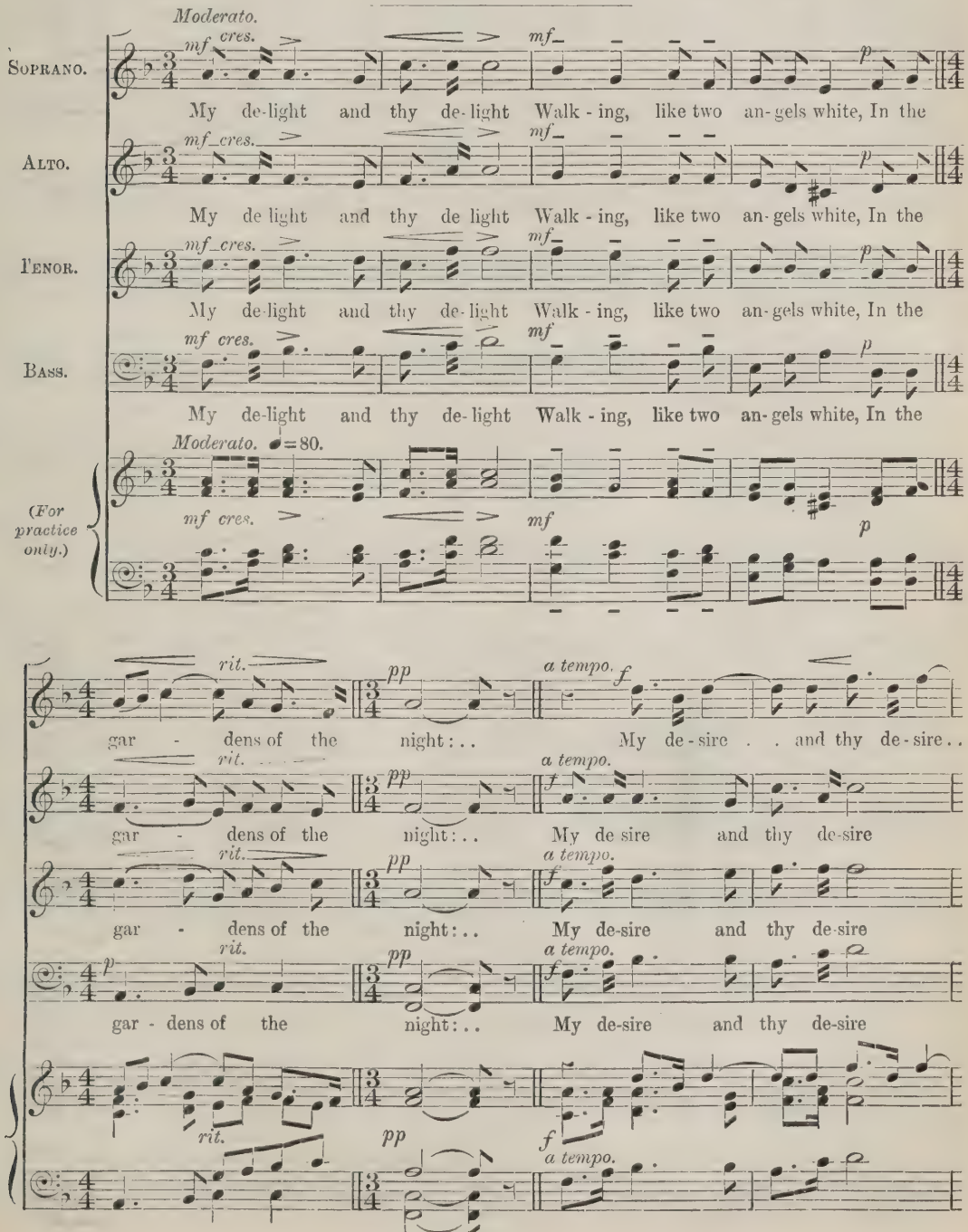

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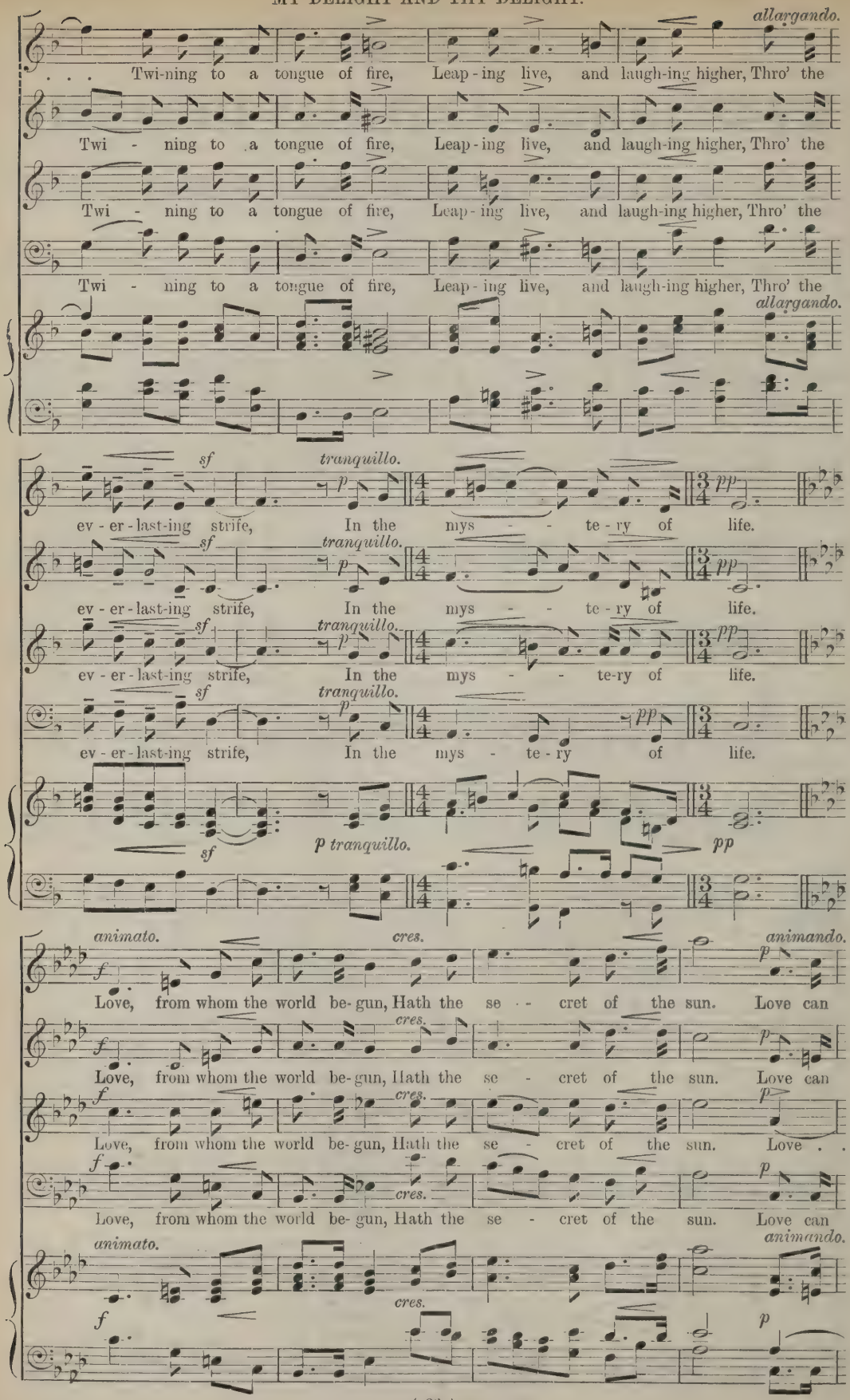
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Twi - ning to a tongue of fire, Leap-ing live, and laugh-ing higher, Thro' the
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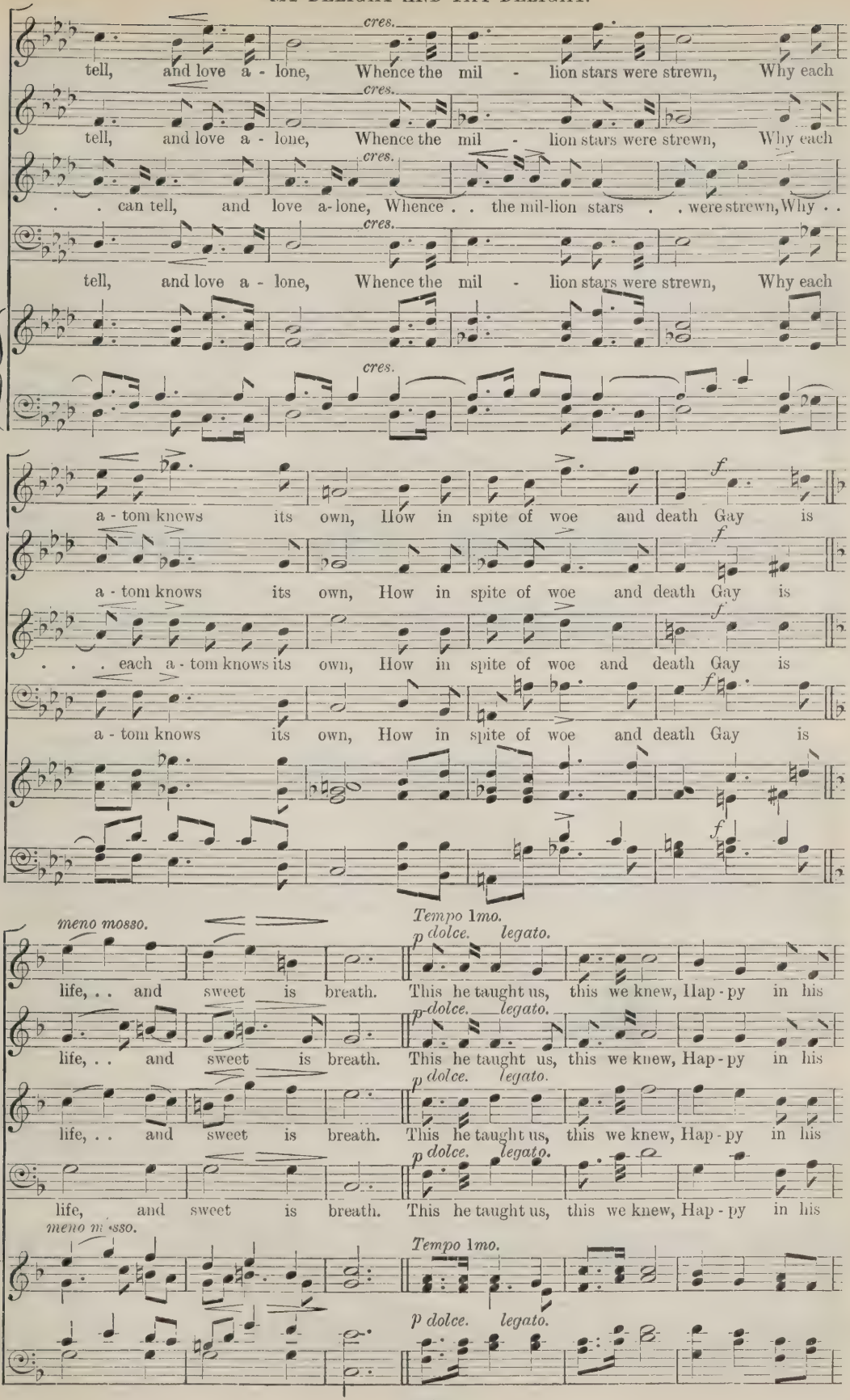
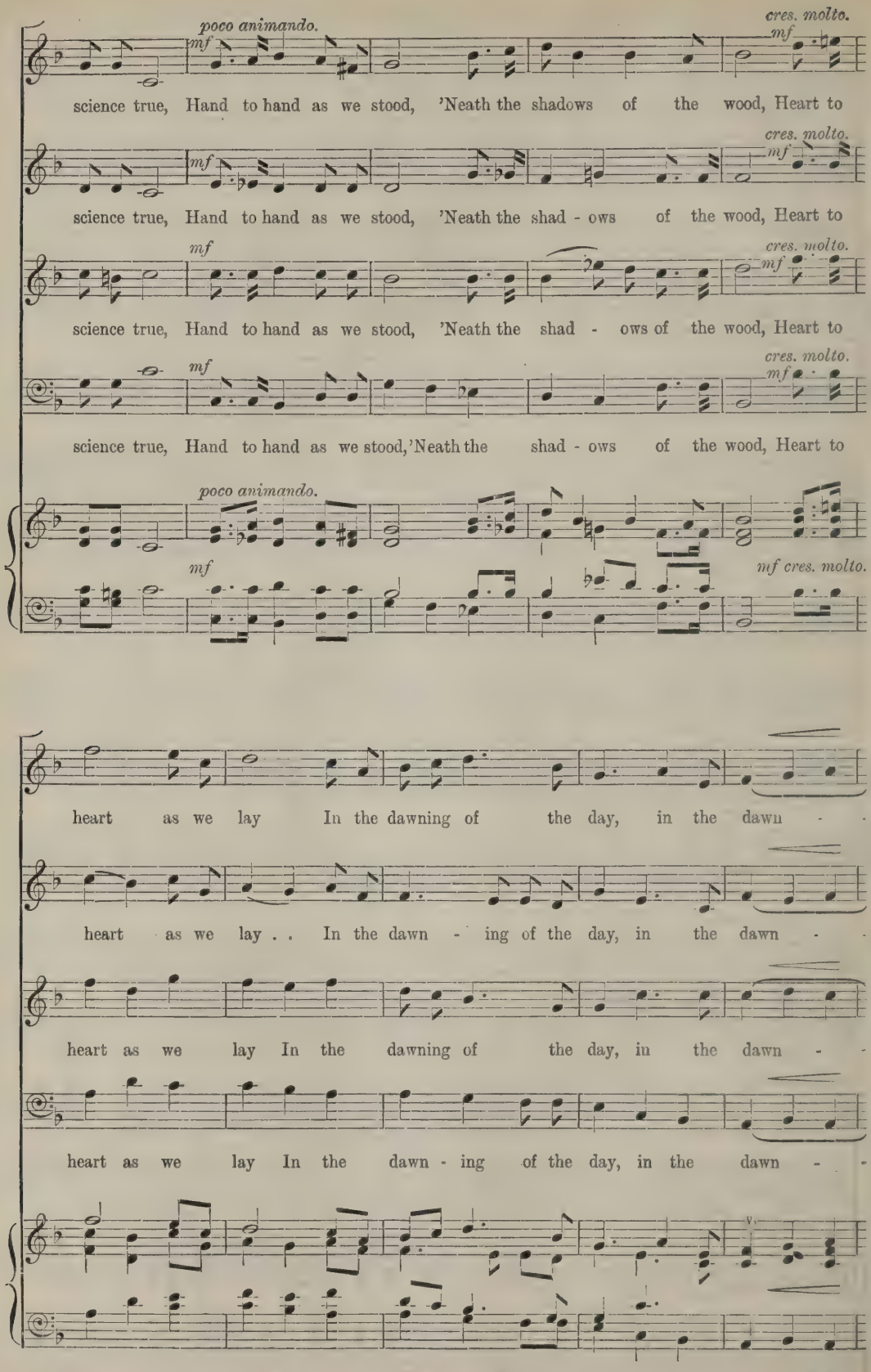
ev - er - last-ing strife, In the mys - - te - ry of life.
ev - er - last-ing strife, In the mys - - te - ry of life.
ev - er - last-ing strife, In the mys - - te-ry of life.
ev - er - last-ing strife, In the mys - te - ry of life.
sf p tranquillo. pp
animato. f cres. animando. p
Love, from whom the world be-gun, Hath the se - - cret of the sun. Love can
Love, from whom the world be-gun, Hath the se - cret of the sun. Love can
Love, from whom the world be-gun, Hath the se - cret of the sun. Love . .
Love, from whom the world be-gun, Hath the se - cret of the sun. Love can
animato. animando.
f cres. p


cres.
tell, and love a - lone, Whence the mil - lion stars were strewn, Why each
tell, and love a - lone, Whence the mil - lion stars were strewn, Why each
. . can tell, and love a-lone, Whence . . the mil-lion stars . . were strewn, Why . .
tell, and love a - lone, Whence the mil - lion stars were strewn, Why each
a - tom knows its own, How in spite of woe and death Gay is
a - tom knows its own, How in spite of woe and death Gay is
. . . each a - tom knows its own, How in spite of woe and death Gay is
a - tom knows its own, How in spite of woe and death Gay is
meno mosso.
Tempo 1mo.
p dolce. legato.
life, . . and sweet is breath. This he taught us, this we knew, Hap - py in his
life, . . and sweet is breath. This he taught us, this we knew, Hap - py in his
life, . . and sweet is breath. This he taught us, this we knew, Hap - py in his
life, and sweet is breath. This he taught us, this we knew, Hap - py in his
meno mosso.
Tempo 1mo.
p dolce. legato.


poco animando.
mf
cres. molto.
mf
science true, Hand to hand as we stood, 'Neath the shadows of the wood, Heart to
science true, Hand to hand as we stood, 'Neath the shad - ows of the wood, Heart to
science true, Hand to hand as we stood, 'Neath the shad - ows of the wood, Heart to
science true, Hand to hand as we stood,'Neath the shad - ows of the wood, Heart to
poco animando.
mf
mf cres. molto.
heart as we lay In the dawning of the day, in the dawn -
heart as we lay . . In the dawn - ing of the day, in the dawn -
heart as we lay In the dawning of the day, in the dawn -
heart as we lay In the dawn - ing of the day, in the dawn -

mf
pp
- - ing of the day, Heart to heart as we lay, In the dawn - -
- - ing of the day, Heart to heart as we lay, In the dawn - -
- - ing of the day, Heart to heart as we lay, In the dawn - -
- - ing of the day, - Heart to heart as we lay, In the dawn - -
p
sempre dim.
rit.
- - - - - - ing, the dawn - - - ing . . . of the day.
- - - - - - ing, the dawn - - - - - - - - ing of the day.
. - - - - - - ing, the dawn - - - - - - - - ing of the day.
- - - - - - ing, the dawn - - - - ing of the day.

NOVELLO'S PART-SONG BOOK (*continued*).

VOL. XV.

No.			
416	Ye singers all ...	H. Waelrent	3d.
417	Now fie on love...	G. A. Macfarren	1½d.
418	Winds of Autumn!	Chas. Oberthür	2d.
419	Softly fall the shades ...	E. Silas	2d.
420	Love me little, love me long	L. Wilson	2d.
421	Shall I tell you whom I love	Wesley	3d.
422	It was a lover and his lass	J. Booth	1½d.
423	Love's question and reply	J. B. Grant	2d.
424	Hence, loathed melancholy (5 v.)	Lahee	4d.
425	Evening Song	E. M. Hill	3d.
426	Welcome dawn of summer's day	„	3d.
427	Charge of the Light Brigade	Hecht	4d.
428	There is beauty on the mountain	Goss	1½d.
429	O my sweet Mary (5 v.)	„	4d.
430	Lo! where the rosy-bosom'd hours	„	4d.
431	Her eyes the glow-worm	„	4d.
432	Bells of St. Michael's	Stewart	4d.
433	The Cruiskeen Lawn (5 v.)	„	3d.
434	The wine cup is circling	„	3d.
435	Ye mariners of England	H. Pierson	1½d.
436	The Vesper Hymn ...	Beethoven	2d.
437	What though sorrow ...	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith ...	Weber	2d.
440	Hark, hark, the Lark ...	Kücken	3d.
441	A walk at dawn	... Gade	3d.

VOL. XVI.

442	Winter days ...	A. J. Caldicott	4d.
443	Homeward ...	Henry Leslie	4d.
444	To sea! the calm is o'er	Marshall	4d.
445	Rest hath come...	„	2d.
446	Hymn to the Moon	Josiah Booth	4d.
447	The Brook ...	C. G. Reissiger	3d.
448	The Secret ...	„	3d.
449	Is it to odours sweet ...	R. Müller	3d.
450	On the water ...	...R. de Cuvry	3d.
451	The Water-lily ...	...N. W. Gade	2d.
452	There 's one that I love	F. Kücken	3d.
453	The trees are all budding	„	3d.
454	There sings a bird ...	Franz Abt	2d.
455	O world! thou art so ...	Dr. Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	...Ciro Pinsuti	3d.
459	Would you ask my heart?	„	3d.
460	The Rhine Raft Song ...	„	3d.
461	The Silent Tide	„	1½d.
462	The April time	„	2d.
463	The Song to Pan ...	„	3d.
464	Autumn is come again ...	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter...	Prescott	4d.
467	Slow, slow, fresh fount	Walmisley	3d.

VOL. XVII.

468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds ...	J. T. Musgrave	2d.
470	The Curfew ...	... Oliver King	2d.
471	Waken, lords and ladies gay	E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia ...	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippingdale	3d.
476	Oh, I wish I were a swallow	O. Wagner	3d.
477	Slumber on, Baby dear	Oliver King	3d.
478	Allen-a-Dale ...	... C. H. Lloyd	4d.
479	The sweet spring	F. E. Gladstone	3d.
480	Rustic coquette	F. Champneys	3d.
481	Pack clouds away	... C. H. Lloyd	3d.
482	A chafer's wedding	L. Lewandowski	6d.
483	Joy in spring	...J. Raff	3d.
484	Ave Maria	„	3d.
485	And then no more	„	2d.
486	This day, in wealth of light ...	„	2d.
487	Starlit is night-time	„	2d.
488	In the moonlight	„	3d.
489	Silent happiness	„	2d.
490	Snowdrops	„	2d.
491	May-day	„	2d.
492	Good-night from the Rhine ...	„	3d.
493	Evening	G. C. Martin	2d.
494	O, too cruel fair	W. S. Rockstro	4d.

VOL. XVIII.

495	The Miller's wooing ...	E. Faning	6d.
496	When twilight dews	J. L. Gregory	2d.
497	The East Indian	„	2d.
498	When at Corinna's eyes	C. H. Lloyd	3d.
499	I love my love... ..	G. B. Allen	1½d.
500	The Troubadour ...	H. Leslie	1½d.
501	The Lass of Richmond Hill	„	1½d.
502	In this hour of softened	C. Pinsuti	1½d.
503	The sea hath its pearls	„	1½d.
504	Ye gallant men of England	E. Hecht	3d.

VOL. XVIII. (*continued*.)

No.			
505	The Moorland Witch	E. Hecht	3d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me	Sir W. S. Bennett	1½d.
508	Looking for Spring ...	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	„	3d.
511	O sunny beam ...	R. Schumann	2d.
512	O red, red rose ...	„	2d.
513	Wanderer's Song	„	3d.
514	Evening Song ...	„	2d.
515	Ah! woe is me	H. Lahee	4d.
516	Sweet evening hour ...	S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, Fair Goddess ...	H. Smart	1½d.
519	A garland for our fairest	J. L. Hatton	3d.
520	Around the maypole tripping	Hatton	1½d.
521	The boatman's good night	F. Schira	1½d.
522	The serenade	J. Brahms	2d.
523	Vineta	„	3d.
524	The dirge of Darthula	„	4d.
525	As I saw fair Clora ...	F. Corder	3d.
526	Up! up! ye dames ...	W. Bendall	3d.
527	If love be dead	C. Wood	4d.
528	The Norse Queen's gift ...	W. Hay	3d.
529	Cavalry Song ...	C. A. Macirone	3d.
530	The winds that waft	Vincent Wallace	2d.
531	Corin for Cleora dying	„ „	3d.
532	Madeleine ...	J. L. Roeckel	1½d.
533	Earth, with its troubled voices	Costa	3d.
534	Music, when soft voices die	A. King	4d.
535	The days of long ago ...	B. Tours	3d.
536	The present ...	C. Carr Moseley	3d.
537	The triumph of Victoria	J. Stainer	6d.
538	The three merry dwarfs	Mackenzie	4d.
539	Sleep, darling baby. Ricardo	Mähllig	3d.
540	The rosy dawn creeps	C. H. Lloyd	4d.
541	If doughty deeds	C. Lee Williams	3d.
542	Radiant sister Rosalind	F. Ellicott	4d.
543	To Chloris, on her singing	Pringle	3d.
544	The blue-eyed lassie	F. Brandeis	2d.
545	Bonnie Bell ...	A. C. Mackenzie	2d.
546	Peace be around thee	R. F. Ellicott	3d.
547	O Mistress mine	H. MacCunn	2d.
548	There is a garden	„	3d.
549	It was a lass	„	3d.
550	How can a bird help singing?	Abt	3d.
551	In Spring time	„	3d.
552	The Rover's Joy	„	2d.
553	Evening Song	„	2d.
554	The Flowers' review	„	3d.
555	The Rose in October	Wm. Robinson	2d.
556	The Hunters ...	W. W. Pearson	4d.
557	The Inconstants	R. Schumann	3d.
558	The heath rose	„	2d.
559	The Recruit	„	2d.
560	The Highland Lassie ...	„	3d.
561	Rattlin' roarin' Willie	„	2d.
562	The lovely Adelaide ...	Volkslied	2d.
563	To the wood we'll go ...	„	3d.
564	The Douglas raid ...	O. Prescott	3d.
565	When the hunter's horn	J. Benedict	3d.
566	The Fountain	F. Schira	3d.
567	The three lays ...	J. L. Roeckel	2d.
568	Airs of Summer ..	„	2d.
569	O'er the meadows	Boyton Smith	3d.
570	When golden Autumn's	Marschner	3d.
571	The four jolly smiths	R. T. Leslie	1½d.
572	Bells across the snow	Ch. Gounod	3d.
573	Simple flowers... ...	Franz Abt	2d.
574	When the day is dying	„	2d.
575	We'll go gleaning ...	„	2d.
576	Cynthia	W. A. Barrett	3d.
577	Kathleen Mavourneen	F. N. Crouch	1½d.
578	A Battle Song	E. A. Sydenham	3d.
579	To a brother artist	Mackenzie	2d.
580	Upon a bank of roses	John Ward	3d.
581	Home, sweet home	Edward Land	1½d.
582	Auld lang syne ...	„	1½d.
583	Cherry Ripe	„	1½d.
584	Bright Moon ...	John E. West	2d.
585	My love dwelt in a Northern	Elgar	3d.
586	To Morning ...	Ch. H. Lloyd	6d.
587	To Mary in Heaven	G. J. Bennett	3d.
588	Phillis	Walter Hay	3d.
589	Rest	Ricardo Mähllig	2d.
590	Hope	Ch. H. Lloyd	3d.
591	Contentment	F. R. Müller	3d.
592	Sunshine on the sea...	C. Vincent	4d.
593	Shall I compare thee	J. H. Parry	3d.
594	Hie upon Hielands ...	V. Caillard	3d.
595	Maiden fair	J. Haydn	3d.
596	Strike the lyre (S.A.T.B.)	T. Cooke	3d.
597	Water-Lilies ...	F. H. Cowen	3d.
598	Resting ...	F. H. Cowen	3d.
599	Rowing	F. H. Cowen	3d.
600	The dawn of spring	... M. Watson	3d.
601	The broken flower ...	O. King	2d.
602	The hunt is up (S.A.T.B.)	J. L. Hatton	1½d.
603	When golden day ...	A. C. Fisher	2d.
604	Full fathom five ...	C. Wood	2d.
605	The Hemlock tree ...	„	2d.
606	Cupid's lottery	Siegfried Jacoby	3d.

No.			
607	The Cavalier	C. Goodall	3d.
608	Wind that softly	E. A. Sydenham	2d.
609	'Tis here ...	Hermann Goetz	2d.
610	Longing	„	2d.
611	Good advice	„	3d.
612	Persevere	„	2d.
613	Faithfulness	„	3d.
614	Absence	„	2d.
615	Comfort	„	2d.
616	The little bird ...	E. A. Sydenham	3d.
617	Merrily fly the hours	„	3d.
618	Ring the joy-bells	„	3d.
619	As the ripples flow	„	2d.
620	The milkmaids...	„	3d.
621	Winter	E. Duncan	3d.
622	Hunting song	„	3d.
623	Song and summer	A. H. Brewer	3d.
624	"Wassail" ...	A. M. Goodhart	3d.
625	The day that saw thy ...	F. Corder	3d.
626	What though I have still	„	3d.
627	If I love will you doom me	„	3d.
628	Hail to the swallow	Goodhart	6d.
629	Serenade—Come forth	Macirone	2d.
630	The fairy lover...	A. W. Batson	2d.
631	Love's adieu	„	2d.
632	Love wakes	W. Noel Johnson	2d.
633	The despairing lover	A. W. Batson	2d.
634	Love's inconstancy ...	„	3d.
635	Cephalus and Procris	„	3d.
636	Ladye fair, thou	Ed. by H. Leslie	2d.
637	Love me little	King Hall	4d.
638	Echoes	O. King	2d.
639	Bright be thy dreams...	„	2d.
640	Three children sliding	A. W. Batson	2d.
641	The Light of Love ...	„	2d.
642	From White's and Will's	J. D. Davis	2d.
643	Give place, you ladies	Wm. Stephens	2d.
644	Spanish Serenade	Edward Elgar	3d.
645	Go, happy rose ...	F. Iliffe	3d.
646	Soft, soft wind ...	C. V. Stanford	2d.
647	Sing heigh ho ...	„	2d.
648	Airly Beacon ...	„	2d.
649	The Knight's Tomb	„	2d.
650	To his flocks	„	3d.
651	Corydon, arise ...	„	3d.
652	Diaphenia... ...	„	2d.
653	Sweet love for me	„	3d.
654	Damon's passion	„	3d
655	Phœbe	„	3d.
656	This morning, at the dawn	H. Leslie	2d.
657	Sad hearts	A. Herbert Brewer	3d.
658	Advice to lovers ...	P. W. Pilcher	2d.
659	Peace; come away	C. V. Stanford	2d.
660	Waiting for father	R. Bartholomew	3d.
661	The blue-bottle's fate	A. H. Ashworth	3d.
662	March like the Victors	R. Rogers	3d.
663	Hark! the Vesper Hymn is stealing		1½d
664	Ye banks and braes		1d.
665	The trysting tree	G. J. Bennett	2d.
666	Jean (Of a' the airts)	Oliver King	3d.
667	Cupid is a wayward boy	C. H. Lloyd	4d.
668	Come, fairies, trip it ...	F. Iliffe	3d.
669	Song of the Silent land	John E. West	3d.
670	The time of youth		2d.
671	Come o'er the burn, Bessie (S.A.B.)		2d.
672	Enforce yourself as ...	E. Turges	3d.
673	Thus musing (S.A.T.)	Wm. Newark	3d.
674	Ah, my dear son (S.S.A.)	... Anon.	3d.
675	Pastime with good Company ...		3d.
676	Hope	J. Rheinberger	2d.
677	The clouds ...	„	3d.
678	The fountain	„	3d.
679	Evening Rest ...	„	2d.
680	The Nightingale	„	3d.
681	Good Advice ...	„	3d.
682	The Storm ...	„	3d.
683	Autumn Song ...	„	2d.
684	The oak tree ...	G. J. Bennett	3d
685	When Flora decks	Noel Johnson	2d.
686	I think on thee in the night	E. Fedarb	3d.
687	The evening wind	Fred. J. Harper	3d.
688	To daisies, not to shut so	Davis	2d.
689	Beauty arise	K. J. Pye	3d.
690	It was a lover ...	Charles Wood	3d.
691	Sweet thrush	J. Danby	3d.
692	Sunshine	L. Spohr	2d.
693	Evening	„	2d.
694	Let me wander ...	„	2d.
695	To the stars	„	2d.
696	Resignation	„	3d.
697	Thoughts of Spring ...	„	2d.
698	When evening casts	C. Bayley	3d.
699	Magdalen at Michael's Gate	Boyce	2d.
700	Queen of fresh flowers	King Hall	3d.
701	Gentle sleep ...	H. W. Schartau	3d.
702	So sweet a kiss	George Sampson	3d.
703	A wet sheet and a ...	Gladstone	6d.
704	On a hill there grows	Stanford	2d.
705	Like desert woods ..	„	2d.
706	Praised be Diana ...	„	2d.
707	Cupid and Rosalind ...	„	3d.
708	O shady vales	„	2d.
709	The Shepherd Doron's Jig	„	2d

sustained the reputation she had already won for herself here; Miss Wolters, on the other hand, surpassed all her previous efforts.

For the rest, one can only briefly mention the visits paid by Mischa Elman (orchestral concert), Theodore Byard, Stella Carol, Tivadar Nachez (orchestral concert), and Mr. Vernon Warner, to whom fell the rather thankless task of winding up the season.

Lastly, reference must be made to the spirited performance by the combined forces of the Municipal Choir and Orchestra of the concert version of Gounod's 'Faust.' The music, of course, did not put the capabilities of the choir to any very severe test, but the singing was expressive, and the work of the orchestra was exceedingly fine. The soloists were Miss Emily Breare, Miss Marie Stiven, Mr. Alfred Heather, Mr. David Brazell, and Mr. Charles Tree. Mr. Godfrey's admirable control of both choir and orchestra was particularly marked.

BRISTOL.

The Bristol Choral Society on April 20 gave a miscellaneous concert at Colston Hall before a large attendance. Band and choir numbered 500, Mr. George Riseley directing the performance with skill. The choir were heard in a fine interpretation of Stanford's 'Revenge' and Elgar's 'From the Bavarian Highlands.' Miss Lucy Nuttall was the solo vocalist, and afforded gratification by the charm with which she gave her songs. Herr Bachus, the pianist, displayed his great ability in compositions by Brahms, Chopin and Liszt. The band, with Mr. Harold Bernard as leader, executed the 'Jena' Symphony in C major, which Professor Stein believes to be an early effort of Beethoven's. It is a melodious production, and won much applause.

On April 24 Bristol New Philharmonic Society held a concert at the Victoria Rooms and gave satisfaction by excellent performances of Haydn's 'Spring' (from 'The Seasons'), Debussy's 'Blessed Damozel,' and Stanford's 'Songs of the Fleet.' The principal vocalists were Miss Dorothy Silk, Miss May Shepherd, Mr. David Appleyard, and Mr. Percy Heming. Mr. Harold Bernard was leader of the orchestra, and Mr. Arnold Barter was an efficient conductor.

The Clifton Male-Voice Choir gave a gratifying concert at Redland Park Hall on April 25, and, under the direction of Mr. Walter P. Price, sang a well-arranged programme of part-songs, the performance being varied by instrumental pieces.

There was a pleasing concert at St. John's Parish Hall on April 29, when the Clifton Choral Society, under the direction of Mr. A. Ernest Hill, sang a number of glees and part-songs in a creditable manner. These were much appreciated by a numerous audience. Some songs were contributed by Miss Grace Baldwin, Miss Margaret Dennis, Miss Anstey, Mr. E. Redwood, and Mr. E. R. Hill, and there were solos by Mr. Eric Lewton (violoncello) and Mrs. Stanley Hill (pianoforte).

At the annual concert of the choir of St. Matthew, Kingsdown, in Redland Park Hall on May 2, Mendelssohn's 13th Psalm was carefully given, Miss Marjorie Lockey taking the solos. A miscellaneous selection followed, there being songs by Miss Lockey, Mr. Lionel Venn, and Mr. A. W. Packman, and compositions by a band of which Mr. Edwin Jacobs was the leader. Mr. A. H. Tocknell directed the performance with ability.

DEVON AND CORNWALL.

THE THREE TOWNS.

In every direction the music season is drawing to a close, and may now indeed be considered ended. The season of open-air music is in Plymouth a prominent feature of the list of attractions, and this year it will be more comprehensive than usual; but this description of music cannot be considered educational, hardly indeed serious, from the point of view of art. Only two belated choral events remain to be recorded this month. On May 4 the Plymouth Orpheus Male Choir gave their spring concert, and performed the test-piece which they are preparing for the National Eisteddfod, Jenkins's 'Deep Jordan's banks.' The descriptive song, 'The Tyrol' (Ambroise Thomas), brought out the dramatic capabilities of the choir, whose good tone and balance were further heard in pieces by Sullivan, Müller, Brahms, Reichardt, Maunder and Dudley Buck. The event was made specially important by the appearance of Mr. William Henley, violinist, whose remarkable virtuosity was displayed in somewhat small pieces by Tchaikovsky, Bazzini, Strelezki and Vieuxtemps. On May 12, the choir of the United Methodist Free Church, Ebrington Street, augmented to a hundred voices, sang choruses by Handel, Mendelssohn and Sullivan, Mr. W. Quiller conducting, and Mr. L. Liscombe playing the organ.

The only fault to be found with the final symphony concert given by Mr. R. G. Evans on April 24, was the liberality of the programme. As the first number the second Symphony of Beethoven was interpreted with true musicianly feeling. Then, after some songs by Vaccaj and Nevin, sung with intense power and beauty by Miss Eileen Buck, came the lengthy and emotionally exhausting Concerto in B flat minor of Tchaikovsky for pianoforte and orchestra. Miss Florence Smith interpreted the solo with wonderful resource, contributing in eloquent and sincere manner as fine a performance as could be desired. After this the 'Tannhäuser' Overture was played. The band of the Duke of Cambridge's Own Middlesex Regiment gave a popular concert on May 1, conducted by Bandmaster W. F. Hawkins. According to custom, Mr. J. W. Newton compiled the programme of his final symphony concert at Stonehouse on May 9 by plébiscite. The result showed that among the symphonies played during the season—Mozart's 'Jupiter,' Dvorák's 'From the New World,' Schumann's No. 1, and Rubinstein's 'The Ocean'—the last-named was the most popular. The 'King Stephen' (Beethoven), 'De Phèdre' (Massenet), and 'Der Freyschütz' Overtures were beaten in the ballot by Wagner's 'Rienzi'; and among suites and characteristic pieces Boellmann's 'Variations Symphoniques' for violoncello and orchestra received most votes. This latter was therefore repeated with much effect, with Mr. C. G. Pike as soloist. Miss Georgie Andrews sang songs.

A violin recital was given by Miss Grace Thynne on April 25, her most important item being the 'Symphonie Espagnole' of Lalo. On the same day, Mr. Reginald Waddy closed his series of organ recitals in Emmanuel Church with a programme compiled by plébiscite, the choir singing pieces by Bullock, Stainer and Handel.

To close the series of Plymouth Library Lectures, on April 27, Mr. Waddy gave a paper on 'Elizabethan Lyrics,' with copius illustrations performed by members of Emmanuel Choir and others.

OTHER DEVONSHIRE TOWNS.

Okehampton Choral Society of sixty voices sang 'Hiawatha's Wedding-feast,' Mendelssohn's 'Hear my prayer,' and Gaul's 'The singers,' on April 24, with good attack and balance. Mr. S. J. James conducted. Mr. W. J. Bown, conductor of Newton Abbot Choral Society, obtained a good performance of 'The Messiah' on April 25, on which date also the Axe Vale Musical Society performed Barnby's 'Rebekah' with the same Mendelssohn motet. The choir, numbering forty voices, sang with precision, conducted by Mr. W. C. Walton, and Miss V. Shapcott led the band. The Sidmouth Choral Society sang 'The Messiah' on April 30, conducted by Mr. J. A. Bellamy, with a band led by Mr. R. H. Passmore, and the Misses Carter and May Currie, Messrs. H. Turnpenney and Charles Knowles as principals. 'Judas Maccabæus' was sung by the Exmouth Choral Society on May 1; Dr. D. J. Wood was at the organ, and Mr. Raymond Wilmot conducted; and Crediton Musical Society gave a miscellaneous concert on May 2, with Mr. Dean Trotter as conductor. The Paignton Quartette contributed glees to the programme of a successful concert directed by Mr. E. C. Drew, on May 6. Good choral work was achieved by the Exeter Choral Society in performances of Parry's 'The Pied Piper of Hamelin' and Cliffe's 'Ode to the North-East wind' (first performance in Exeter). This Society, which is worthy of encouragement, sang with welcome vitality as well as accuracy. Mr. Allan Allen conducted. Gaul's 'The Holy City' was given on May 10 by the Buckland Monachorum Choral Society, with assistance from Miss Ethel Pascho, Miss Margaret Toop, and Rev. E. J. White.

Dr. D. J. Wood's Orchestral Society at Exeter gave their spring concert on April 22, when they were enterprising enough to undertake a Beethoven Symphony (No. 4); a 'Miniature Suite' by Eric Coates, the overture to Stanford's 'Shamus O'Brien,' and the Scherzo from Mendelssohn's music to 'A Midsummer Night's Dream' were also given, Mr. C. E. Bell leading. Miss Beatrice Spencer was the vocalist. Beethoven's Overture, 'Leonore,' No. 3, was played by the Teignmouth Orchestral Society on April 25, led by Mr. S. Harris and conducted by Mr. A. J. James. Other numbers were Haydn's 'Oxford' Symphony and Meyer-Helmund's 'Sérénade Rococo.'

A new organ was opened at Honiton on April 25 by Mr. Arthur Trevithick. The choir of Plympton Congregational Church on May 1 contributed the most important number—Mendelssohn's 'Hear my Prayer'—to a sacred concert organized by Miss Winifred Blight, organist.

A recital given by Mrs. Bruce Spooner (pianoforte), Miss Gwyneth Plumbe (violin), and Mr. H. Warner (vocalist) at Yealmpton, on April 25, was successful, and on the same date the Cornwood Band, conducted by Mr. G. Crompton, gave a concert with help from various artists.

CORNWALL.

The Truro and Falmouth Philharmonic Societies continue to work in collaboration, though they have this season severed in respect of conductor. Rev. Canon Corfe remains in that post with the Falmouth party, and Mr. J. H. Williams has taken the baton of the Society in the Cathedral City. The members assist each other with goodwill, and to that end select the same work for performance; thus 'King Olaf' was given on April 14 at Truro, and on April 15 at Falmouth, both events being successful. Selections from 'The Creation' were sung by Camborne Wesley Choir on April 18, conducted by H. V. Pearce, and at a concert given by the Gunnislake Male Choir on April 24, opportunity was taken to make a presentation to the conductor, Rev. W. W. Bickford, who is leaving the neighbourhood.

Maunder's cantata, 'Olivet to Calvary,' was well performed on April 24 by Saltash Baptist Choir, assisted by members of the Mutley and Mount Gold Wesleyan Choirs, conducted by Mr. C. M. Clarke, and on April 30, Mrs. C. Rawling's Saltash Singing Class sang part-songs and choruses. The enterprising little choral Society at Linkinhorne, which is ably worked by Rev. C. C. C. Bosanquet, gave a very good performance of Rogers's cantata, 'The Garden,' on May 2; and the same date was chosen by Newquay Choral Society for performances of 'The song of the Vikings' and part-songs, conducted by Mr. L. N. Bradley.

Penzance Orchestral Society has this season numbered thirty-five players, who gave highly-enjoyable interpretations on May 3 of Schubert's overture 'Rosamunde,' Luigini's Egyptian Suite, two of the Brahms Rhapsodies, and Sibelius's 'Valse Triste.' Messrs. A. W. Robinson, W. Barnes and B. B. Bennetts played Mozart's Pianoforte trio, No. 7. Mr. Walter Barnes conducted. Helston Band gave concerts on May 5 in aid of the 'Titanic' Disaster Fund.

GLASGOW.

The Easter Concert of the Glasgow Bach Choir (Mr. J. Michael Diack, conductor) took place in the Cathedral on April 23. The Choir's performances almost invariably attract large audiences, and on this occasion the ancient building was practically filled. The programme comprised the Chorale cantata 'Christ lay in death's dark prison,' the Church cantata 'I know that my Redeemer liveth,' the Easter oratorio, 'Now come, let us hasten,' and the Easter hymn, 'Now let our hearts with joy be filled.' A certain jerkiness marred to some extent several of the choral interpretations, but with this qualification the singing of the Choir was highly praiseworthy. Of the soloists, Miss Isabel Wilkie, the contralto, easily carried the honours. Much of the pleasure of the concert was due to Mr. Herbert Walton's remarkably fine playing of the organ accompaniments. The only other notable event of the month was the second Choral (competition) Festival, on May 3 and 4, referred to elsewhere.

LIVERPOOL AND DISTRICT.

The Church Choir Association has completed the preliminary arrangements for the ensuing annual Festival in November next, an important event into which many considerations enter. The presence of Sir George Martin will for the second time lend distinction to the Festival; he will conduct his Thanksgiving Te Deum in B flat and anthem 'Rejoice in the Lord.' In response to the Committee's invitation ten compositions were submitted anonymously by local composers. Of these, the adjudicator, Dr. Joseph C. Bridge, selected a setting of the Magnificat and Nunc dimittis by Dr. W. B. Brierley, organist of the Parish Church, West Kirby. It will accordingly be sung at the Festival.

The concert given by the Liverpool Village Choir in the Sun Hall on April 20 attracted a large audience, who had the additional enjoyment of feeling they had provided substantial assistance towards the fund for taking the eighty-five girls and boys to the Paris Competitions. By their singing of German's 'Beauteous morn,' the test-piece for their class, the children showed qualities of tunefulness and training which should carry them far towards success.

Another feature of the concert was the admirable singing of the well-known 'prize choir,' the Manchester Orpheus Glee Society, conducted by Mr. Nesbit, in Elgar's 'Feasting, I watch' and 'It's oh, to be a wild wind,' and Hatton's 'When evening's twilight,' an example of the Liverpool composer's work which will long survive. In addition there were songs by Miss Winifred Lewis, Mr. Charles Tree, and a speech from Sir William H. Lever, who admitted his knowledge of music was confined to the National Anthem.

The vacant post of conductor and bandmaster to the City Police Band has been filled by the appointment of Mr. Charles R. Bicks, late bandmaster to the 2nd Battalion Highland Light Infantry. Mr. Bicks, who comes to Liverpool with a high record of useful service at home and abroad, has an opportunity of making his new position as a public functionary even more notable, by widening the musical outlook of the programmes as well as by maintaining the high efficiency of the Band.

The dates of the Philharmonic Society's twelve concerts for next season have already been fixed. Sir Frederic Cowen, the Society's conductor-in-chief, will conduct six concerts, the other six being directed by Messrs. Mengelberg, Landon Ronald, Sir Henry Wood, Fritz Steinbach, and Harry Evans. With regard to the engagement of the last named, who will conduct 'Elijah' at the closing concert, general satisfaction has been given by the committee's recognition of Mr. Harry Evans's personality as a musician and unmistakable genius as a choral conductor: powers which in combination have brought the Welsh Choral Union to a unique position of more than local fame.

The City organistship has for the present been placed in commission, and various players have given recitals on those Saturdays when the great hall is not otherwise engaged by Assize or other business. Since Mr. Edwin H. Lemare's masterly recitals in April, interesting performances have been given by Mr. W. Faulkes, Mr. H. Walton, Mr. Branscombe and Mr. Burstall, who are to be followed by Mr. Goss Custard, Dr. Kendrick Pyne, and Mr. C. W. Perkins. It is probable that the recitals will be temporarily suspended in July, in view of the proposal to remove the central wooden flooring of the Hall in order to exhibit the sunk tessellated pavement, which is usually kept covered.

Among recent events of the rapidly-waning season was the successful vocal recital given on April 16 by Madame Eva Warren, an accomplished lieder singer, who was assisted by Miss Vera Fitzsimons (pianoforte), Mr. Fridolin Weingaertner (violin), and Mrs. Fitzsimons, a tactful accompanist. Another interesting function was the vocal and pianoforte recital given in the Rushworth Hall on May 10 by Miss Mary Turner, whose artistic vocal and instrumental items were ably supplemented by her pupils, Miss Hilda Turner, in two movements of Grieg's A minor Pianoforte concerto, and Miss Mildred Ledsham and Miss Alice Stalker in songs, and by a choir of ladies.

The Fairfield Glee and Madrigal Society, which is composed of between forty and fifty ladies and gentlemen, conducted by Mr. Arthur Davies, gave on April 23 agreeable instances of the good work of earnest amateurs. Their

singing of unaccompanied glees and choruses by Callcott, Faning, Elgar and Barnby fully deserved the appreciation it received. Songs were sung by Miss Amy Horrocks, Mr. Oswald Jones, and Mr. T. Ernest Williams, a promising baritone.

At the closing concert of the Anfield Orchestral Society on April 24, a new Romance for violin, by Mr. William Faulkes, proved an interesting and musicianly work as played by Miss Mabel Stocks, a clever young violinist and a member of this large amateur orchestra which Mr. Faulkes so ably directs. The Society continues to improve in tone and ensemble. No fault is to be found with the character of the music performed.

The chief feature of the works performed by the Carl Rosa Opera Company during their week's visit to the Royal Court Theatre, commencing April 24, was the revival of Boito's 'Mefistofele' after an interval of twenty-five years. This later production was an evidence of the completeness in preparation which this company bestow on their presentations, and the work was exceedingly well put on. Whether the revival meets the present public taste is a moot point. The opera is less inspirational than spectacular. The principal parts were in safe hands with Miss Ina Hill as Marguerite and Helen, Miss Maude Albright as Martha, Mr. Arthur Winckworth as Mefistofele, and Mr. Frank Christian as Faust. Mr. Eugene Goossens conducted.

The little company of bandsmen who immortalised themselves by their fortitude and devotion amid the horrors of the 'Titanic' disaster were directly associated with Liverpool in Mr. Fred Clarke, the double-bass player, a young musician of remarkable promise who had a place in both the Philharmonic and Akeroyd Symphony Orchestras. His mother and sisters were largely dependent upon him for a home, and the sympathy felt for them took practical shape at a concert given for their benefit in the Philharmonic Hall on May 10, by a number of instrumental colleagues in both Orchestras. Conducted by Mr. V. Akeroyd, a commendable interpretation was given of the 'Eroica' Symphony and Mendelssohn's 'Hebrides' Overture. A brilliant pianist, Madame Marguerite Stilwell (Mrs. Alfred Ross), played Chopin's Andante Spianato and Polonaise, Op. 22, and Miss Amalfi, a local mezzo-soprano whose career is opening with great promise, exhibited her beautiful voice in several songs.

Sir Charles Santley was recently in Liverpool on the occasion of the funeral of his brother, Mr. William Santley, who had for many years been identified with the firm of provision merchants in whose service Sir Charles originally essayed a business career. Mr. William Santley was well known and highly esteemed for his personal qualities. At one time he was a tenor singer of considerable local repute, and otherwise connected with musical circles.

The local musical profession has lost an old member in Mr. Richard Burgess, organist of Christ Church, Sefton Park, for the past twenty-seven years. He had an apoplectic seizure while seated at the organ during morning service on Sunday, May 12, and died on the following Tuesday. Mr. Burgess had formerly been organist of Holy Trinity, Walton Breck, a post at one time held by Mr. W. T. Best.

MANCHESTER AND DISTRICT.

A chronicler of Manchester's musical life during the past month would be constrained to admit that the phrase so frequently heard on the Cotton Market, 'Nothing doing,' most aptly fits the circumstances.

Fugitive concerts have been given, but up to the time of going to press the annual meeting of only one of our premier Societies has been held—the 'Gentlemen's Concerts'—which reported a small credit balance.

Mr. E. J. Broadfield has now been chairman of this Society for twenty-one years, and took occasion to remind the meeting that the Society was in existence, and gave concerts in the years 1740-50, and although the precise date of its foundation was somewhat obscure, it could with confidence be stated that it was the oldest musical Society in the North, if not in the United Kingdom. Suitable acknowledgment was made of Sir Henry Wood's services as the Society's conductor during the past three seasons. Turning to the future, Mr. Broadfield added: 'Mr. Balling will give us old favourites with interesting novelties.' Among the artists already engaged are Eugen d'Albert, Siegmund Feuermann, Campbell McInnes, Plunket Greene, Elena Gerhardt, Paula Hegner, and Doris Woodall.

At the Royal Manchester College of Music a very important post became vacant owing to the retirement of Miss Fillunger. The authorities have tackled the situation boldly by appointing a singer of such universal renown as Miss Marie Brema, probably the most challenging figure in the ranks of women singers of our time. Such a choice is big with future promise, should opera take firm root in Manchester.

The proceeds of the last series of Brodsky Quartet Concerts yielded rather under £50 (much less than the average of past years), so that expenses must be curtailed next year in order that the Students' Sustentation Fund may not be so seriously crippled. The authorities of the College have granted the use of the College Hall for these concerts, a return thus being made to the room in which the earliest of these now famous Chamber Concerts were held.

On March 16 Mr. Egon Petri paid us another flying visit, the occasion serving also to introduce to us his sister, Miss Helga Petri, who bids fair to become a lieder-singer of much distinction.

A highly spirited performance of Verdi's 'Un ballo in maschera' was given by the Manchester School of Music under the direction of Mr. Albert J. Cross on April 19. Vitality characterized the work of all who assisted, and at the same time the proper musical bounds were observed. The vocalism was refined. The performance, which was an all-round success, was repeated on April 20, and again, in aid of the 'Titanic' Fund, on May 9.

In organ-music we had a distinguished visitor in M. Bonnet, and at a meeting of the Royal Manchester College of Music Club on May 20, Dr. Keighley gave an illustrated lecture on the 'Organ-music of Max Reger.' Amongst the eight items played were the beautiful Melodia in B flat from Op. 59, and the splendid Fugue in D.

NEWCASTLE-ON-TYNE AND DISTRICT.

On Wednesday, April 17, the Darlington Choral and Orchestral Society gave their second concert of the season. The chief number was Coleridge-Taylor's 'Death of Minnehaha,' which received a tasteful performance. The choir contributed also some part-songs, and the orchestra was heard in Tchaikovsky's 'Casse Noisette' Suite, three dances from Elgar's 'Bavarian Highlands' Suite, and other items. Mr. T. Henderson conducted, and the Hon. Mrs. Julian Clifford was the soloist. The report of the young Newcastle Philharmonic Orchestra has been issued, and shows a deficit of over one hundred pounds. This is not an encouraging outlook for orchestral music in the North, but the transference of the concerts to a large hall, the fact that concerts can only be given in the afternoon, and the increased financial responsibilities necessitated by an adequate series of rehearsals, naturally made the possibility of a deficit a greater one. But good work has been done, excellent and well-balanced programmes have been presented, and the audiences have steadily increased in number. The committee feel that they are justified in arranging for another series of concerts next winter.

SHEFFIELD.

The senior and junior branches of the Sheffield Philharmonic Orchestra gave two successful concerts in the Albert Hall. That given on April 19 brought to a first hearing in Sheffield the newly-found 'Jena' Symphony, ascribed to Beethoven. The work was played with notable finish, and the members were also heard to advantage in German's 'Gipsy' Suite and Weber's 'Euryanthe' Overture. The junior section played correctly and with carefully-observed expression the same composer's 'Nell Gwyn' Dances, and tackled the difficulties of his 'Hamlet' tone-poem with surprising ability. The soloists were Miss Sarah Birch, Madame Isabelle Foister, and Mr. W. A. Hamer. Mr. J. H. Parkes conducted both concerts.

The Chesterfield Orchestral Society is now a well-equipped body, capable of performing advanced music. The conductor, Mr. J. F. Staton, leans to the modern and

picturesque in his sympathies, as was shown by his excellent conducting, on April 17, of Svendsen's 'Carnival' Overture and Kistler's 'Kunehild' Prelude. There was some lack of grip and consistency in his treatment of Beethoven's C minor Symphony, which the orchestra played, technically, very well. The strings produce a refined tone, and the prospects of the Society are encouraging. Miss Laura Evans-Williams and Mr. Morgan Kingston were the vocalists.

It is somewhat surprising that the revised and abbreviated edition of Sir A. C. Mackenzie's oratorio, 'The Rose of Sharon,' has not been more eagerly seized upon by choral Societies. In its new form the oratorio makes an excellent concert-work, picturesque and melodious, grateful to the soloists, and interesting to orchestra and choir. Its performance by the Sheffield Amateur Musical Society, on April 23, successfully established these claims, and will no doubt help to send the oratorio into northern provincial programmes. The choral scene, 'The procession of the Ark,' contains some magnificent writing, to which due effect was given by the Sheffield choristers. The orchestral intermezzi are among the most charming sections of the work. Two, 'Spring morning on Lebanon' and the finely-conceived 'Sleep,' were exquisitely played by the orchestra; the third was omitted. The massed forces, supplemented by Mr. J. W. Phillips's judicious use of the organ, encompassed a number of imposing climaxes, one in particular, at the close of the noble contrapuntal chorus, 'Make a joyful noise,' being especially inspiring. Miss Carrie Tubb sang the soprano music with rare purity of tone and a curiously exalted fervour exactly fitting the music. Miss Florence Brook, Mr. Joseph Cheetham, and Mr. Robert Charlesworth were likewise successful in the solo portions. Mr. J. A. Rodgers, who conducted, also directed a brilliant performance by the orchestra of Tchaikovsky's 'Capriccio Italien.'

The Sharrow Choral Society, in introducing to Sheffield Mr. Coleridge-Taylor's emotional and charming 'A tale of Old Japan,' tested their resources to the utmost. A well-trained choir of about fifty voices realised to the full the delicacy and quaintness of the attractive little cantata. Mr. O. C. Owrid, who conducted, secured precision and a very agreeable tone from the ladies' voices, as was further shown in Jensen's 'Feast of Adonis.'

Another suburban body, the Norton Lees Choral Society, showed further vocal and interpretative progress in a smart performance of Bath's 'Legend of Nerbudda,' directed by Mr. Arnold Bagshaw, and a courageous new-comer, the Anston Musical Society, performed, under Mr. E. Presswood's direction, Lloyd's 'Battle of the Baltic' in a manner creditable alike to choir and conductor.

The name 'Mr. d'Auvergne Upcher' in Sheffield notes for April should have been printed 'Miss d'Auvergne Upcher.'

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—Mr. Warren T. Clemens has been appointed chorus-master of the Aberdeen Musical Festival. The programme of this event for 1913 includes Bach's 'St. Matthew' Passion, Elgar's 'Go, song of mine,' and Purcell's 'Soul of the world.'——The fourth music Festival took place on April 27-30, with unequalled success. A full report is given in the *Competition Festival Record*.

BERKHAMSTED.—A very creditable performance of Mendelssohn's 'Elijah' was given on May 4 in Dean's Hall, Berkhamsted School. The solos were well sung by Mrs. F. G. Hawdon, Miss Dora Arnell, Mr. Sydney Clements, and Mr. Montague Borwell, while Miss E. L. Davie, Mrs. Ling, Mr. D. Harrison, and Mr. P. L. Rawes gave very able assistance in the double quartets. The choir and orchestra, numbering over 150, were under the conductorship of Mr. J. T. Bavin.

BRUTON.—The annual concert given by the Bruton Choral Society was an unqualified success. The programme, which included Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' was an ambitious one, but the vocalists and the orchestra showed that they were fully equal to the high standard they had set themselves, and their efforts were enthusiastically received. The soloists in the 'Scenes from Hiawatha' were Miss Clare Leach Lewis, Mr. D. Appleyard, and Mr. A. Vernon, of Wells Cathedral. A miscellaneous programme followed, to which Miss C. Macmillan (solo violin) contributed; and the orchestra, with Mr. Rowland T. A. Hughes as conductor and Miss Beatrice Heginbotham as leader, gave a very fine performance of the 'Old English Suite' by Granville Bantock.

BURTON (CHESHIRE).—A successful performance of Stanford's 'Phaudrig Crohoore' was given by the Burton Choral Society at the Institute on April 29, with pianoforte accompaniment supplied by Mrs. E. W. Morrice. Mr. R. W. Pringle, organist of Hawarden Parish Church, conducted.

CALGARY (CANADA).—Two evening concerts and an orchestral matinée were given in Sherman's Auditorium on April 3 and 4 by the Apollo Choir, conducted by P. L. Newcombe. The Symphony Orchestra of St. Paul, U.S.A., conducted by Mr. Walter H. Rothwell, took part, having visited Calgary especially for this purpose. The choral singing was the most ambitious and effective given in this city. The works included selections from 'The Bavarian Highlands' and Epilogue from 'The Banner of St. George' (Elgar), 'Alta Stella Maris' (Grieg), 'Pater Noster' (Verdi), and 'Sanctus' (Palestrina). The last-named was sung unaccompanied, as were also 'How sweet the moonlight' (Faning) and 'The bold Turpin' (Bridge). There was a fine performance of the Mendelssohn psalm, 'In exitu Israel.' The St. Paul Orchestra distinguished itself in Tchaikovsky's 'Pathetic Symphony,' Weber's 'Oberon' Overture, the ballet-suite from 'Le Cid' (Massenet), and other attractive numbers.

CREWE.—The Philharmonic Society, conducted by Mr. William Dunning, gave Elgar's 'King Olaf' on April 24. The programme also included the same composer's 'Imperial March,' for orchestra, and 'It comes from the misty ages,' for choir and orchestra. The principals were Miss Laura Evans-Williams, Mr. Frank Webster, and Mr. Herbert Parker.

DURBAN (SOUTH AFRICA).—The Musical Association opened their 1912 season by giving an orchestral and choral concert on April 20. The programme included Beethoven's Pianoforte concerto No. 4, in G, played by Mrs. Alexander Buchanan (formerly Miss Gertrude King), with full orchestra, Mendelssohn's 'Hebrides' Overture, Parry's 'Blest Pair of Sirens,' Gibbons's 'The Silver Swan,' Elgar's 'My love dwelt in a Northern land,' and German's 'Welsh Rhapsody.' Miss Maly von Trutzscheler contributed songs by Schumann, Grieg, Massenet, Campra, and a grand aria from Verdi's 'La Traviata.' Mr. Frank Proudman, musical director to the Corporation and Borough Organist, conducted.

GOLSPIE (N.B.).—The Choral Society gave an excellent concert on April 24, under the conductorship of Mr. Tom Davies. Mendelssohn's 'St. Paul' was the work chosen for performance, and the interpretation given showed that the choir had been fortunate in securing the services of Mr. Davies as conductor. The oratorio was followed by a short programme, which included part-songs by Brahms and Macfarren. The soloists were Miss Forsyth, Miss Maccaskill, Miss Marie Grant, Mr. Hugh Mackay, and Mr. J. Mennie, who sang with fine effect, and Messrs. Davies and Mennie (violinists).

GREAT YARMOUTH.—A notable performance of Elgar's 'The dream of Gerontius' was given on April 18 by the Great Yarmouth Musical Society, which had assisted in the performance of the work at the Norwich Festival and in London. An efficient orchestra had been collected and, under Mr. Haydon Hare's direction, the interpretation was one of technical precision and much enthusiastic and telling expression. The solo parts were ably taken by Miss Alice Lakin, Mr. Frank Mullings, and Mr. Herbert Heyner.

Hertford.—The East Herts Musical Society concluded its twenty-second season on April 18, with a performance of the concert version of German's 'Merrie England.' Under Mr. J. L. Gregory's skilful and sympathetic conductorship an excellent interpretation of the work was secured. A special word of praise is due to the choir, whose singing was of a very high order of merit. The solo parts were entrusted to Mrs. Dupont Harrington (a pupil of the conductor and a singer of much distinction), Madame Cecile Vicars, Mr. Henry Turnpenney, Mr. Greeves Johnson, and Mr. A. R. Willson. Mr. J. E. Hilton acted as leader of the band.

Kibworth.—Haydn's 'The Creation' was performed with excellent effect on April 18 by the Kibworth and District Choral Society, which has only recently come into existence. Mr. Richard Iliffe conducted, and the soloists were Miss Jessie Imlay, Miss Eva Tabberer, Mr. A. H. Dams, Mr. C. H. Iliffe, and Mr. A. J. Hill.

Leamington.—On May 2, the Madrigal Society gave a concert in aid of the 'Titanic' Relief Fund. Mr. E. Roberts West directed excellent performances of Clutsam's 'The Cavaliers,' Leslie's 'Lullaby of life,' and Percy Fletcher's choral fantasia on 'Die Meistersinger,' and songs were given by Miss Margaret Hoskins, Mr. Jesse Hackett, and Mr. Sidney Stoddard.

Leicester.—Coleridge-Taylor's 'A tale of Old Japan,' and Act 2 of Gluck's 'Orpheus' formed the programme chosen by the Holy Trinity Choral Union for their most recent concert. The spirit, intelligence and precision with which the choir entered into their task, under the direction of Mr. Vincent Dearden, earned great favour for the new cantata. Gluck's work was interpreted with the proper quiet dignity. In both works the orchestra gave helpful assistance. The solo parts were taken by Miss Doris Carter, Miss Aimée Parker, Mr. Roland Jackson, and Mr. George Baker.

Letchworth.—Coleridge-Taylor's complete cycle of 'The song of Hiawatha' was performed by the Philharmonic Society, under Mr. H. Gomersall's direction, on May 1, and the agreeable nature of both the music and the singing contributed to the success of the undertaking. The principal parts were taken by Miss Lucie Lenoir, Mr. Samuel Masters, and Mr. William Burt.

Maidstone.—The Holy Trinity Choral Society gave very successful performances of 'The Revenge' and the 'Hymn of Praise' on April 30. Mr. Horton conducted. He now leaves Maidstone for an appointment in the north of England.

Malvern.—The Malvern Link Musical Society gave a successful concert recently under its new conductor, Mr. Leslie Penn, to whose abilities the high merits of the singing were a tribute. The chief work performed was Gaul's cantata, 'Una.' The solo artists were Mrs. W. T. Potter, Mrs. T. G. Dobbs, Mr. A. Dagger, and Mr. H. Brown.

Neath.—The performance of Elgar's 'The Dream of Gerontius,' given by the Choral Society on April 25, was notable for its appealing expression. The singers had been well impressed with the devotional meaning of the work by Mr. T. Hopkin Evans, the able conductor of the Society, and they reproduced it with the strength of conviction. Their execution, moreover, in common with the work of the orchestra, was of the highest efficiency. The solo parts were interpreted by Miss Gertrude Lonsdale, Mr. Alfred Heather, and Mr. James Coleman.

Okehampton (Devon).—The annual concert of the Choral Society took place on April 24. The principal item was Coleridge-Taylor's popular cantata, 'Hiawatha's Wedding-feast,' which was well interpreted, Mr. Aldrovand Maynard being the soloist. Miss Myrtle Ross sang the solo-part in Mendelssohn's 'Hear my prayer,' and the choir gave Gaul's part-song, 'The singers.' Mr. Sydenham Jones was the conductor, and Miss Olive Beard accompanist. Attractive violoncello solos by Mr. C. G. Pike, and songs by Miss Ross and Mr. Maynard, completed a programme which was much appreciated by the large audience.

Reading.—The Reading Orpheus Society celebrated the completion of its thirtieth year by a special concert in the Town Hall on Wednesday, May 1. There was an augmented choir of eighty-five voices, and a special orchestra under the conductorship of Dr. F. J. Read, who founded the Society in the year 1882 and has ever since been its honorary conductor. Included in the programme were Félicien David's symphonic ode, 'The Desert,' and a scena entitled 'The eve of the battle,' composed for the Reading Orpheus Society by Dr. Read in 1889. Altogether the concert was one of very high excellence, and was greatly appreciated by the large assembled audience.

Stettler (Alberta, Canada).—Gaul's 'Ruth' was performed in the Methodist Church by an augmented choir on April 18. This is the first work of its kind to be given here, and a distinct success is recorded. The choir sang well, and there was not the slightest suggestion of flattening. A noticeable feature was the responsiveness of the choir. A miscellaneous programme followed, including 'Awake, Æolian lyre,' 'The Rhine raft song,' and 'Sleep, gentle lady,' sung by the choir. Songs were given by the soloists, and a trombone and violoncello duet. Mr. H. J. Unwin, choirmaster of the church, conducted.

Stourport.—With Coleridge-Taylor's new and popular cantata, 'A tale of Old Japan,' and Hofmann's 'Melusina' as a programme, and enthusiasm and good form on the part of the choir, the concert given by the Stourport Church Choral Society on April 24 was a notable success. The training of the choir constitutes pioneer work on the part of Mr. Jackson, and the efficiency with which it is carried out, as shown on this occasion, is highly creditable. The solo parts were sung by Miss Emily Breare, Miss Gertrude Evers, Mr. Frank Mullings, and Mr. W. H. Price.

Wallington.—At the Lecture Hall, on May 2, Mr. H. Francis Gregg gave his annual concert before a large audience, the chief feature being an admirable performance of Mendelssohn's Violin concerto by Miss Mary Law. Pianoforte solos by Schuman, Liszt, and MacDowell were contributed by the concert-giver and Miss Edith Rock. Songs were contributed by Miss Mabel Mann (a promising young contralto), Misses Maidstone, Campbell, and Annie Kees, and Messrs. Muir, Miller, and Ernest Stepan.

Welbeck.—The annual concert of the Choral Society was given in the Abbey Picture Gallery on April 18 before a large audience. Part 1 consisted of Gaul's 'Joan of Arc,' accompanied by a string orchestra, with Mr. J. D. Chandler at the pianoforte and Mr. A. W. Pitchford at the organ. The work received a splendid interpretation. The chorus singing was of a high order, the tone of the sopranos being specially noteworthy. The soloists were Miss Laura Bick, Mr. B. Franklin Taylor, and Mr. Constantine Morris. The second part, of a miscellaneous character, consisted of some excellent part-songs sung by the Society, and solos by the above-named and Lady Maud Warrender, whose beautiful and artistic singing aroused great enthusiasm. The concert was under the direction of Mr. Harry Minchin, the Abbey organist, who conducted.

Foreign Notes.

BERLIN.

At the Royal Opera House a season of comic opera, new and old, has been opened with revivals of Dittersdorff's 'Doktor und Apotheker' and the charming one-act musical play 'Die Maienkönigin,' the music of which has often been ascribed to Gluck. It is now known that Gluck only acted as editor of the work, which was originally in French. The music is a collection of old French chansons and contemporary operatic airs.——Herr Felix von Weingartner, who is legally prevented from appearing in Berlin for some years, has arranged to conduct during the next season four special symphony concerts at Fürstenwalde, a small town not far from the capital. Special trains will be run from Berlin.——At the Kurfürstenoper the first performance of the tragic opera 'Oberst Chabert,' by H. W. von Waltershausen, took place recently.

BRESLAU.

The Bach Festival will this year be held at Breslau. The Church cantatas No. 80, 'Ein feste Burg'' (A Stronghold sure), No. 17, 'Es ist ein trotzig und verzagt Ding,' and No. 19, 'Es erhub sich ein Streit'; the 'Brandenburg Concerto' for violin, with flutes and strings, and the Pianoforte concerto in D minor, constitute the programme. On Sunday there will be a Festival service, at which works by Pachelbel and Hassler are announced, the cantata being Bach's 39th, 'Brich dem Hungrigen' (Give to the hungry man). At the same time some of Bach's pieces will be included in the High Mass at the Catholic Cathedral. A chamber concert follows at noon, when, besides Bach, some early French music is announced. In the evening will be a concert containing Church Cantatas Nos. 103, 56, and 161; also a Motet by one of the older Bachs, Johann (1604-73), and two choruses by Schütz—'Woman, why weepest thou,' and 'Saul, why persecutest thou Me'—which should be exceptionally interesting. The last concert takes place on Monday evening, and contains the Kyrie from the short Mass in G major, one of the orchestral Suites in D, the Pianoforte concerto in F minor, and the cantata 'Æolus appeased.' The harpsichord is to be generally, though not always, used, instead of the pianoforte. The conductor will be Professor Dohrn, of Breslau; the soloists include several who appeared at the last Bach Festival, held in 1910 at Duisburg.

BRUSSELS.

The operatic season at the Théâtre Royal de la Monnaie terminated with special performances of Wagner's 'Tristan and Isolda' and the 'Ring des Niebelungen,' both given in German, with the most famous German Wagnerian artists in the leading parts.

CHICAGO (U.S.A.).

Under the direction of Mr. Friedrich Stock, the Thomas Orchestra has played many interesting works during the season, including Elgar's second Symphony, the Violin concerto (with Mr. Albert Spalding as soloist), Rachmaninoff's second Symphony, and his symphonic-poem, 'Der Toteninsel.' The rarely-heard third Symphony in C minor by Saint-Saëns was also performed.

CHRISTIANIA.

Wagner's 'Lohengrin' has been given for the first time in Norway at the National Theatre. The Danish tenor, Herr Vilholm Hérold, sang the title-part. No other work by Wagner has so far been performed in Norway.

DORTMUND.

At the fifth concert of the Musikverein (conducted by Professor Janssen) Mozart's little-known Grand Mass in C minor, as edited by Aloys Schmitt, was performed.

DRESDEN.

Two choral works, Max Reger's 'Weihe der Nacht' and Bruckner's 'Helgoland,' were sung for the first time in Dresden at a concert given by the Buchdrucker-Männergesangverein under the direction of Herr Theodor Werner.——At the Royal Opera, Humperdinck's 'Königskinder' has been performed for the first time.——Richard Mandl's 'Ouverture zu einem gascognischen Ritterspiel' was introduced at one of the last symphony concerts of the Königliche Kapelle.

FRANKFORT.

A new two-act comic opera, 'Dunja,' by Professor Iwan Knorr, principal of the Hoch'sche Conservatoire, was produced at the Opera House on April 14 with genuine success.

HAMBURG.

On April 13 Signor Ferruccio Busoni's first opera, 'Die Brautwahl,' was produced at the Municipal Theatre under the conductorship of Herr Gustav Brecher. It has three Acts and an epilogue. The composer has himself written the libretto, which is an adaptation of one of the fantastic stories from Hoffmann's 'Die Serapionsbrüder.' In spite of much interesting detail and distinct novelty and originality of treatment, the work was not a decided success.

LEIPSIC.

Herr Max Martersteig has been appointed director of the Municipal Theatres in succession to Herr Volkner. His activities commenced with a highly-creditable revival of Gluck's 'Iphigenia auf Tauris.' A new opera, 'Ninon von Lenclos,' composed by Michele A. Eulambio to the libretto of Ernst Hardt, was produced on April 27.

MAGDEBURG.

Liszt's choral works, 'The legend of St. Elisabeth' and the 'Graner Fest Messe,' were given recently by the Lehrergesangverein and the Kirchengesangverein.——Another interesting choral work, the 'Totentanz,' by Felix Woyrsch, was performed for the first time by the Reblingsche Gesangverein, conducted by Professor Kauffmann.

MANNHEIM.

Under the auspices of the Philharmonischer Verein (conducted by Herr Bodanzky) two festival concerts devoted to compositions by Gustav Mahler have been given before crowded houses. The programmes included the 'Lied von der Erde,' for alto and tenor solo and orchestra, the fourth Symphony (with soprano solo), and the stupendous eighth Symphony (with the choral section).

MARSEILLES.

Isidore de Lara's new tragic opera, 'Les trois Masques,' has been successfully produced at the Opera House.

MILAN.

The programme of the first of a series of orchestral concerts given at the Scala Theatre contained works by Wolf-Ferrari, Brahms and Roger Ducasse, and the 'Symphonia Domestica' of Richard Strauss, which was performed for the first time in Italy.——Rimsky-Korsakoff's opera 'La Pskovitana' has been given at the Scala Theatre for the first time in Italy with great success. The leading part was excellently played by M. Chaliapin.

MOSCOW.

A new Symphony, No. 3, by Glière, was produced recently and made a deep impression

MUNICH.

A new comic opera, 'Fanfreluche,' by Wilhelm Mauke, was produced recently at the Royal Opera. The libretto, by Georg Schaumberg, is an adaptation of a novel by Théophile Gautier.

NICE.

The new operas, 'Sangre y Sol,' by Alexandre Georges, and 'Gina,' by Jaques Larmanjat, have been produced at the Casino Theatre.

PARIS.

César Franck's oratorio 'Le Rédemption' was performed recently at a Conservatoire concert. Two oratorios, 'In memoriam patris' and 'Transitus animæ,' by the Abbé Lorenzo Perosi, have been given under the composer's direction, at the Lamoureux Concerts. At the same concerts, M. Vincent d'Indy conducted his second Symphony, Op. 57, and Sylvia Lazzari's orchestral work, 'Effet du nuit,' was also performed.——At the Salle Pleyel, the Lejeune Quartet submitted an interesting programme containing a String quartet by the Swedish composer, Wilhelm Stenhammar; three Idylles for string quartet by Frank Bridge; 'Le Soir,' four impressions for pianoforte, by Egon Wellesz (a pupil of Arnold Schönberg); and the Sestet for strings, 'Nuit transfigurée,' by Arnold Schönberg.——A two-act opera, 'Les Fugitifs,' by André Fijan, has been produced at the Opéra-Comique.——On April 24, M. Massenet's new five-act tragic opera, 'Roma,' was performed at the Grand Opéra for the first time in Paris. The libretto, by M. Henri Cain, is founded upon Alexandre Parodi's drama, 'Rome vaincue,' and affords many opportunities for dramatic treatment. M. Massenet's music is a not altogether successful attempt to assume a grander style. The work was, however, very well received.——The Théâtre-Lyrique de la Gaité

produced M. Isidore de Lara's opera, 'Naïl,' on April 22.——At the last concert of the Société Musicale Indépendante a very complex and original Pianoforte quintet by Herr Janco Birnenbaum, a young German composer, was heard for the first time.——The series of Conservatoire Concerts terminated with a performance of Chausson's Symphony in B minor.

PRAGUE.

A new opera by Karl Weis, 'Der Sturm auf der Mühle,' has been produced with success at the Tschech National Theatre.——Under the direction of Herr Zemlinsky, Mahler's eighth Symphony was performed for the first time in Prague and made an excellent impression.——At the Deutsche Landestheater the first performance of Kienzl's opera, 'Der Kuhreigen,' proved very successful. Madame Clara Butt was well received on the occasion of her first appearance in Prague.

ROME.

A short season of opera-buffa has been given at the Costanzi Theatre. Among the works represented were Pergolesi's 'Serva padrona,' 'Il matrimonio segreto,' by Cimarosa,' and Donizetti's best works, 'L'Elisir d'amore' and 'Don Pasquale.'

ROUEN.

Under the direction of M. Albert Dupré, Haydn's rarely-heard 'The seven last words of Christ' proved an impressive work on its recent revival.

ST. PETERSBURG.

Bruckner's ninth Symphony was played for the first time at a concert given by the Imperial Court Orchestra.——At a concert devoted to modern music, an unpublished dramatic fragment from Moussorgsky's unfinished opera, 'Das Jahrmarkt von Ssorotchinzy,' proved highly interesting. On the same occasion the composer's series of pianoforte pieces, 'Tableaux d'une exposition,' were played.——Under the direction of Messrs. Naprawnik and Albert Coates, Wagner's 'Der Ring des Niebelungen' was very well performed.

SCHWERIN.

On May 3 and 4, a Festival devoted to chamber music by Danish composers took place with much success. The programmes contained a Pianoforte sonata and a Trio by Victor Bendix, a Violin sonata by Otto Malling, a String quartet by Carl Nielsen, and Hakon Börresen's Sextet for strings. Miss Ellen Beck sang Heise's song-cycle, 'Dyvekes Sange.'

STRASSBURG.

A performance of the 'St. Matthew Passion' by Heinrich Schütz, given by the Akademischer Kirchenchor under the direction of Professor Spitta, proved highly interesting.

STUTTGART.

Under the direction of Herr Max Schillings, Hans Sommer's interesting comic opera 'St. Foix' was given for the first time at the Royal Opera with considerable success.

VIENNA.

Marziano Perosi's opera 'Pompeii' has been performed here for the first time at the Volksoper. The libretto has been adapted by Messrs. Schreder and Prosl, from Bulwer Lytton's 'The last days of Pompeii.'——At the Imperial Court Opera a new ballet, 'Des Teufels Grossmutter,' with charming music by Oscar Nedbal, proved very successful when recently produced.——Cyril Scott's overture to 'Princess Maleine,' for orchestra, mixed chorus and organ, was produced at the seventh concert of the Philharmonischer Chor, conducted by Herr Schrecker.

WIESBADEN.

Gluck's 'Armida,' as edited by G. von Hülsen and Joseph Schlar, has been revived at the Royal Theatre with much success.

Miscellaneous.

The fortieth Annual Festival of the London Sunday School Choir will be held on June 12 at the Crystal Palace, when three concerts will be given by this old-established Choir. At the first, 5,000 juveniles, conducted by Mr. J. Wellard Mathews, will give a programme of part-songs, action-songs, and Sunday School music. At the second, the Festival Choir, under the direction of Mr. William Whiteman, will give selections from Handel's 'Solomon,' Balfe's 'Bohemian Girl,' Gounod's 'Faust,' and anthems and part-songs by Spohr, Woodward, German, Hatton, &c. A full orchestra, conducted by Mr. Wesley Hammet, will take part. The third concert will be given in the concert-room at 8 p.m., when Jenkins's Mandoline and Guitar Band (the largest in the world) will perform. In addition, the annual competition for the Founders' Grand Challenge Shields for Junior and Senior Choirs will take place. Mr. Leonard C. Venables will be the adjudicator.

The students of the London Academy of Music gave performances of Racine's 'Athalie,' with Mendelssohn's music, at the Hampstead Conservatoire, on April 24 and 25. The work was produced for the first time in England in its original dramatic form at St. George's Hall in June, 1900, owing to the enterprise of Dr. Yorke Trotter and Mr. Charles Fry, and it was then evident how much Mendelssohn's music gained in dramatic significance. At the performances under notice the choruses were effectively sung under the inspiriting direction of Mr. Henry Beauchamp, the solo parts being undertaken by Miss Queenie Watt, who sang the soprano music capably, Miss Althaus, and Miss H. Boatwright. The orchestral assistance was efficient. The dramatic part of the work was very ably carried out. The stage-production was again in the experienced hands of Mr. Charles Fry, who has been so long identified with this work on the concert-platform.

An urgent appeal is being made for funds to restore the organ at St. Peter's Church, Vere Street, W. As past organists of the Church include such names as William Boyce, Theodore Aylward (who lies buried in St. George's Chapel, Windsor), Dr. Burney, Walter Bache, Dr. Rimbault and others, and the music for many years past has been on a high level of excellence, it is hoped that music-lovers will be tempted to assist in the scheme to bring the organ up to modern requirements. Cheques may be sent to the London County & Westminster Bank, Stratford Place, W., made payable to the 'St. Peter's Church, Vere Street, Organ Fund.'

Miss Evelyn Osborne, a pupil of Madame Edith Hands, has been awarded the Parepa-Rosa Scholarship at the Royal Academy of Music.

Answers to Correspondents.

STUDENT.—(1) The dots mean a separate movement of the bow to each note, and do not necessarily destroy the legato. (2) Buck's 'Unfigured harmony' (Oxford: The Clarendon Press), published at 6*s.* is the best book for your purpose. (3) There are useful instruction books on orchestration by Prout (Novello, small), Corder (Curwen, larger), Prout (Augener, large). The treatises of Berlioz (Novello) and Gevaert (Henry Lamoine, Paris) are both published in English.

J. E. BROOKE.—William Vincent Wallace, the composer of 'Maritana,' was born in 1814 and died in 1865. 'Son of mine' was written by Mr. William Wallace, the present secretary of the Philharmonic Society.

L. WAITE.—The Caxton Hall, Westminster, has a platform designed for orchestras, raised at the back, and seats upwards of 500.

S. S.—We hope to give an account of the life and works of Sibelius in the near future.

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This Supplement is part also of the June issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 47.

THE PARIS CONCOURS.—May 26, 27, 28.

As the RECORD had to be prepared before Whitsuntide, we are not able to notice this great event in the present issue. A full report will appear in our July number.

The arrangements for the English Children's day are very complete and satisfactory. The L.C.C. staff have taken special pains to ensure the comfort and pleasure of the 500 children for whom they are responsible. On May 16, a full rehearsal of the choirs was held. It took the form of a preliminary competition. Each choir sang the stipulated test-piece 'How merrily we live' and an own-choice piece. 'La Marseillaise,' 'Charlie is my darling,' and 'God save the King' were rehearsed under Dr. Borland for combined performance in Paris.

THE MIDLAND MUSICAL COMPETITION FESTIVAL (BIRMINGHAM)—May 14 to 18.

This is a new centre of competitive activity. It owes its origin to Professor Granville Bantock, who is deeply impressed with the importance of the movement as an educational force. He succeeded in gathering around him a number of keen enthusiasts who brought to bear on the scheme exceptional skill in organizing and an almost phenomenal capacity for hard work. The first inquiry was into the plans and management of the most successful existing Festival of the kind held in this country, namely, Blackpool, which in its turn had modelled its scheme on that of Morecambe. Although the Birmingham scheme, as outlined by Professor Bantock, had a devouring aspect and might well have been considered as a rival, the Blackpool administration, true to its simple purpose, the advancement of the practice of the art of music, generously laid bare to the Birmingham promoters all the results of their great experience. The Midland scheme was therefore built on a solid foundation, and it started with a valuable goodwill. The result of its comprehensive appeal surpassed all the anticipations of its most sanguine promoters. The Festival at its birth was full-grown and at once made a record. It drew about 6,500 competitors, many of whom travelled from distant parts of the country. On the 'Open' day there was an unprecedented gathering of many of the finest small choirs from the North and elsewhere, whose technique and power of interpretation have been brought to an amazing point of perfection in the stern and exacting school of competition.

The test-pieces selected for this mammoth event were of the highest standard. We imagine that the hardiest sceptic as to the value of the competition movement could not resist a tribute of admiration to a scheme which forced thousands of musical amateurs to study the 130 pieces—a large proportion of which are gems of musical art—enumerated in the admirably-compiled and edited programme-book of 130 pages. This handsome book contains a full list of the competitors, and the words, English and foreign, of all the vocal pieces, and it was sold for sixpence! It is impossible in our limited space to report such a Festival in much detail; we must be content to deal chiefly with the choral classes, and to summarise the statistics of the other classes. There were about 350 vocal soloists, nearly 300 instrumental soloists, 50 school and other junior choirs, 95 adult choirs, 30 vocal quartets, and 10 orchestras.

A feature of the children's day was the admirable performance, by 400 massed children, of Rathbone's cantata, 'Vogelweid,' under Dr. McNaught.

The most remarkable performances were those given on the last day in the open sections. No one present is likely to forget the ravishing beauty of the performances of Brahms's trio, 'The death of Trenar' (one of the four pieces sung in the female-voice class), by St. James's Ladies' Choir, Barrow (Mrs. Bourne), and Mr. Aldous's Lancaster Choir.

In the male-voice section the performances of the Manchester Orpheus (Mr. W. S. Nesbitt) and Stourbridge (Mr. Harry Woodall) in Granville Bantock's picturesque 'Lost leader' were equally notable. But perhaps the deepest impression was made by the mixed-voice choirs in Elgar's 'Go, song of mine,' Wilbye's 'Sweet honey-sucking bees,' and Havergal Brian's exciting setting of Longfellow's 'Daybreak'—a virtuoso piece presenting great difficulties magnificently overcome on this occasion. This class was confined to first-prize winners at former important Festivals, and brought forward eight choirs. The premier position fell to Coventry (Mr. John Potter). This choir was excellent all through, but its superb and moving performance of the Elgar piece, surely one of the noblest of this composer's compositions of this class, left one unstrung and uncritical.

The Slaithwaite Philharmonic Society gained the first place in the full orchestral section by a very fine performance of the 'Meistersinger' Overture.

The solo-singing and the instrumental solo-playing were sometimes extraordinarily good. In all the chief solo-singing classes, each competitor had to sing three songs, and was thus tested with unusual thoroughness.

The competitions took place in the Town Hall, the Midland Institute, Queen's College Hall, the Temperance Hall, and the Imperial Hotel. All these places were sometimes occupied simultaneously, and thus the audience was spread. The attendance on the first day was only fair, but on the last day every seat in the Town Hall was occupied even while another hall was in use.

The arrangements for dealing with the great complication of the business of the Festival were marvellously complete. Nothing was left to chance, and everything went quite smoothly. For this foresight and business skill the credit is due to Mr. Arthur Collins (Chairman of the Executive), Mr. George T. Bowker and Mr. F. W. Stevens (Hon. Secs.),

Professor Granville Bantock and Mr. C. B. Bragg (Hon. Directors), and a willing and able staff of stewards.

The adjudicators were Dr. W. G. McNaught, Dr. H. P. Allen, Dr. A. H. Brewer, Mr. Rawdon Briggs, Mr. Harry Evans, Mrs. G. M. Kapp, Mr. Willy Lehmann, Mr. Edwin Stephenson, Dr. R. R. Terry, and Mr. R. H. Wilson.

The official accompanists were Mr. G. H. Manton, Mr. Clarence Raybould, Dr. A. J. Silver, and Mr. Arthur Woodall.

CHILDREN'S CHOIRS (Open).

(20 to 40 members, under 16 years of age.)

Tests: Two-part song, 'The lark's grave' (Stanford). Three-part song, 'Thuringian Folk-song' (from *School Music Review*) (Traditional).

Mr. W. Turner's Girls' Prize Choir, Notts (Mr. W. Turner).
Hope Street Council School, Birmingham (Mr. Walter J. Adams).
Station Road Boys' Council School, Harborne (Mr. William Mackenzie Randle).
Quarry Bank Primitive Methodist Children's Choir (Miss J. E. Tolson).
Boulton Road Council School, Handsworth (Mr. H. R. Sheppard).
Summer Lane Boys' Council School, Birmingham (Mr. John Thomas Tibbetts).
Bingley Street Council School, Wolverhampton (Mr. S. Johnson Lloyd).
Conference Hall Juvenile Choir, Small Heath (Mr. Charles Edmunds).
St. Clement's Boys' School, Nechells (Mr. J. W. Brittain).
St. Matthew's Girls' School, Birmingham (Miss D. A. Davis).
Lyng Council Boys' School, West Bromwich (Mr. J. Randall Cooke).
St. John's School, Harborne (Mr. Charles H. Peppiette).

1st. Farmer Road Girls' Choir, Leyton, London, N.E. (Miss Margaret Nicholls).
College Road Council School, Moseley (Miss Lambie).
Elborow Boys' School, Rugby (Mr. G. H. Newbold).
Wolverhampton Higher Grade School (Mr. J. West).

2nd. Church of England Waifs and Strays Society, Leicester (Mr. Walter Cole).
Loxton Street Council School, Birmingham (Mr. Walter A. Bell).
Lake Road Band of Hope Choir, Portsmouth (Mr. William T. Sayer).
Dudley Children's Choir (Mr. Joseph Lewis).
St. Peter's Church of England School, Harborne (Mr. George Holmes).
Birchfield Road Council School, Birmingham (Mr. Harry Mason).

PUBLIC ELEMENTARY SCHOOL CHOIRS.

Tests: Two-part song, 'A lake and a fairy boat' (Dunhill).
Cantata, 'Vogelweid, the Minnesinger' (Rathbone).
Any passage selected by the adjudicator.

St. Clement's Boys' School, Nechells (Mr. John W. Brittain).
Foundry Road Council School, Birmingham (Mr. W. W. Millard).
Rookery Road Senior Council School, Handsworth (Mr. H. H. Knight).
Station Road Girls' School, Aston (Miss A. L. Toye and Miss Roden).
Council School (Girls), Acock's Green (Miss E. Norman).
Grove Lane Council School, Handsworth (Mr. J. A. Toye).

2nd. City Road Council School, Edgbaston (Mr. D. M. Hopkins).
Girls' School, Alma Street, Aston (Miss M. L. Barkham).
St. Paul's Vincent Street Mixed School, Birmingham (Mr. J. Lord).
Smith Street Council School (Boys), Birmingham (Mr. J. Frederic Goode).
Church of England Boys' School, Moseley (Mr. Frank Greenhill).

1st. Boulton Road Council School, Handsworth (Mr. H. R. Sheppard).
Hope Street Council School, Birmingham (Mr. Walter J. Adams).

CLASS VI.

JUNIOR CHILDREN'S CHOIRS.

(20 to 40 children under 10 years of age.)

Test: Unison Song, 'Blow, blow, thou winter wind' (Arne).
Girls' Council School, Alma Street, Aston (Miss Ella Surman).

2nd. St. Matthew's Girls' School, Birmingham (Miss F. E. Short).

1st. Bloomsbury Council School, Birmingham (Mr. George H. Llewellyn).
St. Peter's Church of England School, Harborne (Miss Louisa Jevons).

ACTION-SONG.

Test: Folk-song 'Sweet nightingale' (18th century), (accompanied).
(Actions to be invented and adapted by the Choirs).

2nd. Acock's Green Council School (Miss A. A. Tanner).
Moor End School (Infants) (Miss Emie B. Stent).

1st. Grove Lane Council School, Handsworth (Miss W. Bellingham).
Alma Street Council School, Aston (Miss M. L. Barkham).

SECONDARY SCHOOL CHOIRS.

(Girls.)

Test: Three-part song, 'Dreams' (Parry).

2nd. Orme Girls' School, Newcastle, Staffordshire (Miss Edith Turner).

1st. St. Paul's High School for Girls, Edgbaston (Mr. James Makepeace).

(Boys.)

Test: Three-part chorus, 'Black is the darkness' (Echo) (Wood).

1st. Handsworth Grammar School, Birmingham (Dr. Alfred J. Silver).

WORKING GIRLS' CLUB CHOIRS.

Test: Choral trio, 'The approach of May' (Walmisley).

2nd. St. John's Girls' Club Choir, Kidderminster (Miss Gertrude H. Larr).
Allcock Street Adult School Girls' Club Choir, Birmingham (Mr. Arthur Wright).

1st. The Birmingham Working Educational Association (Mrs. Kirkaldy).
Boldmere G.F.S., Erdington (Miss Kimbell).

WORKING MIXED CHOIRS.

Test: Four-part madrigal, 'Come again, sweet love' (Dowland).
Bournville Works Choral Society (Mr. F. W. Sylvester).
Friends' Hall, Cotteridge (Mr. Arthur H. Taylor).

1st. Conference Hall Choir, Small Heath (Mr. Charles Edmunds).
The Birmingham Working Educational Association Choir (Mrs. Kirkaldy).

2nd. Salters' Works Choir, West Bromwich (Mr. J. Randel Cooke).
United Methodist Church, Bournville (Mr. W. E. Leech).

FEMALE-VOICE CHOIRS.

Tests: Four-part chorus, 'Now all the roses are blooming' (Brahms).
Three-part chorus, 'The Pixies' (Coleridge-Taylor).
Handsworth Teachers Ladies' Choir, Handsworth (Mr. H. H. Knight).
Church of England College Vocal Class, Edgbaston (Madame Baugh Humphries).
2nd. Astwood Bank Ladies' Choir, Redditch (Mr. Alfred James Hodges).
Dudley Ladies' Choir, Dudley (Mr. Joseph Lewis, jun.)
Birmingham Ladies' Select Choir and Madrigal Society, Birmingham (Mr. T. Appleby Matthews).
1st. Birmingham Ladies' Choir, Birmingham (Mr. W. Johnson Peters).
Stourbridge Ladies' Choir, Stourbridge (Mr. Arthur Woodall).
Moseley Musical Club Choir, Moseley (Mr. Charles Hyde).
Bournville Works Choral Society (Mr. F. W. Sylvester).
St. George's Singing Class, Redditch (Rev. G. L. Michell).
The 'Riley Hall' Ladies' Choir, Handsworth (Mr. William Bennett).
Rotton Park Ladies' Choral Society, Edgbaston (Mr. D. M. Hopkins).

MALE-VOICE CHOIRS.

Tests: Part-song, 'Viking song' (Harrison).
Four-part chorus, 'Whether I find thee' (Elgar).
Four-part chorus, 'Dance of gnomes' (MacDowell).
West Bromwich Male-Voice Prize Choir (Mr. J. Randall Cooke).
Hednesford and District Society of Gleemen (Mr. Ernest Amphlett).
1st. Leamington Male-Voice Choir (Mr. A. E. Gibbs).
2nd. Cradley Heath, Oldhill and District Male-Voice Choir (Mr. A. Hickman).
Redditch Male-Voice Choir (Mr. Alfred James Hodges).
Brockmoor Male-Voice Choir (Mr. Arthur Woodhall).
Brierley Hill Male-Voice Choir (Mr. J. T. Randle).
Aston Manor Male-Voice Choir (Mr. Fred J. A. Eccles).

MIXED-VOICE CHOIRS.

Tests: Five-part madrigal, 'The Silver Swan' (Gibbons).
Four-part song, 'Evening scene' (Elgar).
Conference Hall Choir, Small Heath (Mr. Charles Edmunds).
The Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).
Dr. Silver's Part-Song Choir, Handsworth (Dr. Alfred J. Silver).
1st. Walsall Madrigal Society (Mr. Frank Mullings).
Birmingham Madrigal Singers (Miss Winifred Kingsford).
Acock's Choral Society (Miss Agnes C. Birch).
Mr. W. Johnson Peter's Choir, Birmingham (Mr. W. Johnson Peters).
2nd. Moseley Musical Club Choir (Mr. Charles Hyde).
'Ellis' Choir, Leicester (Mr. William Langley).

VILLAGE CHOIRS.

Tests: Madrigal, 'Come, shepherds, follow me' (Benet).
Part-song, 'In autumn' (Brahms).
1st. Astwood Bank Baptist Choir (Mr. Alfred James Hodges).
2nd. Hartlebury Choral Society (Mr. R. A. Taylor).
Quinton Madrigal Society, Birmingham (Mr. Ernest H. Wright).

FEMALE-VOICE CHOIRS.

Tests: Part-song, 'Gentle spring' (Holbrooke).
Part-song, 'A March night' (Brahms).
Moseley Musical Club Choir, Moseley (Mr. Charles Hyde).
Norton Ladies' Choir, Birmingham (Mr. W. E. Mason).
The 'Riley Hall' Ladies' Choir, Handsworth (Mr. William Bennett).
Wednesbury and District Ladies' Choir, Wednesbury (Mr. Ernest Amphlett).
Dudley Ladies' Choir, Dudley (Mr. Joseph Lewis, jun.).
2nd. Birmingham Ladies' Select Choir and Madrigal Society (Mr. T. Appleby Matthews).
1st. Mr. W. Turner's Girls' Prize Choir, Nottingham (Mr. W. Turner).
Birmingham Ladies' Choir, Birmingham (Mr. W. Johnson Peters).
Lake Road (Portsmouth) Ladies' Temperance Choir (Mr. William T. Sayer).
Stourbridge Ladies' Choir, Stourbridge (Mr. Arthur Woodall).
Salford Girls' Institute, Salford (Miss Say Ashworth).

FEMALE-VOICE CHOIRS.

Tests: (*a*) Part-song, 'The mountain spirit' (Jensen).
(*b*) Part-song, 'Slumber song of the Madonna' (Colin Taylor).
(*c*) Part-song, 'The death of Trenar' (Brahms).
(*d*) Part-song, 'The Spanish gipsy girl' (Lassen).
Ancoats Girls' Institute Choir, Manchester (Miss Say Ashworth). Second-prize winners, 'Southport,' 1909.
2nd. Mr. Aldous's Choir, Lancaster (Mr J. W. Aldous). First-prize winners, 'Southport,' 1911.
Sale and District Musical Society, Manchester (Mr. Alfred Higson). First-prize winners, 'Buxton and North Derbyshire,' 1910.
1st. St. James's Ladies' Choir, Barrow (Mrs. T. M. Bourne). First-prize winners, 'Blackpool,' 'Barrow,' and 'Morecambe.'
Wheatley Street Institute Choir, Coventry (Mrs. Laura R. O. Petty). First-prize winners, 'Alexandra Palace,' 1911.

MALE-VOICE CHOIRS.

(Prize-winners at other competitions.)

Tests: 'It's oh! to be a wild wind' (Elgar).
Part-song, 'Feasting, I watch' (Elgar).
Part-song, 'The lost leader' (Bantock).
Butt Lane Co-operative Male-Voice Choir, Talke, Staffs (Mr. George Clarke). Second-prize winners, 'New Brighton,' 1911.
Nelson Arion Glee Union, Nelson (Mr. Lawson Berry). Second-prize winners, 'Blackpool,' 1911.
2nd. Stourbridge Institute Male-Voice Choir, Stourbridge (Mr. Harry Woodall). First-prize winners, 'Blackpool,' and 'Worcester,' 1911.
Church Gresley P.M. Choir, Church Gresley (Mr. George Walton). First-prize winners, 'Buxton and North Derbyshire,' 1911.
1st. Manchester Orpheus Glee Society, Manchester (Mr. W. S. Nesbitt). First-prize winners, 'Blackpool,' 1911.

MIXED-VOICE CHOIRS.

(Prize-winners at other competitions.)

Tests: Five-part madrigal, 'Sweet honey-sucking bees' (Wilbye).
Part-song, 'Daybreak' (Brian).
Madrigal, 'Down the hills Corina trips' (Bateson).
Part-song, 'Go, song of mine' (Elgar).
Sale and District Musical Society, Manchester (Mr. Alfred Higson). First-prize winners, 'Barrow,' 1911.
Portsmouth Temperance Choral Union, Portsmouth (Mr. W. E. Green). First-prize winners, 'South and West London,' 1911.
Stourbridge Institute Madrigal Society, Stourbridge (Mr. G. H. Woodall). Second-prize winners, 'Blackpool,' 1911.
Barrow Madrigal Society, Barrow (Mrs. T. M. Bourne). First-prize winners, 'Lytham,' 'Morecambe,' 1911.
2nd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous). First-prize winners, 'Preston,' 1911.

Nottingham Philharmonic Society, Nottingham (Mr. William Turner). First-prize winners, 'Buxton and North Derbyshire,' 1911.

1st. Coventry Co-operative Festival Choir, Coventry (Mr. John Potter). First-prize winners, 'Nottingham,' 1911.

Blackpool Glee and Madrigal Society, Blackpool (Mr. Herbert Whittaker). Second-prize winners, 'Lytham' and 'Morecambe,' 1911.

MIXED-VOICE CHOIRS.

Tests: Part-song, 'Fear no more the heat of the sun' (Anderton).
Madrigal, 'Sister, awake' (Bateson).

1st. Birmingham Select Choir and Madrigal Society (Mr T. Appleby Matthews).
Walsall Madrigal Society (Mr. Frank Mullings).
Acocks Green Choral Society (Miss Agnes C. Birch).
Wednesbury Choral Association of Ladies' Choir and Gleemen (Mr. Ernest Amphlett).

2nd. Millom Vocal Union (Mr. R. R. Johnston).

MALE-VOICE CHOIRS

Tests: Part-song, 'Love' (Strauss).
Part-song, 'The Crusaders' (MacDowell).

Holme Valley Male-Voice Choir, Huddersfield (Mr. Irving Silverwood).

1st. Birmingham Victoria Male-Voice Choir (Mr. W. E. Robinson).
West Bromwich Male-Voice Prize Choir (Mr. J. Randall Cooke).

2nd. Hadley and District Orpheus Male-Voice Choir (Mr. H. R. Jones).
Leicester Glee Club (Mr. Vincent Dearden).
Wednesbury and District Society of Gleemen (Mr. Ernest Amphlett).
Kidderminster Male-Voice Choir (Mr. R. A. Taylor).
Boots' Choral Union, Nottingham (Mr. Edwin S. Waring).
Wolverhampton 'Apollo' Choir (Mr. Harry Underwood).
Oundle 'Avondale' Male-Voice Choir (Mr. Hallam Sanderson).
Barrow Male-Voice Choir, Barrow-in-Furness (Mr. Roland R. Johnson).
Curzon Male-Voice Choir, Birmingham (Dr. A. J. Silver).

EAST CHESHIRE.—April 18, 19.

The East Cheshire Musical Competitions, which this year were again held at Macclesfield, owe their origin mainly to the efforts of the Hon. Blanche Stanley, who some three or four years ago inaugurated a series of village singing-classes. Keeping this idea in view, the contests were divided into 'open' and 'village choir' classes; and in the juvenile competitions, classes were also arranged for the smaller village schools as well as the larger ones from the towns. Dr. J. C. Bridge, of Chester, adjudicated on the children's singing, and Dr. H. D. Allen on that of the adult choirs.

The chief results were as follows: Action-song (children under 8)—1st, St. Peter's, Macclesfield; St. John's, Macclesfield. Schools of less than 100 pupils (three entries)—1st, Prestbury (Mr. Albert Loose); 2nd, Adlington (Mr. G. Worthington). Schools of less than 200 pupils (six entries)—1st, Bellingham Cross (Mr. A Hulme); 2nd, Lord Vernon's Girls', Poynton (Miss Robinson); 3rd, St. Chad's, Romiley (Mr. W Warburton). Class open to all schools in East Cheshire—(Tests: 'The lamb,' Walford Davies; 'The rover shanty,' Stanford)—1st, Mill Street Higher Grade, Macclesfield (Mr. J. H. Owen); 2nd, St. Chad's, Romiley (Mr. W. Warburton); Bollington Wesleyan (Mr. Jesse West). Mill Street, Macclesfield, also gained the first place for sight-singing. Village singing classes (five entries)—1st, Birtles and Siddington (Rev. Canon Elstob); 2nd, Longley (Mr. A. W. Dale). Open class (five entries)—(Tests: 'O happy eyes,' Elgar; 'God is our hope and strength,' Bach)—1st, Poynton (Mr. Fred Green); 2nd, Macclesfield Merles (Hon. Blanche Stanley). Male-voice choirs (village)—1st, Langley (Mr. A. W. Dale); Prestbury (Mr. E. Sanford). Male-voice choirs, open class (five entries)—1st, Congleton (Mr. F. Green); Bollington (Mr. S. Knight; Die Wandernden Sanger, Macclesfield (Mr. C. Seal). Female-voice choirs, village (three entries)—1st, Langley (Mr. A. W. Dale). Female-voice choirs, open class—1st, Netherlaw.

There were also contests between church or chapel choirs (two classes), and the Festival wound up with a concert, at which the combined choirs sang Handel's 'And the glory,' Mendelssohn's 'Thanks be to God,' and the two Bach Chorales, under the baton of Dr. Allen.

PERTHSHIRE CHURCH CHOIR UNION.

The sixteenth Festival of this organization, held on April 19, 20 and 21, furthered the progress it has made in recent years. Rural choirs were still diffident, but elsewhere the support was good. There was a great advance in the standard of all the competitions, a notable improvement being the intonation of the children's choirs.

There were three classes for church choirs, each with a prescribed sacred test and an 'own-choice' secular test. In the chief class the former was Hollins's 'O worship the Lord.' The North U.F. Church Choir (Mr. Edward Nicol), with Elgar's 'My love dwelt in a northern land,' retained the cup against St. John's West Parish Church (Mr. D. T. Yacamini), who chose West's 'Song of the silent land,' and St. Leonard's Parish Church Choir (Miss Fyfe). In the class for small towns, Alyth South U.F. Church Choir (Mr. J. Howe) were first, and in that for rural districts, Forteviot Parish Church Choir (Miss Nairn). There was a ladies' voice division, in which St. John's West Parish Church (Mr. D. T. Yacamini) were successful, and competitions for day schools and Sunday schools, in which the first prizes went to Caledonian Road School (Mr. E. Nicol) and Bridgend U.F. (Mr J. Morris) respectively. Miss Norah Brough (soprano), Miss Donaldson (contralto), Mr. James Macintyre (tenor), and Mr. J Auld (bass) won prizes for solo-singing. The adjudicator was Mr. David Stephen.

ABERDEEN (N.-E. SCOTLAND) FESTIVAL.

April 26, 27, 28.

This influential event had three main divisions, namely, (*a*) a concert given by a Festival orchestra, organized by Professor Terry (who holds the Chair of History at the University); (*b*) a competition of choirs of the workers in various industries and large business establishments; and (*c*) a Church choirs' service. We have here to deal with the competitive section, which was heard on April 27. This is the fourth Festival of its kind held in Aberdeen. At the previous Festivals numerous children's choirs and choral Societies from many parts of N.-E. Scotland appeared, and the gatherings were a great success, spreading far and wide ideals of good tone and general treatment of music. Last year one class in the competition attracted great attention, because it seemed to open up a vista of usefulness. This was a class for choirs from business establishments. So much were the promoters impressed with the potentialities revealed, that it was determined that this year the competitive section of the Festival should be entirely devoted to an exploration in this promising field. The result was successful beyond all anticipation. Numerous choirs were at once formed. Amongst these was one from the Aberdeen Post Office, and another from the local railway employés. All these choirs were set to work on suitable music, and their efforts culminated on the fateful day. The interest in the event and the excitement were great. But the most gratifying feature of the occasion was not that this or that choir won or lost, but that such excellent vocal capacity was exhibited and that it was so plastic in the hands of the skilled conductor. As Dr. McNaught (who adjudicated and conducted) remarked, Aberdonians had been living near a gold mine without being aware of the fact. No doubt the general excellence of the results is a fruit of the labours of school-music experts. One has sorrowfully to confess that such teaching does not often produce the fruit it deserves. But this is merely because there is no provision made for the young scholars *immediately* after they leave school.

The following is a list of the choirs that competed, printed in the order in which they emerged after the competition :

MIXED-VOICE CHOIRS.

Stoneywood Works (Mr. James Hay).
Broadford Works (Miss Muriel Norris Adams).
(The Mugiemoss Works entered, but were unable to attend.)

MALE-VOICE CHOIRS.

Aberdeen Post Office (Mr. Warren T. Clemens).
Aberdeen Railway Employés (Mr. G. Crookshanks).
Ogston & Tennant (Mr. John S. B. Cheyne).

FEMALE-VOICE CHOIRS.

1st. Playfair & Co. (Mr. Warren T. Clemens).
Watt & Grant (Miss Nan Watt).
Pratt & Keith (Mr. George P. Adam).
Berryden Works (Rev. A. Austin Foster).
Esslemont & Mackintosh (Mr. James Murray).
Broadford Works (Miss Muriel Norris Adams).

FEMALE-VOICE (Girls' Clubs).

*Elgin White Ribbon (Mr. John Barritt).
*Oldmachar Girls' Guildry Co. (Miss Margaret Skakle).
Holburn (Miss J. M. Wright).

* Tied.

Three hundred of the sopranos and altos of the choirs combined to give a performance of Rathbone's cantata, 'Orpheus,' accompanied by the Festival orchestra. There was not much time for rehearsal of the band and choir together, but notwithstanding this disadvantage a good performance on the whole was secured.

The concert given on the previous evening and the Church choir service are briefly reported in the *Musical Times*.

CORNWALL.—April 29 to May 4.

COUNTY COMPETITION.

Motto : 'Bedhens Kernow en Kesenyans'

(Let Cornwall be in concord).

This Festival, originated and energetically promoted by Lady Mary Trefusis, was successful for the third time, attracting abundant entries and producing many good results. St. Austell, conveniently situated on the main line, was the centre for the Eastern Division, where contests were heard on the first three days; and the programme was repeated on the three following days for the Western Division at the quaint country town of Helston. To the great regret of many who were interested and of more who were concerned, instrumental music was deliberately omitted from the curriculum this year, and only the vocal phase of musical art was catered for. On very good authority it may be stated that as a result of the strong protests made in the Press and elsewhere the instrumental tests will be re-instituted next year. The adjudicators were again Dr. H. P. Allen (choral) and Dr. Arthur Somervell (school-singing), and the tests were generally chosen with discernment and some originality. An advance step was marked by making sight-singing compulsory, and by instituting a more definite and satisfactory system of marking. Certificates of merit were awarded on percentage—first class, 80 per cent. and over; second class, 65 per cent. and over; third class, 50 per cent. and over—and challenge banners and shields were given to choirs with the greatest aggregate of marks in one section. The total number of entries was ninety-five—forty-two in the Eastern Division and fifty-three in the Western, the number of competitors involved amounting to over 1,500. Some of the selected pieces were found beyond the capacity of any choir—Cornelius's 'Never can the teardrop tell thee' (part-song for men) and 'O may I join the choir invisible' (Rootham) (ladies' choirs); also the Bach motet, 'I wrestle and pray,' required for combined performance. Several pieces, on the other hand, obtained inspiring performances—Walford Davies's 'Hymn before action' and 'Come, songs of the free' (Brahms), for male choirs, Brahms's arrangement of the German folk-song, 'Love, fare thee well,' and Stanford's choral piece, 'Our enemies have fallen,' for combined choirs (especially at St. Austell). The most conspicuous advance in standard was perceptible in the sight-singing. Throughout the marking was high—perhaps a little indulgent—nearly all performers gaining either first or second class. The distinction of winning maximum marks was achieved by one choir only—that from Mylor School in the class for medium-sized schools. This unqualified success was won in the test for unison sight-reading, for which they used tonic sol-fa (optional). Each afternoon was devoted to combined rehearsal under the adjudicators, the test-pieces and specially prepared music being then practised by the massed choirs and subsequently performed publicly. The value of these rehearsals proved to be so great that they will in future be made a permanent feature. The opportunity afforded to the adjudicators for applying and practically explaining their criticisms of individual performances, and to the competitors for taking advantage of such criticisms and impressing them on their minds, the engendering of the true Festival spirit of common enjoyment and participation in a common object, were only some of the palpable and good results which immediately accrued.

The principal awards were as follows :

EASTERN DIVISION.

Schools (Sight-singing)—First class: Probus, Fowey, Padstow, St. Dennis, and Truro Practising Schools. (Six other entries.)

Prepared Songs—First class: St. Tudy and Bosvigo, Truro. (Three other entries.)

Town Choirs—First class: Bodmin, Gunnislake, Saltash.

Aggregate marks—Awards: Banners to Probus and Truro Practising Schools, and a shield to Bodmin Choral Society.

Village Choirs—First class: Devoran (mixed-voice), Fowey Wesleyan, Sticker, Devoran (male-voice).

Aggregate marks—Awards: A shield to Devoran Choral Society (Mr. W. R. Cook).

WESTERN DIVISION.

Schools (Sight-singing)—First class: Camborne (Basset Road), Redruth Trewirgie, Camborne Roskear, Falmouth (Clare Terrace), St. Paul's (Penzance), Mylor, Helston Church of England, Carn Brea (Pool), Madron, Camborne (Troon), Falmouth Church of England, Penryn. (Five other entries.)

Prepared songs—First class: Penryn, Falmouth Church of England, Camborne (Troon), Falmouth (Clare Terrace), St. Paul's (Penzance), Redruth Trewirgie, Camborne Roskear, Camborne (Basset Road), Carn Brea (Pool), Helston Church of England, Madron, St. Feock. (Four other entries.)

Penryn, Falmouth (Clare Terrace), and Redruth Trewirgie won the trophies for highest aggregates in their respective classes.

Town Choirs—First class: Truro Philharmonic, Truro St. Mary's Wesley (two sections), Truro People's Palace, and Marazion. (Four other entries.) The banner for highest aggregate was awarded to St. Mary's.

Village Choirs—Marazion and Tuckingmill. (Eight other entries.) The Marazion Ladies' Choir was awarded the highest aggregate shield.

SOUTHPORT.—May 2, 3, 4.

This year's Festival was the most successful of the whole series. It drew over 3,000 competitors. The following were among the chief results :

Challenge Shield: Elementary School Choirs (local)—1st, Birkdale Council School; 2nd, All Saints', Wennington Road.

Challenge Shield: Elementary School Choirs (open).—1st, St. Margaret's Higher Grade, Liverpool; 2nd, Birkdale Council School. Action-song—1st, Bank Street Sunday School, Bury; 2nd, Birkdale Council School; 3rd, Simms Cross Council School, Widnes.

Exceptionally good choral performances were given by the Morecambe Girls' Friendly Society under Miss Duff. Other winners of honours were Mr. Aldous's Lancaster Female-Voice and his full Mixed-Voice Choirs, Dr. Siddall's St. Helen's Male-Voice Choir, the Totley Street Baptist (Bradford) Choir (Mr. Wilcock), and Colne Orpheus Union (Mr. L. Greenwood), in the Challenge Shield Male-Voice Choir class. The judges were Dr. W. G. McNaught, Dr. Thomas Keighley, Mr. Harry Evans, Mr. W. A. C. Cruickshank, Mr. J. Weston Nicholl, and Mr. J. P. Sheridan.

THE GLASGOW CHORAL (COMPETITION) FESTIVAL.—May 3, 4.

(FROM OUR OWN CORRESPONDENT.)

The second annual Festival at Glasgow, on May 3 and 4, afforded a complete justification, if such were needed, of the educational and artistic value of the Competitive Festival Movement. It is unanimously conceded that the standard of performance this year has been a decided advance on that of last year. Conspicuously was this shown in the Church Choir classes (we make no distinction between church and chapel north of the Tweed). As an instance, the case of the choir which took first place in the Open Challenge class may be mentioned: last year this same choir secured only an average place in the second-class group. Our men's choirs have still much to learn from their southern brethren, but a hopeful sign is the place secured in the final stage of the Open Challenge class by a local choir which may yet be able to secure the trophy the Cleveland Harmonic Choir have for the second time carried back to Middlesbrough. One of the pleasantest recollections of the Festival is the performance of Bairstow's 'The dawn of song' in the Open Mixed-voice Choir class. This charming part-song (and ideal test-piece) was beautifully sung, and through it two Scottish choirs and one English choir passed into the final stage, in which the Ayr Burgh and County Choir took first place. That no award was made in the Mixed-voice Quartet class was not at all surprising, and the competitors in the Male-voice Quartet class narrowly missed a similar fate. These were the two weak spots in the whole Festival. For the first time there was a Sight-singing Competition, for which three choirs entered. No doubt, now that the standard is known, there will be a large number of entries next year. It is to be deplored that owing to the inexplicable attitude of the Glasgow head-masters toward the idea of competition, only one choir from the Glasgow Board Schools entered, but it is gratifying to know that it took first place. In all respects save one the second Glasgow Festival was a success—the exception being that the Festival has resulted in a financial loss which entails a call on the guarantors. This loss was not unexpected, and it has by no means damped the enthusiasm of the promoters who, even now, have indications that next year's Festival will not only pay its way, but will probably yield the nucleus of a reserve fund. The following awards were made by Mr. Allen Gill, the adjudicator:

DAY SCHOOL CHOIRS (Junior Class), 3 entries.

1st. Gorbals Public School, Glasgow (Miss Annie K. Neill).
2nd. Temple Public School, New Kilpatrick (Miss J. H. Linklater).

DAY SCHOOL CHOIRS (Senior Class), 6 entries.

1st. Thornwood Public School, Partick (Mr. James Sinton).
2nd. Main Street Public School, Alexandria (Mr. Thomas Fairhurst).

CHILDREN'S ACTION-SONGS, 5 entries.

1st. Govanhill Parish Church Junior Choir (section 2), (Mr. John Thomson).
2nd. Govanhill Parish Church Junior Choir (section 1), (Mr. John Thomson).

BAND OF HOPE CHOIRS, 2 entries.

1st. Pollokshields East U.F. Church Mission (Mr. John Fyfe, Jr.).

MALE-VOICE CHOIRS (Industrial Class), 3 entries.

1st. Babcock & Wilcox (Renfrew) Choir (Mr. Charles Rennie).
2nd. Glenfield (Kilmarnock) Choir (Mr. Hugh L. Porter).

SIGHT-SINGING COMPETITION, 4 entries.

1st. Carlisle Madrigal Society (Mr. John R. Cockbain).
2nd. Glasgow Glee and Madrigal Society (Mr. B. W. Hartley).

CHURCH CHOIRS (Second Class), 11 entries.

1st. Partick Congregational Church (Mr. D. S. Kerr).
2nd. Parkhead (Glasgow) U.F. Church (Mr. John Findlay).

CHURCH CHOIRS, 9 entries.
(Ure Primrose Challenge Cup.)

1st. Union U.F. Church, Clydebank (Mr. W. A. Miller).
2nd. John Street U.F. Church, Glasgow (Mr. George Taggart).

MALE-VOICE CHOIRS (Scottish Class), 6 entries.
(Pollokshields Philharmonic Challenge Shield.)

1st. Clydebank Choir (Mr. Thomas H. Allwood).
2nd. Oakbank Choir, Glasgow (Mr. W. A. Brodie).

MALE-VOICE CHOIRS (Open Class), 7 entries.
(Palette Club Cup.)

1st. Cleveland Harmonic Choir, Middlesbrough (Mr. Gavin Kay).
2nd. Carlisle Glee Union (Mr. Will. C. Darley).

MIXED-VOICE CHOIRS (Open Class), 6 entries.
(Stirling Maxwell Challenge Shield.)

1st. Ayr Burgh and County Choir (Mr. Frederic Ely).
2nd. Carlisle Madrigal Society (Mr. John R. Cockbain).

MIXED-VOICE CHOIRS (Scottish Class), 2 entries.
(Bardrochat Challenge Cup.)

1st. Western Choral Union, Glasgow (Mr. Wilfrid E. Senior).

JUVENILE CHOIRS, 1 entry.
(Orpheus Choir Challenge Trophy.)

St. George's Co-operative Junior Choir, Glasgow (Mr. Wm. Wilson).

PEOPLE'S PALACE (EAST LONDON).—May 6—18.

Again this Festival has proceeded to justify itself triumphantly. It has its own *clientèle*, which supports a highly-elaborated scheme of choral competitions, and shows every year the benefit of the experience gained by competing. In our last issue we gave the results of the elementary school divisions, which had to be held earlier owing to the re-forming of the L.C.C. School classes at Easter, when the school year ends. Below we give the other results of the Festival:

Female-Voice Trios (Advanced).—1, St. Thomas's, Stepney, Musical Society (Mrs. Wilton, Mrs. Corbett, and Mrs. Frost); 2, Toynbee Hall Choral Society (Misses Rabin, Preston, and Billinge).

Choirs from Places of Worship (mixed voices, membership over 26).—1, Approach Road Wesleyan (Mr. A. Morgan); 2, St. Leonard's, Shoreditch (Mr. W. A. Warren); (membership of 26 and under): 1, King Edward Mission, Spitalfields (Mr. Lester Jones); 2, Richmond Road Wesleyan Choir, Hackney (Miss Wallington).

Instrumental Trios.—1, Queen Alexandra House (Misses Stewart, Bostock, Winter, and Broome).

String Quartets.—1, same.

Orchestras (Amateurs only).—1, Queen Alexandra's House (Miss Daymond); 2, South Place Orchestra, Finsbury (Mr. Walter Gandy).

Male-Voice Choirs (Advanced).—1, Mr. Day-Winter's Male-Voice Choir; 2, Peel Male-Voice Choir, Clerkenwell (Mr. Hammersley).

Female-Voice Choirs (Intermediate).—1, St. Simon's Girls' Club, Bethnal Green (Rev. G. K. S. Marshall); 2, Toynbee Hall Choral Society (Mr. Geoffrey Garrod).

Male-Voice Choirs (Elementary).—1, St. James's, Ratcliff, C.E. Men's Society (Mrs. Atherton Knowles); 2, Union Mission Young Men's Club, Bethnal Green (Mr. R. E. Pearson).

Continuation Schools.—1, Queen's Road, E., Commercial and Art Centre (Mr. Walter Penn); 2, Malmesbury Road E.C.S., Bow (Mr. A. J. Foot).

Female-Voice Choirs (Elementary).—1, Union Mission Girls' Choir, Bethnal Green (Mr. R. E. Pearson); 2, St. Leonard's Working Girls' Club (Miss Ella Warren).

Choral Societies.—(30 voices and under): 1, St. Leonard's (Shoreditch) Choral Society (Mr. W. A. Warren); 2, Peel Mixed Choir (Mr. T. C. Hammersley); (31 to 60 voices); 1, Toynbee Hall Choral Society (Mr. Geoffrey Garrod); 2, St. Peter's Choral Society, London Docks (Mr. W. A. Hook); (over 60 voices): 1, Mr. G. Day-Winter's Select Choir; 2, St. Thomas's, Stepney, Musical Society (Rev. C. J. Beresford).

Female-Voice Choirs (advanced).—1, St. James's, Ratcliff, Young Women's Guild (Mrs. Knowles); Mr. G. Day Winter's Ladies' Choir.

Girls' Secondary Schools.—1, Coborn School Choir, Poplar (Mrs. C. J. Birch); 2, Central Foundation Girls' School, Whitechapel (Miss Amy Lott).

Male-Voice Choirs (Intermediate).—1, St. Thomas's Musical Society, Stepney (Rev. C. J. Beresford); 2, Toynbee Hall Choral Society (Mr. Geoffrey Garrod).

Continuation Schools (Female Voices).—1, Millwall E.C.S., Isle of Dogs (Mr. Leonard Gowings); 2, Queen's Road Ladies' Choir (Mr. Walter Penn).

Female-Voice Choirs (Intermediate, over 20 voices).—1, Guild of St. Mary (Rev. H. J. Kitcat); 2, Shoreditch (Mr. W. A. Warren).

Choirs of Men and Boys (City and Advanced).—1, St. Mary's, Stratford-by-Bow (Rev. H. J. Kitcat); 2, Stepney Parish Church (Mr. Percy Downes). (Other than City and Advanced).—1, Holy Trinity, Stepney (Mr. W. E. Pepper); 2, St. Simon's, Bethnal Green.

There were also competitions for vocal and instrumental trios and quartets and for choral sight-singing. In the latter prizes were won by St. Thomas's Musical Society, Stepney, and St. James's, Ratcliff, Choral Society.

One of the best feats of the Festival was the interpretation of Shaw's 'Weep you no more, sad fountains,' and Wood's 'Echo,' in the advanced female-voice class, with which St. James's Ratcliff Young Women's Guild took the lead over their larger and more experienced rivals.

The adjudicators were Mr. Frank Bridge, Dr. Walford Davies, Mr. T. F. Dunhill, Dr. Arthur Somervell, and Mr. S. Coleridge-Taylor.

On May 18 the Festival reached a triumphant finale with a concert of prize-winning choirs, at which Mr. Coleridge-Taylor conducted a combined performance of Parry's 'Blest Pair of Sirens,' and the prizes were distributed by H.R.H. Princess Alexander of Teck, President of the Festival.

BUXTON.—May 9, 10, 11.

The sixth Festival of the series held in this beautifully-situated town was unprecedentedly successful. About 3,000 performers took part. There were classes for solo-singing, violin and pianoforte playing, school choirs, and adult choirs of many kinds. The first day was occupied in hearing local classes, the chief choral section in which displayed some very fine resonance and high training. The tests in this class were the madrigal, 'Fly not so swift' (Wilbye), and the splendid chorus, 'The wraith of Odin,' from Elgar's 'King Olaf.' The Buxton Philharmonic Society (Mr. G. H. Lockett) and the Bakewell Choral Society (Mr. V. R. Cockerton), gave adequate performances of both test-pieces. The Buxton Choir especially excelled in the Elgar chorus, and therefore retained the challenge shield which they won last year. The Curbar Ladies' Choir (Mr. V. R. Cockerton) was first in the class for this category. The second day was mainly for the children. The schools that entered for this Festival displayed high-grade singing, most of the teachers having learned the art of teaching voice-production and refined performance. Six schools united to perform Percy E. Fletcher's new children's cantata, 'The walrus and the carpenter,' under the baton of Mr. Harry Evans, who, with Dr. McNaught and Mr. C. H. Fogg, adjudicated during the Festival.

A notable performance was that of the boys of the Offerton Industrial School (Mr. G. W. Cleaver), who gave quite delightful performances of Schumann's delicately beautiful 'Hey baloo,' and the vigorous and stirring 'Vikings' Song' by Coleridge-Taylor. The third day brought forward many excellent organizations and about 150 solo-singers from various parts of the country. The tests were: Female-voice choirs (six entries), 'At the secret gate' (Kauffman); male-voice choirs (six entries), 'Stranger, thou art standing now' (a long, difficult, but very fine choral-ballad by Granville Bantock); mixed-voice choirs (six entries), 'Descend, ye Nine' (Parry), and 'Sweet honey-sucking bees' (Wilbye). The first places fell respectively to Tideswell Ladies' Choir (Mr. C. Ashover), Alfreton Orpheus (Mr. C. Robinson), and Sale and District (Mr. Alfred Higson).

HERTFORDSHIRE AND NORTH MIDDLESEX (ALEXANDRA PALACE).—May 9, 10, 11.

When this was changed from an annual to a biennial event, fears were expressed that the Festival would lose ground. In the event, however, there seemed no cause for anxiety as to the future. The entries were satisfactory in spite of the drawing away of choral forces to the Empire concert at Earl's Court on the Saturday, and by general consent there was an advance in standard. Competitors came from a wider area. In the class for string orchestras the advance was remarkable; Mr. Allen Gill, who adjudicated in this section, said that this one event was sufficient to justify the Festival.

Six orchestras entered, and played a Concerto Grosso by Handel. The first two prizes were secured by Mr. Victor Duane's orchestra, Watford and Palmer's Green and District Orchestral Society.

The tests, entries, and results in the chief adult choral competitions were as follows:

MADRIGAL SOCIETIES.

Tests: 'Ye thrilled me once' (Parry).
'Lady, see on every side' (Marenzio).

Crouch End Congregational (Mr. Josiah Booth).
1st. Ware and District Choral Society (Mr. Nelson Govier).
Northwold Choral Society (Mr. William C. Webb).
3rd. Hertford Festival Choir (Mr. James L. Gregory).
2nd. Hertingfordbury Choral Society (Mr. James Kennerell).

MALE-VOICE CHOIRS (Open class).

Tests: 'Hymn before action' (Walford Davies).
'A lover's counsel' (Cowen).

Wood Green Men's Adult School (Mr. F. Munns).
3rd. Essendine Choir, Paddington (Mr. W. Kendall).
1st. East Finchley Brotherhood Choir (Mr. Wooding Monk).
The Peel Male Voice Choir (Mr. T. C. Hammersley).
2nd. Hertford Festival Choir (Mr. James L. Gregory).
Ealing Male-Voice Choir (Mr. Albert Thompson).

LADIES' CHOIRS (Open class).

Tests: 'Oh! what comes over the sea' (Dunhill).
'Come away, come away, Death' (Brahms).

Ware and District Choral Society (Mr. Nelson Govier).
2nd. Hitchin Ladies' Choir (Mrs. Walter Carling).
1st. Hertford Festival Choir (Mr. James L. Gregory).

CHORAL SOCIETIES (Open class).

Tests: 'Presentation of Christ in the Temple' (Eccard).
'Cupid and Rosalind' (Stanford).

Hertford Festival Choir (Mr. James L. Gregory).
Hertingfordbury Choral Society (Mr. James Kennerell).
1st. Orpheus Choral Society (Mr. Claud Powell).
2nd. Essendine Choir, Paddington (Mr. W. Kendall).
Ware and District Choral Society (Mr. Nelson Govier).
3rd. Bethnal Green Choral Society (Mr. James J. Cole).

CHURCH CHOIRS.

(From places of over 4,000 inhabitants.)

Tests: 'In Dulci Jubilo' (Pearsall).
'Where Thou reignest' (Schubert).

St. Andrew's, Alexandra Park (Mr. E. W. Agate).
St. Paul's, Winchmore Hill (Mr. Clement Bishop).
2nd. Berkhamsted Parish Church Choir (Mr. William H. London).
St. Peter's, Highgate Hill (Dr. Cecil Hazelhurst).
1st. St. Luke's Choir, West Holloway (Mr. B. J. Dale).

An excellent entry was obtained in the class for male-voice choirs within the area. The tests were 'Hymn before action' (Walford Davies) and 'O peaceful night' (German), and the result as follows:

Wood Green Men's Adult School (Mr. Frank Munns).
1st. East Finchley Brotherhood Choir (Mr. H. Wooding Monk).

2nd. Hampstead Garden Suburb Male-Voice Choir (Mr. F. J. Daniell).
Hertingfordbury Choral Society (Mr. James Kennerell).
3rd. Bowes Park Brotherhood Choir (Mr. G. William Williams).
Sepia Male-Voice Choir, Wealdstone (Mr. Edwin Alldridge).
Hertford Festival Choir (Mr. James L. Gregory).

In the chief class for choral Societies within the area, Elgar's 'Go, song of mine' and Dowland's 'Say, love, if ever thou didst find' proved exacting. Hertford Festival Choir (Mr. J. L. Gregory) were successful against Edmonton All Saints' (Mr. B. J. Hales).

In the four divisions for Elementary Schools, first prizes were won by Chase Side C. S., Enfield (Mr. H. Vincent), South Harringay C. S. (Mr. Walter Penn), Bayford School (Mr. Morgan Biles), and Croxley Green School (Miss O. Clarke). The test-pieces were the same, and the prize-winners met afterwards in competition for the challenge prize of a Broadwood pianoforte. This was secured by Croxley Green.

Prizes in other classes for choral bodies within the area were won by Berkhamsted Ladies' Choir (Mr. J. J. Bavin), Crouch End Congregational (Mr. Josiah Booth), Essendon Church (Mr. E. M. Sheehan), Ware and District Choral Society (Mr. Nelson Govier), St. John's Girls' School, Friern Barnet (Miss A. E. Case), Wood Green County School (Mr. Clement Bishop), St. Joseph's Home, Enfield (Rev. George Bishop), Hertingfordbury Choral Society (Mr. James R. Kennerell), Queen's Road Commercial and Art Centre and Queen's Road Ladies' Choir (Mr. Walter Penn), Bagford Choral Society (Mr. Norman F. Smith), Hatfield G.F.S. (Mr. H. W. Harrison).

The vocal solo prize-winners were Miss P. M. Foster (soprano), Miss Doris Buckley and Mrs. Leigh Kent (mezzo-soprano), Miss M. K. Bonser (contralto), Mr. Oscar A. Ware (tenor), Mr. Evan Elias (baritone), Mr. Frank Wilcock (bass), and Sidney Challis (boys). In the pianoforte classes the first places were secured by Mr. F. S. Heywood (senior), Mr. Harold B. Wood (ages 16-18), Miss Annie L. Miller (ages 14-16), Miss Winifred Holden (ages 12-14). There were also classes for chamber-music, organ, violin and violoncello playing, vocal trios and quartets.

The adjudicators were Mr. G. D. Cunningham, Mrs. Mary Davies, Dr. Walford Davies, Mr. Allen Gill, Mr. T. Dunhill, Madame Alma Haas, Mr. Sydney Nicholson, Mr. C. Jacoby, Mr. W. McNaught, Mr. Dan Price, Dr. A. Somervell, Dr. R. R. Terry and Mr. W. E. Whitehouse.

At the closing concert on May 11, combined choirs sang under Mr. Allen Gill, Mr. Daniel Beddoe gave solos, and the Marchioness of Salisbury presented the prizes.

The retirement of Miss Cecilia Hill threw the great burden of the secretarial work upon the shoulders of Miss Ursula Church, who is to be congratulated upon the results of her organizing labours.

A full list of the competing schools is given in the SCHOOL MUSIC REVIEW edition of the RECORD.

BRISTOL EISTEDDFOD.

On May 13 and the following three days the Bristol Eisteddfod, which Mr. W. E. Fowler originated ten years ago, was held at the Victoria Rooms. The gatherings have become so successful that they are now under the auspices of a Musical Council consisting of the principal musicians of the city. The entries at the recent meeting numbered 544, and the competitors 1,500, including 195 pianists, 77 performers for violin, viola, and violoncello, 51 reciters, and 20 choirs. Candidates came from as far north as Sheffield, and from most of the principal towns in the Midlands, South of England, and South Wales, while London was also represented. The adjudicators were, for the vocal competitions, Mr. Harry Evans and Dr. D. Vaughan Thomas; pianoforte, Mr. Sydney Blakiston and Señor Carlos Sobrino; string classes, Mr. Gerald Walenn; elocution, Mr. Guy Pertwee. The greatest interest was evinced in a class for pianoforte playing, the prize a pianoforte value £50. The test-piece was Mendelssohn's 'Variations Serieuses,' and Elsie Gregory (London) was the winner. In the 'Champion' class for pianoforte playing, the test-piece was Chopin's Ballade in G minor and the challenge cup was awarded to Winifred Davey, with a silver medal to Kitty Newton, who came second. The gold-medal class for pianoforte playing had for the test-piece Rhapsody in B minor, by Brahms, and Kitty Newton gained the prize. In the 'Champion' class for violin playing the test-piece was 'Introduction and Rondo Capriccioso,' by Saint-Saëns, won by Ida W. Mayers (Redhill, Surrey). The soprano ballad class had for the test-piece 'Down in the forest' (Landon Ronald), and so pleased was the adjudicator with the singing of Hilda Eager, Violet Johnson and Dorothy B. Holway, that they all received prizes. In the soprano classical air, Florence Hamlin (Bridgwater) won the award, the test-piece being 'Let the bright Seraphim' (Handel). The first in the contralto ballad, subject an 'Irish Folk-song,' by Arthur Foote, was Nellie Huxtable; and in the contralto classical air, subject 'Morning prayer,' from Costa's 'Eli,' Grace Gordon. In the mezzo-soprano competition the test-piece was 'None but the weary heart' (Tchaikovsky), and the prize here was also won by Grace Gordon. The test-piece for the tenor solo was 'The distant shore' (Sullivan), the first award going to William H. Dixon (Oxford). The prize for baritone or bass was secured by David Morgan (Newport). There were three choirs competing in the class for men's voices (not more than 80), and the test-pieces were Bantock's 'Down among the dead men' and Sullivan's 'The long day closes.' Bristol Harmonic (conductor, Mr. J. Jenkins) gained the prize of £10. In the contest for choral Societies (80 voices), Dudley Buck's 'Hymn to music' was the test, and Bristol Temperance (conductor, Mr. F. Stone) received the award, the 'Tollemache' challenge shield and £10.

HULL.—May 17, 18.

Under the auspices of the Hull and East Riding College of Music, competitions were revived here and had a very successful outcome, except for a paucity of entries in the choral sections. There were thirty-six classes, covering instrumental solos, vocal solos and quartets, composition, and choral singing, for schools, churches, and various types of choral Societies. Hull Co-operative Society won the first prizes in the three secular classes for mixed-voice choral singing. Among the Church and Chapel choirs the successful entrants were those of Hessle Parish Church (Mr. Chignell), and Christchurch Congregational (Mr. Albert White). In other divisions the first places were taken by Hull Choristers' Glee Party (male-voice), and Hull Ladies' Musical Union (Miss Eleanor Coward). The chief winning soloists were Miss Miriam K. Cograve (soprano), Miss Annie Kelly (Hull), Mr. J. P. Sowerby (tenor), Mr. W. Clark (bass), and Miss Elsie M. Brindley.

The adjudicators were Dr. E. C. Bairstow, Mr. C. Rawdon Briggs, and Mr. J. Dykes

MIDLAND CO-OPERATIVE CHORAL ASSOCIATION.

The sixth annual Junior Festival was held on Saturday, May 18, in the Co-operative Hall, Peterborough. Mr. J. H. Warner was the adjudicator. The test-pieces for choirs of thirty voices were S. Coleridge-Taylor's 'Viking song,' B. Luard-Selby's 'A garden by the sea,' and C. H. Lloyd's 'Twelve by the clock.' The entry and result were the following:

Grimsby (Mr. T. A. Thomas).
Ilkeston (Mr. H. Fletcher).
1st. Long Eaton (Mr. Wm. Woolley).
2nd. Peterborough (Mr. W. R. Roberts).
Derby (Mr. T. H. Bennett).

Prizes in the solo-singing divisions were won by Alice Turburville (girls under sixteen), Lily Digby (girls under thirteen), and Herbert Allen (boys under sixteen). Misses Miriam Pollard and Edith Ruff won a prize for duet-singing.

STRATFORD.

The fact that the Queen's Road Evening Commercial Centre Choir (Mr. Walter Penn) gained the *Daily Chronicle* Shield for the second time, should have been stated in our report (May issue).

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"Elijah" (Mendelssohn); Alto Rhapsodie (Brahms); Symphony No. 5 (Beethoven); Solo Cantata, "O amantissime sponse Jesu" (Christian Ritter); German Requiem (Brahms); "The Passion" (St. Matthew) (Bach); "The Dream of Gerontius" (Elgar); "Ode on the Nativity" (New Work) (C. Hubert H. Parry); "Parsifal" (Good Friday and Grail Music) (Wagner); Choral Fantasia on Christmas Carols (New Work) (Vaughan Williams); Motet (8 parts, unaccompanied), "Surge Illuminare" (Palestrina); Song of Offering (New Work) (Walford Davies); "Stabat Mater" (Dvorák); "The Messiah" (Handel).

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The Musical Times
AND SINGING-CLASS CIRCULAR.
JULY 1, 1912.

WILLEM MENGELBERG.

It is not from any disrespectful motives that we head this article 'Willem Mengelberg' simply. It is his own particular wish. To call him 'Mr. Mengelberg' hardly seems right, his Dutch friends object to his being known as 'Herr Mengelberg,' and 'Mynheer Mengelberg' somehow looks strange.

Willem Mengelberg's first appearance in London was made on the occasion of the Strauss Festival at the old St. James's Hall in 1903. Those who heard him then remembered the remarkable vitality of his interpretations, and had not forgotten that Strauss looked on him as one of the greatest interpreters of his work, a fact sufficiently proved by the dedication of 'Ein Heldenleben' to Mengelberg and the Concertgebouw Orchestra of Amsterdam. It is one of the curiosities of London musical life that while so many dozens of conductors from every civilized country should have visited us, nine years should have elapsed before Willem Mengelberg again came to London especially as his fame on the Continent grew steadily all the time. The real reason is one which is scarcely flattering to our national vanity. A great many offers had been made in the interval to him for appearances in England, but the crude, bald fact is that he was receiving so much better fees everywhere else than those suggested to him by such indigent places as London, Liverpool, and Manchester, that he saw no reason for accepting them. This should be generally known, because ninety-nine Englishmen out of a hundred, if they think of such matters at all, still imagine that England is the best paymaster for music in Europe. The strict truth, on the contrary, is that Mengelberg accepted his recent engagement in London at something less than half the fee which he is wont to receive in some Continental cities. His case is curiously parallel to that of Tetrazzini, who also for a good many years would not come to London for less than the sum she received abroad, and also finally agreed to do so because she accidentally had some free time, owing to the cancelling of a previous contract. It was a similar chance which enabled Mengelberg to come to conduct the first concert of the Philharmonic Centenary season and to conquer London, with the consequence that, fortunately for us, he is likely to be a prominent influence in the orchestral music of this country for some time to come.

Willem Mengelberg comes of good artistic stock. He was born at Utrecht, on March 28, 1871, and his father, Frederick Willem Mengelberg, is well known as an authority on Gothic architecture and sculpture, and has taken a prominent part in the work of restoration at Cologne Cathedral. He began his musical education at the School of Music of his native town, and continued his studies at the Conservatoire of Cologne, under Wüllner and Jensen. It had been his original intention to become a solo pianist, but in 1892 he was chosen from among more than eighty candidates as Director of Music in the city of Lucerne. It was there that he had his only experience of operatic conducting.

Three years later he was chosen conductor and director of the Concertgebouw in Amsterdam, as successor to Willem Kes, and that position he has occupied ever since.

He is also conductor of the 'Toonkunst' of Amsterdam, and five or six years ago he was chosen to one of the most important positions in Germany—that of conductor of the Museum Concerts and the St. Cecilia Concerts of Frankfurt-on-Main. He also conducts regularly every year in a good many cities in Germany, and his annual visits to Italy and Russia are eagerly looked forward to.

In 1881 the so-called Park Orchestra in Amsterdam, which had been conducted by W. Stumpff, was dissolved, and Amsterdam was without a permanent orchestra until 1888, when a syndicate was formed and erected the Concertgebouw, and engaged Kes, who worked up the orchestra to a very prominent position in Europe. In spite of this, however, the orchestra was, financially, not a success. For many years the deficit reached over £3,000. Since Mengelberg has been its conductor it has not only grown in fame, but has become a self-supporting institution. In the early days, among the most popular features of the concerts were the Concerto performances of the conductor, who used to conduct the orchestra from his seat at the pianoforte. While the Amsterdam orchestra has become famous as the interpreter of the most modern music, such as that of Strauss, Reger, and Mahler, whose works are perhaps more familiar in Holland than in their native countries, Mengelberg is also a most reverential lover of the great classics, and his Bach performances are looked upon as models. There was a wealthy music-lover in Amsterdam who organized at his own expense a great performance of the 'St. Matthew' Passion every Palm Sunday. At first this was done at considerable loss, but now it is so lucrative that it has to be performed three times every year, and each time results in a considerable profit. It may be added incidentally, as another proof of the solid form which love of art takes in Holland, that when it was suggested that the Amsterdam Orchestra should visit London for the Strauss Festival in 1903, the necessary guarantee, which it had been found impossible to raise in London, was forthcoming in Amsterdam in the course of a single forenoon. It may be mentioned by way of further digression that the Concertgebouw Orchestra enjoys a small subvention from the Municipality of Amsterdam, in return for which it has to give 'Popular Concerts' of classical music, for which the tickets cost fivepence. The Concertgebouw Orchestra

gives on an average a hundred and fifty concerts in a year in Amsterdam and the principal Dutch cities.

During May, Mengelberg has conducted a performance of Mahler's eighth Symphony in Frankfurt, before an audience of fifteen thousand people, and also in Berlin. After conducting in London in the middle of last month, he had to hurry back to Amsterdam to busy himself with the preparations for the Dutch National Musical Festival, which will have taken place by the time these lines are in print. The programme of this Festival is interesting, because it contains works by many composers whose very names are new to England. It is one of the great conductor's most cherished objects in life to encourage young composers of all countries. He is very enthusiastic about the possibilities of the Dutch school of music, but there seems to be the same difficulty about the emergence of a national school in the Netherlands as there is in the British Isles. The young Dutch composer seems to suffer from the same disabilities as our own musicians, and his compositions seem to be open to criticism of the same kind.

Willem Mengelberg has a very high opinion of our orchestras and their readiness to respond to the conductor's wishes. He told his friends that the wonderful flexibility and unanimity of the gigantic orchestra which he faced at the Albert Hall on the occasion of the Orchestral Association's 'Titanic' Concert gave him one of the greatest experiences of his life. He freely admits that he approached his task with a certain amount of scepticism, and without any hope that it would yield really artistic results, because his previous experience of very large orchestras with numerous 'passengers' had not been encouraging. A few minutes of rehearsal, however, speedily converted him. During his first visit to England, nine years ago, Mengelberg spent some time at the Handel Festival, and expressed unbounded admiration for the singing of the choir, although he can hardly be called a Handelian in the strict sense. In the last few years a considerable number of English artists have appeared with Mengelberg and his orchestra in Holland, and they have won golden opinions. Among them may be mentioned Mr. Ben Davies, Miss Fanny Davies, Mr. Lionel Tertis (who has played Mr. Dale's Viola suite several times), and Miss Myra Hess.

In private life Mengelberg is the most simple and unassuming of men. What strikes one most in a conversation with him are the manliness and sanity of the man, qualities which to the discerning listener are reflected in all his interpretations. There is no greater enemy of humbug and pretentiousness, either in the affairs of daily life or in art, than Mengelberg, and none with a keener eye for detecting them. Since his stay in Lucerne he has developed a passionate fondness for mountains and the simple life. He spends the greater part of every summer in Switzerland, and has recently acquired a little châlet on the hills in a part of the country off the beaten tourist track, which he is having made habitable. He has, he says, caused respectful surprise to the primitive inhabitants of that remote valley by installing there an up-to-date bath-room. During his holidays he is a great walker, but his summer vacation is always busy, for that is the only time during which he can look through the numbers of scores which are submitted to him during the year. It may be interesting to know that during his four brief visits to London this season he has reaped a harvest, if the metaphor may be allowed, of something like forty British scores.

As a result of his early surroundings, he has an enthusiastic love of art, and often famous experts are glad to have his opinion on disputed questions in connection with Dutch painters. Anyone who, like the present writer, has had the privilege of being piloted through famous European galleries by him will be almost inclined to wonder that there is any room in his head for music. He is an enthusiastic collector, and spends as much time as he can in any town that he happens to be visiting, in seeing all that is to be seen and in bargain-hunting. He has not yet had time to explore London thoroughly. He envies us above all things the Halses in the Wallace Collection and the Maubuse in the National Gallery. His own art-treasures include pictures and furniture, but his special hobby is Eglomisé enamel. During his last visit to London he visited a good many of the most famous dealers, and at one of them the gentleman who showed him round afterwards inquired where he had his place of business. When he was informed that he was a musician he absolutely refused to believe it, saying that he had never met anybody outside the business who knew so much about things in general. History does not report his having any other hobby, unless it be Russian cigarettes. Like all musicians, he is fond of spending a ''busman's holiday' in hearing all the music he can, and he crowded as much concert- and opera-going into the few days of his visits to London as the hardest-worked musical critic. In this connection an interesting little fact deserves to be chronicled. On the evening before he conducted the 'Titanic' concert he arrived in London at 7.0 o'clock, feeling very tired, as he had conducted in Amsterdam the previous evening and had left at 7 a.m. He had the intention of going to bed early, but on arrival he discovered that Nikisch was conducting the Philharmonic concert, so he flung himself into dress-clothes without waiting to dine, and went to hear him. He has often conducted the Gewandhaus Orchestra, and Nikisch has often conducted the Concertgebouw Orchestra, but the two had never met till that evening, nor had Mengelberg ever heard—or should one say seen?—Nikisch conduct. The two great conductors met face to face for the first time at the supper given by the Philharmonic Directors at Pagani's. Though Mengelberg has now heard Nikisch, Nikisch has not yet heard Mengelberg. This fact throws a curious sidelight on the strenuous life of the modern travelling conductor.

In his youth Mengelberg composed a considerable number of important works, which are still heard occasionally in Holland, but he has not composed much of late years.

One of his theories is that it is a great mistake for an artist to try to attract attention by eccentricities of manner or personal appearance. This may seem a small matter in itself, but it is typical of one aspect of his character, which appeals very strongly to British ideals. This being so, there is of necessity not much to be said about his personal appearance. When he was younger it used to be said in Germany that he looked like a Rembrandt with a cherub face. He now looks like any man might look who has great responsibilities and leads an important enterprise. His manner on the platform is eminently simple and straightforward, and offers few temptations to dealers in flamboyant epithets. The clearness and tremendous decision of his beat must impress even the most casual observer from outside, and he inspires his players with confidence, because all he does is meant to guide them, and not to impress the public. He gives his cues in a most unmistakable manner, and wastes neither time nor energy in superfluous gyrations. He is one of the most 'decorated' musicians in Europe. The decoration of which he is proudest is the 'House Order' of Queen Wilhelmina, which has been bestowed by her only on a very few of her subjects, whom she holds in special personal esteem. It is in no way political or official, but purely personal, and carries with it the right of being saluted everywhere in Holland as a General-Officer.

No account of Willem Mengelberg is complete without mention of his wife, who has been his constant companion in all his travels, except when prevented by the illness of her parents. Madame Mengelberg is the most competent of business managers, and is endowed with the greatest charm of mind and manner. She is nearly as great an authority on matters of art as her husband, and, like him, is a most accomplished linguist.

Willem Mengelberg makes his next appearance in London at the first concert of the Philharmonic Society in November.

Alfred Kalisch.

A NOTE ON BACH TRANSCRIPTIONS.

By Ernest Newman.

Schweitzer, in his book on Bach, while recognising that transcriptions of the organ works for the pianoforte have done something to spread the knowledge of them, is mainly against transcriptions in general, and in particular against arrangements of the clavier works for the organ. On the latter point most people would probably be with him. As a rule there is little justification for transferring a work conceived in a smaller medium to a larger one, though there are a few exceptions that will occur to everyone. Max Reger has arranged for the organ a number of Bach's clavier toccatas, preludes and fugues. I am doubtful of the success of some of these transcriptions, particularly of that of the Chromatic Fantasia; but it is a question I prefer to leave to organists. Schweitzer is probably right when he says that 'Bach's clavier works sound restless on the organ. A satisfactory registration cannot be discovered for any of them.' And again, 'The rhythm of the themes of the organ fugues is much simpler than that of the clavier fugues. A few quite elementary syncopations apart, scarcely an accent falls on the weak part of a bar; the main accent always falls on the strong beat. Bach sees quite clearly that any other than this natural accent is impossible on the organ. For clavier and for orchestra he writes much more freely. Thus the object of transcribing clavier fugues for the organ is incomprehensible. No one who really understands the nature of Bach's organ works can listen to transcriptions of this kind.'

The case is different however with transferences to a smaller medium of works conceived in a larger one. As Liszt said, the pianoforte is to the orchestra or the organ what an engraving is to a painting; it helps to disseminate and popularise big works of art. The real justification for these pianoforte arrangements is that, let the purists say what they will, artists delight in making them, the amateur delights in playing them, and the public delights in listening to them. One need not dwell on the obvious fact that were it not for these transcriptions many of the finest of Bach's organ works would be unknown to everyone but organists. To how many pianists and concert-goers, for example, has not Tausig's splendid arrangement of the D minor toccata and fugue brought a new revelation of the power of Bach's imagination? Liszt, again, with his transcriptions of the A minor, C major, C minor, E minor, and B minor preludes and fugues, and the G minor fantasia and fugue, must have opened up a new world to thousands of amateurs. Some loss there is bound to be in an arrangement of an organ work for the pianoforte; but the gain immensely overweighs the loss. Schweitzer, while recognising the good that has been done to Bach and to music by these pianoforte popularisations, still seems to have a lingering doubt about them, and pleads for the old-fashioned domestic style of performance of the organ works, with one player taking the manual parts and another filling in the pedals. That, however, is only a makeshift, and one that does not always act, as everyone can testify who has tried it. Moreover, by a curious paradox, it is only when we handle Bach's organ music with a little freedom that the pianoforte arrangement wins an appearance of naturalness,—only when we add something to him that we seem to get him native and intact. How to do this and yet not overdo it is the great problem of transcription.

The difficulty of arranging the organ works is not merely the facts that three staves have to be compressed into two, but that the pedal has often to be thrown into so low a register that one hand must be devoted to this alone—thus sometimes

throwing double work upon the other,—and that we have sometimes to suggest the changes of organ timbre as best we can upon an instrument that does not offer much variety of timbre. At many a point, then, there must be something to which the pedant can object as not being in Bach; and the only excuse we can make is that the alteration gives us the spirit of the original, and that this is unattainable if we keep slavishly to the letter. In Busoni's arrangement of the D major prelude, for example, the transposition of some of the answering phrases to a higher octave than that of their predecessors gives them a point that they lose when they are retained in their original position, as in D'Albert's arrangement of the prelude, with the proposition and answer simply marked *piano* and *forte* respectively. This contention that we sometimes get nearer to the spirit of Bach by departing from the letter can be abundantly proved by comparing some of Liszt's arrangements with those of later men. To Liszt every credit as a pioneer is due, but his Bach transcriptions have the timidity and sometimes the inefficiency of much pioneer work. One wishes he had treated Bach with the same boldness and originality as he has applied to certain other composers whose work he has transcribed. In large part all that he has done is to reduce Bach's three staves to two, which merely saves us a little trouble in playing from the organ score—the trouble of settling on the spur of the moment the distribution of the material between the two hands—and often quite fails either to be Bach-like or to be lucid. Take one instance out of many. Here is a passage from his arrangement of the C major prelude:

As he generally does, he keeps the pedal part in the octave of its notation—as of course you have to do if you are simply aiming at making a playable transcription of the music as it stands in the organ score. But it is clear at a glance that the pedal part:

is almost utterly lost in the playing; it mainly exists for the eye alone, not for the ear. This may be fidelity to Bach in the literal sense, but is certainly an infidelity to him in the spiritual sense. The business of the transcriber is surely so to re-arrange the distribution of the notes that while they *look* on paper different from the organ score they will suggest the *sound* of this. Let us take as an example the following passage from the fugue of the C major prelude, fugue and andante.*

*It appears in the Bachgesellschaft edition, and in the Breitkopf and other editions of the organ works, in E major. It is also sometimes described as a toccata and fugue.

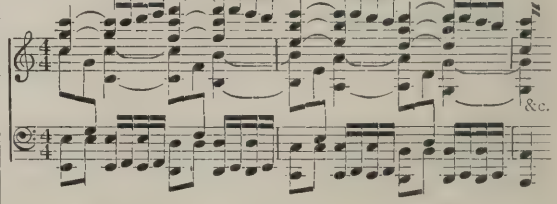
Transcribed in Liszt's literal manner,—a manner, by the way, often followed by D'Albert—it would stand in the pianoforte score thus:

a combination both unplayable and ineffective if it could be played. Look now at Theodor Szántó's arrangement of the passage:

Here, by a judicious thickening of some of the chords, a more organ-like effect is produced, while by the simple device of leaving a note once struck to sustain itself while the finger passes to other notes, the whole of the movements of Bach's parts are retained intact, everything is brought out clearly, and the pedal gets something of the weight of the organ tone.

Or take the ending of the fugue in the same work. Literally transcribed, it would figure thus:

See now how much more effective it is in Szántó's arrangement, how much more playable—in spite of the fearsome look of it at first sight—and how much more like the grandeur of the original:

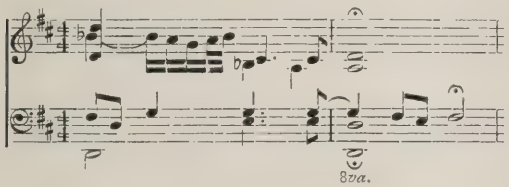


It is really curious how little Liszt seems to have reflected, in making these Bach transcriptions of his, upon the most obvious possibilities of the pianoforte,—how the skilful use of the sustaining pedal, for instance, could set the hands free to wander into quite other octaves, there striking a note that could in turn be left to sustain itself while the hands returned to their original point of departure, and so on again and again,—as in the fine example last quoted above. It was no doubt this timidity in face of some of the problems

that led to his making so few transcriptions of the organ works; for in almost every one of these we are constantly coming upon passages that can only be made really vital upon the pianoforte by consideration of the true nature of that instrument, and a bold forgetfulness of the mere look of the passage in the organ score. Who would say, for example, that the following passage from D'Albert's arrangement of the D major prelude:

though it is textually faithful to Bach, comes as close to the spirit of him as do the equivalent bars in Busoni's arrangement?

Once we admit the possibility and even the necessity of little devices of this kind,—as I think we are bound to do—the question then arises, Where are we to stop? Here we enter upon thorny ground. The D major prelude, for instance, ends thus:

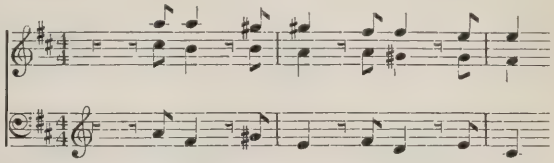


Busoni not only deepens the octaves,—for which, I suppose, no one will quarrel with him,—but adds sixths to the melodic flourish in the penultimate bar:

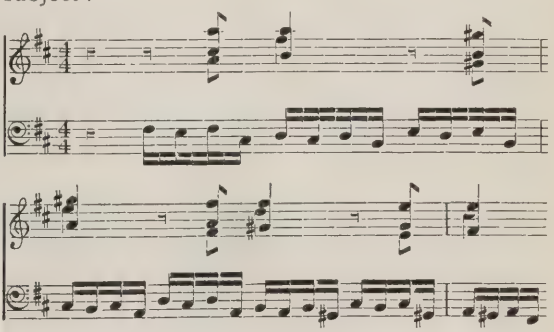
For my own part I cannot see anything very sacrilegious in this. The harmony is implicit in many minds, and no doubt the under notes would be unconsciously supplied by them as they heard the melody. On these lines they would regard the additions as very little more than making visible what they feel to be audible. It is a point of taste, however, on which we dare not dogmatise. Here is a case, though, in which I take it Busoni is justified in slightly altering Bach, making a trifling sacrifice in order to win a substantial compensation.

In the D major prelude there is a passage that D'Albert has arranged thus:

This, it is true, preserves most of the letter of the original, in which the manuals move thus:



But,—apart from the ugliness of some of the doubling—the organ left-hand notes are so placed by D'Albert as not only to muddle slightly the pedal passage, but to make it none too easy to play. Busoni, as will be seen, transposes some of the manual notes into other octaves than in the original. He loses practically nothing that is vital by doing this, while by compressing it all within the compass of the right hand he sets the left free for the clear performance of the very vital pedal part, which contains most of the essence of the fugue subject:



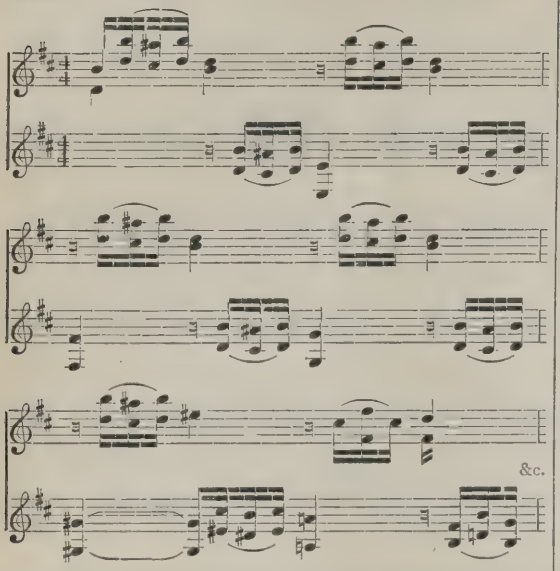
To this, I imagine, none but a pedant could raise any objection.

Let us, however, go a step further still. In the same fugue are single melodic passages of this kind:

Is Busoni justified in expanding them thus:

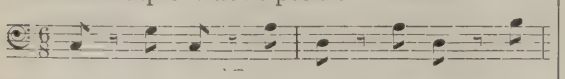
or again in expanding:

into:

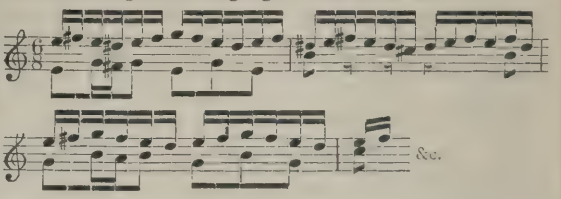


It is not strictly right, but, at the risk of being called a barbarian, I for my part cannot see anything outrageously wrong in it. It gives a more sporting interest to the pianoforte arrangement, without doing grievous violence to the original. But when Busoni transcribes a passage in the C major toccata thus:

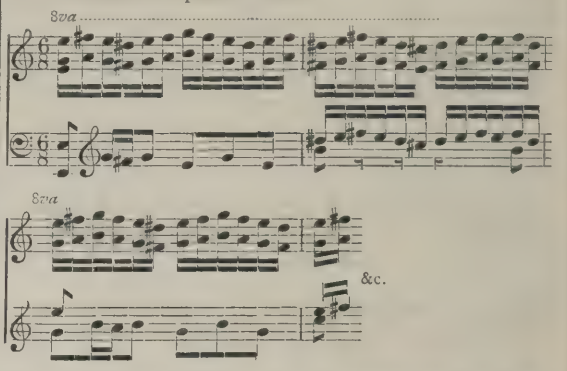
I am unable to see eye to eye with him. His additions here are the upper chords in the left-hand part. No matter how they are played they seem to me to take something away from the athletic tread and leap of Bach's pedal:



This, to my mind, is to add something to the music that is not only not there, but could not possibly be there. In the preceding cases something has been added which, it is true, is not there, but conceivably might be there, and probably would have been there had Bach been thinking in terms of the pianoforte. So with the following passage from the fugue belonging to this toccata:



which Busoni expands thus:

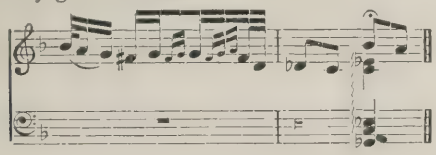


I cannot defend this on any argumentative lines, but for the life of me I cannot see very much wrong in it; it certainly gives the music that brilliant, scintillating effect which we feel to be in the fugue at this point. It may be all, however, a matter of personal taste. When Bülow adds something of his own to the following passage in the fugue of the Chromatic Fantasia:

filling out the second and fourth bars of the quotation thus:

my soul revolts at it as an artistic error and impertinence. To others it may not appear so.

A well-known passage in the Chromatic Fantasia is usually given thus:



Busoni's version of it:

has the support of other authorities: Max Reger, for example, adopts this reading in his arrangement of the work for the organ. This, however, is a matter that cannot be resolved by argument. But when Busoni expands the second and third bars of the D minor organ toccata:

into this:

we may be forgiven for declining to follow him. The original seems to most of us to need no such amplification.

It will be seen that there is ample scope for the ingenuity and the musicianship of the arranger, and for difference of opinion as to the result of his work. What is quite certain is that frequently he must not merely transcribe the organ music as it stands, but re-think it in terms of the pianoforte. The truth of this will be recognised at once by any one who will compare some of Liszt's transcriptions with Tausig's arrangement of the D minor toccata and fugue. It is from this latter that the whole modern art of Bach transcription seems to derive. There is a warmth, a freshness as of youth, about everything that Tausig did that thrills us to this day, and makes it easy for us to understand the affection the gifted boy inspired in Liszt and Wagner and everyone who knew him. Whatever music he touches, of Bach or Strauss or Schubert, he revels in his own part of the work with the clean joy of a colt prancing about in a meadow; and the joy is communicated to every one who plays or listens to an arrangement of his. Tausig's transcription of the D minor toccata and fugue is still the best model for the arranger of Bach for the pianoforte. Busoni has sometimes gone beyond him in daring and effectiveness,—it is interesting, by the way, to compare Busoni's own arrangement of this work with Tausig's—but it is safe to say that without Tausig none of the modern transcribers would have been quite so sure of their ground.

Much good work still remains to be done. As yet we have for the pianoforte hardly more than a few of the organ preludes, toccatas and fugues, the passacaglia (in D'Albert's arrangement, Catoire's, and others), the Brandenburg concertos, which Naumann has arranged for four hands, and a dozen or so of the chorale preludes. The last-named offer a large and inviting field. The chorale preludes are hardly known except to organists, yet they contain some of the rarest quintessence of Bach's art. Many of them offer no difficulties whatever to the transcriber. Some of the simpler ones have been done by Mr. A. M. Henderson.* Max Reger has transcribed about a dozen, and Busoni has issued two volumes of transcriptions of them, containing some that do not appear in Reger's set. The most hardened opponent of transcriptions would surely be softened if the question were boldly put to him, 'Is it not better for the ordinary man to learn from a pianoforte version such divine things as the "Schmücke dich, o liebe Seele," the "O Mensch, bewein' dein' Sünde gross,"† the "Ich ruf' zu dir, Herr Jesu Christ," the "Durch Adams Fall ist ganz verderbt," or the "Das alte Jahr vergangen ist" —things without their superior in all the music of the world—than not to learn them at all?' Our only ground for complaint is not that these few arrangements have been made, but that *all* the preludes have not been done. The problems they present ought to pique the pride of the pianoforte transcriber. Busoni has, as usual, solved some of them audaciously and brilliantly, and has occasionally added a touch of his own. No reasonable person, I imagine, would object to his darkening of the harmonies of 'Ich ruf' zu dir' at one or two points, or to his repetition of the final phrases an octave lower. Neither device does any violence to Bach. Even when he adds three chords at the end of 'In dir ist Freude,' or interpolates a couple of bars at the end of 'Nun freut euch' and doubles the value of the notes in the final bar, or elaborates slightly the figuration of 'Komm Gott Schöpfer,' it is difficult for the non-pedantic mind to charge him with any very grievous offence. All we could reasonably ask, perhaps, is that where he adds to or alters Bach he should print the original along with his own version.

We must, in short, put pedantry on one side in considering this question. It is easy to look aghast at the idea of transcribing for the pianoforte a work originally written for violin

* Published by Bayley & Ferguson.

† There is a most unfortunate typographical error in the last bar but one of Max Reger's arrangement of this prelude, an A flat being substituted for the G in the penultimate quaver.

solo; yet no one, I fancy, could play through Busoni's pianoforte arrangement of the Chaconne without being deeply and pleasurably interested in it. If the devil is not to have all the good tunes to himself, the pianist may ask, why should the violinist? And so with many others of Bach's works. By all means let us have them in the original form if possible, but it is surely better to have them in another form than in no form at all. Why should people who do not play the violin be utterly deprived of the fine music of the violin sonatas when they can get at least an echo of it in the pianoforte arrangements of Saint-Saëns, Schumann, and others? Why should not string players who are not organists make the acquaintance of the organ sonatas in the chamber-music arrangement of Todt? The cantatas in particular cry aloud for someone to bring their thousand beauties into the daylight for the benefit of the domestic amateur or the concert-goer. Mr. Bantock has made an admirable arrangement of the movement in 'Wachet auf' in which the chorale is so exquisitely combined with a sort of processional music; he has preserved the scoring of the latter intact, and simply given the chorale to four horns instead of to human tenors. Why should we not have more—many more—things of this kind? I have a suspicion that Bach's attitude towards transcriptions would not be so starchy as that of some of his present-day admirers. I am certain that could he have seen or heard Tausig's arrangement of the D minor toccata and fugue he would have flung back that great head of his and bellowed with delight, and asked, 'Why the Donnerwetter didn't I think of that myself?'—that he would at least have smiled approval upon many another transcription, and that when he *did* feel bound to shake his head he would at any rate have done so reprovingly rather than angrily.

AN ANALYSIS OF CHORAL TONE.

By J. A. Rodgers.

A close observer listening to the International contests recently held in Paris, could not fail to be struck with the immense variety not only of styles, but of tonal timbres and vocal characteristics revealed by the competing choirs. It was to be expected that there should be essential differences between French and English choirs; that an Italian choir should, in klang of tone and in other respects, differ fundamentally from, say, a Bohemian choir. The language would account for that. But there were what may be termed territorial features in the singing of choirs from any one country, Great Britain in particular, which enabled an experienced ear to locate almost the exact district a choir came from, without reference to the programme.

While the lingual difference marks in obvious fashion the contrasts in the tone-aspects of the choirs of different countries, so variations of dialect and habits of speech help us to recognise the more subtle but none the less unmistakable diversities which distinguish choirs from Scotland, North Lancashire, Wales, Manchester, Sheffield, London, Birmingham, and elsewhere. They bear the impress of local conditions of consonantal colour, syllabic stress, and vowel definition, which locates them as clearly to the trained ear as though they followed the French fashion of bearing aloft a banner—some gorgeous affair of silk and tassels and jingling medals—with the style and place of the choir proudly painted thereon.

But first I will treat of the wider question of national choral traits. In doing so, I may classify Belgian and French choirs together, for though there are many points of divergence in the playing of Belgian and French brass and military bands, their choirs have a large preponderance of features in common

Broadly stated, it may be said that while English choirs excel in smoothness and round, full-bodied tone, the French invest their singing with more colour-tints, and extract a keener dictional suggestiveness from the text. Several factors contribute to this result. The English vowels are broader, more direct, than the French, carrying more readily an open-throated tone. Then, again, what Mr. Cecil Forsyth has called the 'drama' of the sentence—the central idea of a group of words or syllables thrown into a high light by outstanding stress—gives the English singers a tonal rallying point, a consensus of sonority which we do not get in the more evenly distributed emphasis of the French language.

The French, on the other hand, exploit to the full their subtle vowel combinations and vanishing suffixes. The nasal terminals, which the English find so difficult to acquire, give a not unpleasing charm, a fresh tint, to their singing, though their use brings about a tendency to close and pinch the tone. These essential differences are very marked in the singing of the English and French children. The cathedral tradition is strong in England. The fluty, hooty, aloof quality, due to the carrying down of the head-voice beyond its natural limit and the use of the vowel 'oo'—which the French detest—is now largely cultivated in British schools. While it serves to produce a sweet and pure tone, the product is almost entirely colourless and inexpressive. The French children, judged by British standards, emit a much inferior tone. It is wiry, reedy, and deficient in volume and carrying power; but it is so illuminated by the point and clarity and the precocious versatility and suggestion of their diction, as to make their singing perhaps not so sensuously grateful to the ear but certainly more interesting to the mind.

A similar conclusion is forced after comparison between the adult choirs. Perhaps the most extraordinary singing at the Paris Festival was that of the Société des Instituteurs-Chanteurs de Prague (male voices) under Professor Spilka. Their singing derived its thrilling vitality mainly from the specialised oral smartness of the singers, which gave every word its acme of meaning, while

the vowel positions carried great variety of timbre, indicating a severe and uniform method of training. These elements, plus a fine sense of rhythm, made their singing something of the nature of a revelation. And yet in sheer beauty of tone, as we estimate beauty, they were surpassed by half-a-dozen British choirs. A parallel case was to be found in that of the winning choir in the 'Excellence' division for mixed voices—the A Cappella Gântois. Fiery intensity of tone, declamation which became almost speech, steely sopranos, vibrant, stringy tenors, basses with voices like tubas, and an all-round superb enthusiasm—such were their characteristics. But in chording, in blend, in certainty of intonation, and in absolute 'musical' quality of voice, there was the same deficiency when compared with the best British choirs. If carried further afield, and extended to Austrian and German choirs, the comparison still holds good. The famous Männergesangverein of Vienna, and the Cologne Choir, for example, excel beyond the English in the mechanics of singing, while, allowing for the smaller numbers of our native male choirs, the tone is neither so unified nor so plastic and beautiful in quality. The oral inertia of the average Englishman is doubtless responsible. Until enunciation and pronunciation are methodically studied as being indispensable to the technique of singing, and the subtleties of vowel-shapes are understood and æsthetically applied, the English choirs will remain lacking in one essential department of their equipment.

Before quitting this comparative estimate of British and foreign choirs, there are one or two points of similarity and divergence which may, perhaps, profitably be discussed. The French choral basses differ from those of England, Italy, and Austria in that they seem unduly anxious to demonstrate how big-chested they are, how powerful and imposing are their voices! No doubt there are many glorious bass voices in their choirs. Where in British choirs baritones preponderate, in French the basses are in a large majority. The fact has given rise to a trick of mouthing the tone, which lends a fictitious sense of bigness to the voices. It is done by 'scooping' out the notes and making the mouth cavity as large as possible. The resultant tone is woolly and diffused, ponderous in flexible passages, and lacking the penetrating Open Diapason timbre of the Bohemian and the Yorkshire and Lancashire basses. The tenors of the French choirs are much more brilliant and trumpet-like than the British, who, almost with one consent, adopt the highly-coloured throatiness which seems to be a national musical characteristic. Where the latter surpass is in their constancy to the pitch, however dramatic or emotional the music they are engaged in. The French tenors are content with approximate notes and tonality; in the stress of passion or fervour they get far afield from the key, recovering it in remarkable fashion at a cadence or a *sostenuto* passage. In both nations the distressing habit of clipping the closing chord of a phrase, particularly if it ends on an explosive consonant, is still indulged in; even the best choirs err in this respect.

Coming from International to inter-county comparisons, similar conclusions on a smaller scale are to be deduced.

The recent foregathering, both at the Midlands Competition Festival at Birmingham and at the International Festival in Paris, of so many British choirs from all parts of the country has served to emphasise numerous interesting features and points of difference in choral tone, due apparently not so much to the influence of training, as rather to inherent vocal habits which seem to be indigenous to certain districts. How is it that the Lancashire mill-girls produce an aggregate tone which so far surpasses in breadth and resonance that heard from a London or Bristol choir; that the basses of Leeds and Sheffield are more sonorous than those of Norwich, Birmingham or Glasgow; that the tenors of Bristol and Birmingham are perhaps the finest in the country, as are the contraltos of Blackpool, Morecambe, and Manchester? I purposely exclude the Three Choirs Festival chorus from this comparative analysis, because its constitution is unique. Salaried lay-clerks, presumably drawn from all districts, form the nucleus of this body; the contralto tone is stiffened by an amalgam of male alto quality, while the soprano part has an admixture of cathedral boy-chorister tone to which it is evident the female voices have, perhaps unconsciously, adapted themselves. The sum total of all these elements is a choral ensemble of smooth beauty, especially luscious in the two upper parts, and carrying an exquisite, pure aloofness in sustained passages, but reaching its limitation in highly-coloured or dramatic music.

Nor is it easy to classify the recently formed Newcastle Festival Choir. Fine body of singers as they are, they have not yet evolved an individuality. The influence of their trainer, Dr. Coward, dominates them; they bear his rather than their own characteristics. Apart from their performances being located in an unsuitable auditorium—a comparatively small variety theatre—they furnished at the Festival an example of choral diction that over-reached itself. The consonantal emphasis was so magnified as frequently to swamp the tone; the technique of the painting obscured the picture. It gave rise to a curious acoustic effect in 'Omar Kháyyam.' The rapid final movement brought forth a fusillade of consonantal explodents which the dry resonance of the theatre intensified into a bewildering crackle never contemplated by the composer.

Various ingenious theories have been put forward to explain the territorial choral characteristics I have previously named. Perhaps the strangest is the thesis that the finest voices are to be found in the coal-producing districts. It would be a happy fancy to imagine the miner singing while at his work in the domain of eternal sunlessness. But it happens that, as a class, miners are unmusical, or, at any rate, unvocal. Brass bands, not choirs, are their hobby. The solution will have

to be sought in dialect and habits of speech. The Northern folk broaden and elongate their vowel positions, and it is in the Northern choirs where open-throated sonority transcends all other qualities. Large-scaled open tone is one of the fundamentals of Dr. Coward's training. It explains much of the overwhelming power of his Sheffield choir. He did not invent it. The great choirs of Leeds and Huddersfield used it instinctively before Dr. Coward's day. But he applied it *in excelsis* to the fine, natural voices of his Sheffield singers, extracting every fraction of possible resonance from the vowel.

When Sir Henry Wood undertook the training of the Sheffield Festival choir of 1911 he modified this broad-vowel system. He insisted on a more closed cavity, greater palatal and nasal resonance, and, especially in the men's voices, a more concentrated, almost glittering, tone. The fruits were heard at the Festival. There was inevitably a loss of actual volume, but the tone was more brilliant, and the vowel range and colouring were widely increased.

The foregoing goes far to explain many of the essential diversities of local tone to which I alluded at the beginning. Lancashire and Yorkshire workers in their speech prolong and widen many of the short vowels. 'Hand' becomes 'hond,' 'mighty' becomes 'moighty'; the final 'diphthongal-vanish' disappears from the long vowel 'ai'—and so on. As we proceed South the speech-tone of educated and vocally-trained people alters. The vowel sounds become more composite; the open positions are narrowed, giving some gain in refinement and euphony, but with a consequent loss of forward resonance. The ladies' voices of London and, say, Birmingham are speaking generally undoubtedly smaller and more silvery than those of similar status north of Derby and Lincoln. The splendid tenors of Birmingham, Bristol, and South Wales are a little difficult to account for unless, as in the case of bass-singing in Yorkshire, tenor-singing in those districts has become a habit and is specially cultivated. The vowel theory can hardly explain so plentiful a supply of good, natural voices.

The subject is a fascinating one, and might with profit be given closer attention by choir-trainers. A survey of the question, based on observations carried on throughout England and in many cities abroad, leads me to the conclusion that British trainers have not yet fully realised the superb potentialities of their language. The tendency is to cultivate the few sonorous, telling, Italianised vowels, and to ignore or modify the several dozens of more or less subtle English vowel-combinations, each of which carries a peculiar colour-tint. With a few notable exceptions, the methods of English trainers is largely to utilise vowels as tone-carriers only, and consonants to make merely clear, and not suggestive, the word-symbols. To secure intensified and varied tonal-colour, power should not so much be the aim as a uniform vowel adjustment which will furnish the tone-palette with all the unequalled resources of the English language.

SYNCOPATION AND EMPHASIS.

By Reginald Gatty.

(Continued from p. 372.)

II.

Before proceeding, it may be well to point out a distinction to be made with regard to the varieties of *tempo d'imbroglio*, which is dependent on the kind of cross-motive employed. As cross-motives are in their nature sequential, we may have either sequences conterminous with the whole model (in which case the model must be expected to repeat itself), or only conterminous with one or more of its component parts (model-units). They may also extend beyond the limits of the model with varieties that have only a theoretical importance. All the examples given in these articles are cases of sequences conterminous with single model-units, with the following exceptions. In Exs. 25*b*, 37, and 38 the sequences are conterminous with the whole model. Ex. 36 is also an irregular instance of this effect. Exs. 24, 31, and 32*b* furnish instances of sequences conterminous with double model-units, and Ex. 24 is also a case of sequences extending to the length of double models. Ex. 33, according to my interpretation, is not a case of *tempo d'imbroglio* at all, but on Callcott's assumed analysis is an example of an irregular model and four irregular sequences conterminous with the single, irregular model-units. The foregoing distinction of cross-motives cannot be shown to affect any of the arguments that now follow.

It may also be mentioned in this place that it is of course possible to have the employment of phrasing accents in accordance with the models of *tempo d'imbroglio* without, however, the sequential feature of cross-motives to give the music the true character of this device. Thus, owing to the variations in the last sequences of each quotation, Exs. 35 and 36 have a leaning in this direction.

To return. What is the mental effect intended by *tempo d'imbroglio?* Franklin Taylor, in his article, 'Tempo Rubato,' in Grove's 'Dictionary,' says: 'This expression is used in two different senses; first to denote the insertion of a short passage in duple time into a movement the prevailing rhythm of which is triple, or *vice versâ*, the change being effected without altering the time-signature, by means of false accents or accents falling on other than the ordinary places in the bar.' He then quotes Ex. 25*a*,* and says of it that 'the rhythm . . . is distinctly that of two in a bar, although the whole movement is in $\frac{9}{4}$ time.' Again, in his 'Technique and Expression' (p. 32), he says, speaking of syncopation, 'There are cases in which an alteration of accent is *designed to*, and does, give the effect of a temporary change of rhythm.' He then once more quotes Ex. 25*a*, saying that here 'the rhythm changes for the time being from triple time to duple, with two beats in a bar.'

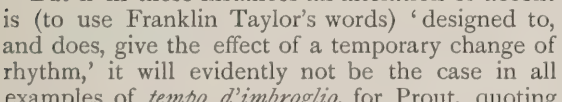
* *I.e.*, he quotes the example cited by me as Ex. 25*a*. This convenient, if ambiguous, method of expression has been freely used in these articles to avoid cumbering the text.

Similarly, Prout (Grove's 'Dictionary,' Art. *Accent*), terms these effects 'the displacing of the stresses in such a way as to convey to the mind an impression of an alteration of the time,' and, quoting Ex. 27, he calls it 'a remarkable example of extension of rhythm, so that two bars of $\frac{3}{4}$ time are made to sound like one bar of $\frac{3}{2}$.' He then cites as 'instances of this device in the works of later composers,' Exs. 36 and 40.

But if in these instances an alteration of accent is (to use Franklin Taylor's words) 'designed to, and does, give the effect of a temporary change of rhythm,' it will evidently not be the case in all examples of *tempo d'imbroglio*, for Prout, quoting Exs. 28, 29, and 34, says ('Musical Form,' § 289):

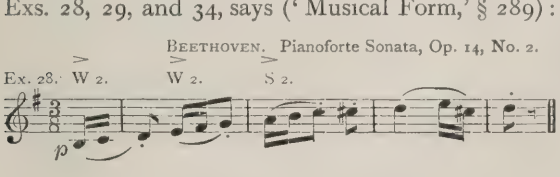
BEETHOVEN. Pianoforte Sonata, Op. 14, No. 2.

Ex. 28. W 2. W 2. S 2.



BEETHOVEN. Violin Sonata, Op. 30, No. 3.

Ex. 29. W. W. W 2. W 2. *cres.*

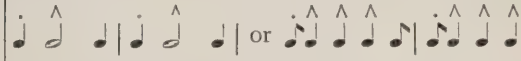


'In all the passages quoted above, the feeling of the triple time is maintained in spite of the cross-accents,' and of Ex. 28 he says further (*id.* § 287): 'Here the grouping of the notes of the melody suggests $\frac{2}{4}$ time, and a charming effect is produced by the crossing of the bar-accent and the phrasing accent.' Again, citing Ex. 20, he says (*id.* § 292): 'Here we never altogether lose the feeling of quadruple time, but the figures both of the upper and lower part are decidedly suggestive of $\frac{3}{4}$.' Further, a supplementary commentary of the editor in Prout's article 'Accent' in Grove runs: 'What are called "cross-accents" should properly be explained as cases where the emphasis and the natural accent contradict one another; in all cases of syncopation, such as in the following examples, the natural accent of the bar is felt, and the displaced emphasis gains in effect by the fact that the accent is felt.'

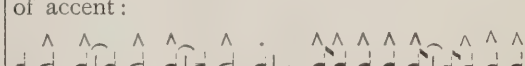
How are these apparently contradictory explanations to be reconciled? What means have we of ascertaining when the composer intends one thing and when the other? Perhaps we shall obtain some enlightenment if we inquire more closely into the nature of syncopation and emphasis.

Franklin Taylor says ('Technique and Expression,' p. 32): 'Syncopation, although it displaces the accent, does not disturb the general rhythm, which, unless the syncopation is constant and very prolonged, is always recognisable under the displacement.'

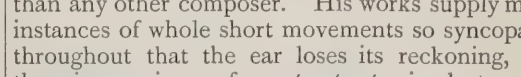
Speaking of 'transposition of the accent,' Pauer says ('Musical Forms,' p. 14): 'But this transition of the accent must not continue too long, for if so the accented arsis would usurp the place of the thesis, and would no longer be intelligible merely as a transposition. For if the following line:



were long continued, our rhythmical instinct would very soon reduce this transposition of the accent to a natural, simple order of accent by receiving the accentuated arsis as the thesis, because the natural and universal always asserts itself over the artificial and the special.' And of syncopation he says: (*id.* p. 16), 'If a syncopè is to maintain itself for any time as a pure unison, it must be interrupted in bars or in longer intervals by an accented thesis, which always recalls the natural accent to the memory:



'But where the syncopè occurs, as it usually does, in a passage where there are various voices, it can be continued at pleasure without becoming unintelligible, because the other voices always meet it with the counterpoise of the natural order of accent:



Finally, Corder writes of Schumann (Grove, Art. *Syncopation*): 'Schumann was fonder of syncopation than any other composer. His works supply many instances of whole short movements so syncopated throughout that the ear loses its reckoning, and the impression of *contra-tempo* is lost: *e.g.*, "Kinderscenen," No. 10; "Faschingsschwank," No. 1; and, most noticeable of all, the opening bar of the "Manfred" overture.'

It will be clear from the foregoing that within a certain limit syncopation and emphasis have the effect of *tamperings* with the regular progress of the natural accents, and beyond this limit the effect of time-signature change. Where, then, does the limit lie, and will it be the same for all hearers? That a sense of syncopation and *tempo d'imbroglio* has to be acquired will be obvious to everyone who remembers his own musical development. Playford says ('An Introduction to the Skill of Musick,' 12th edition, 1694, p. 24): 'Notes of Syncopation, or Driving-Notes are, when your Hand or Foot is taken up, or put down, while the Note is sounding, which is very awkward to a Young Practitioner; but when once he can do this well, he may think himself pretty Perfect in keeping Time.'

For Dr. Callcott, apparently, *all* examples of *tempo d'imbroglio* produced the effect of a change of time-signature. He says ('Grammar of Music' § 530): 'To the same species of effect which is derived from emphasis, may be referred the *tempo d'imbroglio* (*della confusione*) of modern music, in which the music, although written in one kind of measure, is really performed in another.'

As a 'singular' instance of this he quotes Ex. 30 :

Ex. 30.

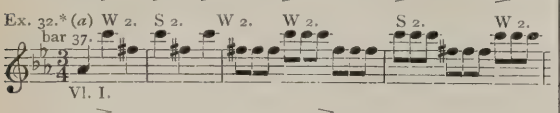
from the final chorus of the 'Pilgrim,' by Hasse, 'in which,' he says, 'the time, though apparently three crotchets, produces the effect of two crotchets in a measure' (§ 534). He then continues (§ 535): 'In the last movement of Haydn's "Instrumental Passione," Op. 45, generally known by the name of the "Seven last Words," several passages occur, in which, as in the preceding example (*i.e.*, from Hasse), the time changes from *three* to *two crotchets*. In the final section, the time changes to *four crotchets*, &c. As that movement is termed *il Terremoto* or *the Earthquake*, this confusion is particularly appropriate.'

The passages referred to are evidently Exs. 31, 32 and 33, which we give from the first violin part of the instrumental version of the work (London, W. Forster. B.M. h3210).

HAYDN. Instrumental version of 'Seven last Words,' last movement.

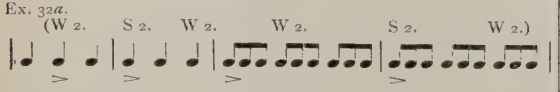
Ex. 31. bar 23.

Ex. 32.* (*a*) bar 37.

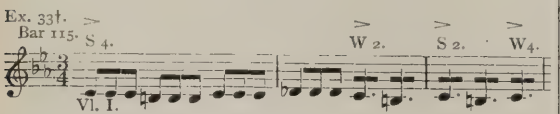


(*b*)

Ex. 32*a*.



Ex. 33†. Bar 115.

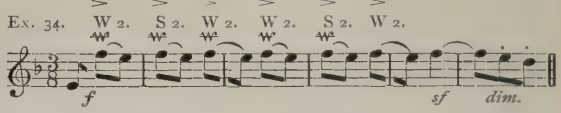


Ex. 33*a*.

Now, if we compare the phrasing-schemes of Ex. 30 and Ex. 32 (*a*) and (*b*) with that of Ex. 34, which is one of those passages quoted by Prout (*see* p. 443) as an instance where 'the feeling of the triple time is maintained, in spite of the cross-accents,' we shall find them to be identical, viz., W 2, S 2, W 2.

BEETHOVEN. Pianoforte Sonata, Op. 31, No. 2.

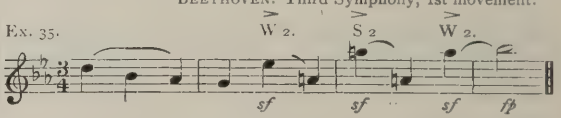
Ex. 34.



Similarly, Stainer and Barrett ('Dictionary,' Art. *Accents*) quote the following passage (Ex. 35) with the same phrasing-scheme, W 2, S 2, W 2, and observe:—'This intentional upsetting of our accepted notions of the expected position of accent is capable of a most remarkable and powerful effect. Heard by a musician just two centuries ago, its effect would probably not have been so striking, as he would have supposed the writer to have changed from triple to duple time, a constant habit in those days,' obviously implying that no such change is apparent to modern ears.

BEETHOVEN. Third Symphony, 1st movement.

Ex. 35.



That is to say, the same phrasing-scheme, which means a change from triple time to duple in Callcott's estimation, is regarded by Prout and by Stainer and Barrett as a case where the triple time is maintained! A clue to the difficulty will be found, however, when we remember that Callcott could write as follows ('Grammar of Music,' § 516) about quadruple time :

'The Germans, and also the French, consider the measure of four crotchets as a species different, not only from that of three, but even from that of two crotchets ; a distinction which arises from the nature of accent, and which is thought of importance by those authors. It is considered by some of them as a simple measure; but it really seems merely to differ from that of two crotchets, by the omission of the alternate bar.'

If Callcott's rhythmical sense was not sufficiently developed to distinguish between duple and quadruple time, may we not suspect that it was also imperfect with regard to *tempo d'imbroglio?* and will not this consideration apply to the whole question as to the limit in *tempo d'imbroglio* effects? May we not suspect that the limit is dependent, not upon some unknown factor, but upon the *rhythmical sense of the hearer ;* nay, more, that for the fully-trained musician, this supposititious, indefinite limit really *has no existence at all?*

Will this not explain, too, why Prout (Grove, Art. *Accent*) should quote Ex. 36 as an instance 'of this device in the works of later composers' (*i.e.*, 'the displacing of the stresses in such a way as to convey to the mind an impression of an alteration of the time')‡ and Exs. 37 and 38 as

* The phrasing-accents are given as Callcott apparently understood them, but the change to triplets in the third bar would seem to point rather to the nuance of 'cross motive-accents,' dealt with on p. 371, and giving the phrasing-scheme :

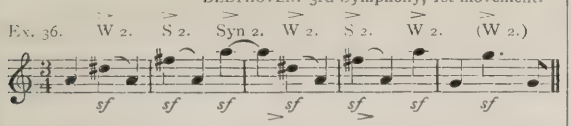
† Here, again, the parallelisms in the melody between bars 1 and 3, 2 and 4, would seem to point to the phrasing-scheme.

‡ In the old edition of 'Grove,' Prout was still more explicit, for he added, in connection with this instance, that 'the accent occurring on every second instead of on every third beat produces in the mind the full effect of common time.'

further instances of 'the modern employment of this artifice':

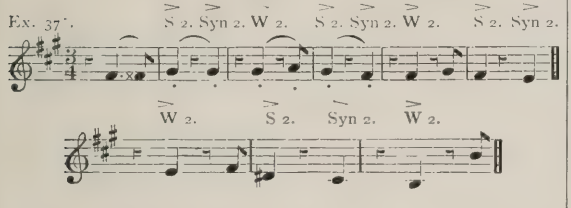
BEETHOVEN. 3rd Symphony, 1st movement.

Ex. 36.



SCHUMANN. Pianoforte Concerto, Op. 54.

Ex. 37*.



BRAHMS. 'Schicksalslied.'†

Ex. 38.

while the following passage (Ex. 39) is quoted in Stainer and Barrett's 'Dictionary' (Art. *Accent*), along with Ex. 35 (*q.v.*) as an instance in the opposite sense?

BEETHOVEN. Third Symphony, 1st movement.

Ex. 39. ‡

This will explain, too, why Franklin Taylor should consider Ex. 25a, with the scheme $\overset{>}{\text{Syn}}$ 2, $\overset{>}{\text{W}}$ 2, $\overset{>}{\text{S}}$ 2, as an example of duple time, and Stainer and Barrett, Ex. 25*b*, with the same scheme, as an instance, quoted along with Exs. 35 and 39, on the other side.

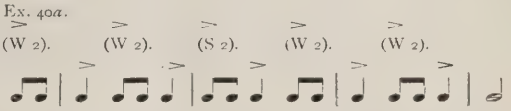
Similarly, although Prout says of Ex. 28 that the feeling of triple time is maintained 'in spite of the cross-accents,' he says immediately afterwards ('Musical Form,' § 289) of Ex. 40: 'Sometimes, however, by means of dynamic indications, the composer intentionally destroys for a while the feeling of the original time. It is impossible to play the following passage as Weber has marked it without losing the feeling of triple time, and substituting that of duple':

WEBER. Sonata in C, Op. 24.

Ex. 40.

Now the cross-motives suggesting the *tempo d'imbroglio* are in both cases the same, two half-beat notes preceding one whole-beat note; in one case, , in the other , and the only difference between them is that in Ex. 28 the phrasing-accents give us the scheme, $\overset{>}{\text{W}}$ 2, $\overset{>}{\text{W}}$ 2, $\overset{>}{\text{S}}$ 2, while Ex. 40 is another instance of 'cross motive-accents' with the scheme:

Ex. 40*a*.



Prout undoubtedly felt the passage as being in duple time, but who shall say that Weber really so intended it? Can the further subtlety of 'cross motive-accents' really necessarily mean the effect of a change into duple time, or should we not rather assume that the rhythmical sense of a great composer may still outstrip that of the most conscientious theorist?

But, owing possibly to the lack of precise ideas on the subject, obviously conflicting statements are to be found in the same writer, for although Prout in his 'Musical Form' cites Ex. 34, with the phrasing scheme $\overset{>}{\text{W}}$ 2, $\overset{>}{\text{S}}$ 2, $\overset{>}{\text{W}}$ 2, as an instance where the triple time is still felt, in his article on 'Accents' he quotes Ex. 36, with the phrasing-schemes $\overset{>}{\text{W}}$ 2, $\overset{>}{\text{S}}$ 2, $\overset{>}{\text{Syn.}}$ 2; $\overset{>}{\text{W}}$ 2, $\overset{>}{\text{S}}$ 2, $\overset{>}{\text{W}}$ 2, as an instance to the other effect.

The tabular surve yon page 446, of the examples quoted with varying interpretations, will serve to show up more clearly the conflict of ideas.

If, however, our conclusions are allowed to stand, a new light will be thrown upon the whole question of syncopation and emphasis, and all these obscurities and contradictions will vanish. The inability of the individual to follow the syncopation or the *imbroglio* any further will no longer be taken to mean that it does not still exist for a more completely developed rhythmical sense. Indeed, if as Pauer says in the passage already quoted, 'where the syncopè occurs, as it usually does in a passage where there are various voices, it can be continued at pleasure without becoming unintelligible, because the other voices always meet it with the counterpoise of the natural order of accent,' one would assume *a priori* that the absence of such counterpoise, whether in other voices or the accompaniment, was rather a further rhythmic subtlety of the composer than indolence or carelessness on his part to *change the time-signature*.

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* See note to Ex 8 (p. 370).

† Ex. 38. When a musical beginner, I attended rehearsals of this work. I was never able to feel the passage quoted other than as in duple time, with the result that I could never come in correctly on the 'Jahr,'—not even in performance.

‡ Exs. 36 and 39 have the same phrasing scheme $\overset{>}{\text{W}}$ 2, $\overset{>}{\text{S}}$ 2, $\overset{>}{\text{Syn.}}$ 2, whereas Exs. 37 and 38 have the phrasing scheme $\overset{>}{\text{S}}$ 2, $\overset{>}{\text{Syn}}$, 2, $\overset{>}{\text{W}}$ 2. The difference, however, can hardly be considered essential as regards the interpretation of their phrasing effects, and the salient feature of the similar employment of rests seems to make their inclusion along with Ex. 36 especially appropriate. As the first bar in Ex. 37 does not belong to the musical sentence it is not included in the phrasing scheme. Otherwise this would actually be the same as that of Exs. 36 and 39 ($\overset{>}{\text{W}}$ 2, $\overset{>}{\text{S}}$ 2, $\overset{>}{\text{Syn.}}$ 2).

It would seem, then, that to assume such a change in the cases under consideration still needs its justification, and that it would be wiser for us first to try if our own rhythmical sense may not be at fault. It would be strange if it should transpire that, rhythmically, Schumann is not yet understood! But especially as regards tuition, where the rhythmical sense of the pupil is still uncertain, the doctrine of a change of time-signature seems particularly unwise. Let us rather remember that, as Pauer says, syncopation (and, of course, emphasis and *tempo d'imbroglio*) can be continued indefinitely with the proper counterpoise. In all passages, then, where such a counterpoise is wanting, the proper course for the learner is to *supply one* for himself, by means of a temporary accompaniment on the pianoforte, until the special effect can be properly realised without such aid.

It may still be asked, however, how it can be psychologically possible for cross-motives and motive-accents suggesting a change of time-signature to be really felt as still in the original time, and here we touch upon the question as to the actual employment of natural accents in execution. It would take us too far to deal exhaustively with the matter now, and it will suffice to state that not only in all cases of *tempo d'imbroglio*, but apparently in all cases of syncopation and emphasis (*i.e.*, wherever phrasing-accents of any description are employed), the natural accents are not actually expressed in performance, but only *subjectively felt;* and it is just this collision (or occasional synchronism) of expressed phrasing-accents with silent natural accents which constitutes the whole branch of effects, and makes at times such severe demands on the rhythmical sense of the hearer.

It will now be well to sum up the innovations as to nomenclature, introduced in the foregoing pages.

All accents of emphasis ('rhetorical' or 'oratorical' accents) have been termed *phrasing-accents*. Sequences of melodic motives that are 'cross' with the natural rhythm of the bars have been styled *cross-motives*. When these cross-motives have initial phrasing-accents, these accents have been termed *motive-accents*, and when they have phrasing-accents that are 'cross' with the cross-motives, and so generally synchronous with the natural accents, the term *cross motive-accents* has been employed.

In conclusion, I have to acknowledge my indebtedness to the valuable collections of examples contained in the writings of Prout, Stainer and Barrett, Franklin Taylor, and Callcott, already mentioned, and largely drawn upon in these articles.

No.	Model.	Example. No.	Nature of Sequence.*	Interpretation of Effect.	Writer.
1.	S 2, W 2, W 2.	31	... ...	Change of Time-signature	Callcott.
2.	W 2, W 2, S 2.	28	Sequence of Model-units	No change of Time-signature	Prout.
		29	,, ,, ,,	,, ,, ,, ...	,,
		40	,, ,, ,,	Change of Time-signature	,,
3.	W 2, S 2, W 2.	30	,, ,, ,,	,, ,, ,,	Callcott.
		32*a*	,, ,, ,,	,, ,, ,,	,,
		32*b*	... ...	,, ,, ,,	,,
		36	... ...	,, ,, ,,	Prout.
		34	Sequence of Model-units	No change of Time-signature	,,
		35	,, ,, ,,	,, ,, ,, ,,	Stainer and Barrett.
23.	Syn. 2, W 2, S 2.	25*a*	... ...	Change of Time-signature	Franklin Taylor.
		25*b*	... ...	No change of Time-signature	Stainer and Barrett.
24.	W 2, S 2, Syn. 2.	36	... ...	Change of Time-signature	Prout.
		39	... ...	No change of Time-signature	Stainer and Barrett.
25.	S 2, Syn. 2, W 2.	27	... ...	Change of Time-signature	Prout.
		37	... ...	,, ,, ,,	,,
		38	... ...	,, ,, ,,	,,

* That this conflict does not depend on the varying nature of the *imbroglio*-sequences is shown by the fact that Exs 28 29, (no change) and 40 (change) are all composed of model-unit sequences, and so are Exs. 30, 32*a* (change), and 34, 35 (no change).

Occasional Notes.

The report of the fourth Congress of the International Musical Society (which was held with so much success in London from May 29 to June 3, 1911) will be issued during the month by Messrs. Novello & Co. It has been prepared under the very capable editorship of Dr. Charles Maclean, the Honorary Secretary of the Society. It is worthy of note that the publication of this substantial volume of 432 pages is made entirely at the expense of the Congress funds under a Resolution of the Executive Committee, the corporate resources of the Society not being in any degree drawn upon. The volume contains an account of the various proceedings of the Congress, the programmes of all the concerts and other musical performances, an English abstract of all Congress papers, and a very large number of papers practically in full, in the various languages —English, French, German and Italian—in which they were read. Many other particulars regarding the Society are given. We shall have occasion to further notice the volume after it is issued.

JOHN HULLAH.

(June 27, 1812—February 21, 1884.)

The centenary of the birth of John Hullah deserves more than passing mention. At a pregnant period of the educational evolution of this country—the 'forties—he was a potent force in directing the stream of effort musicwards. He was an accomplished musician, and as a composer he even now in some circles survives in his songs, 'The three fishers,' 'The Storm,' and perhaps one or two others. But it was chiefly in regard to the 'fixed *do*' method of sight-singing which bore his name that he became so widely famous. This method has now almost died out as a means of popular musical instruction. But the fervent spirit of optimism, the belief in the musical capacity of the people that animated and inspired Hullah's life-work, his keen perception of the great social advantages to be derived from the spread of music, his indomitable courage in fighting obstacles, are a heritage we have continued to enjoy to this day. John Hullah had an attractive personality; he was a man of general culture, and he was more or less intimate with most of the men of light and leading of his time. One association is, perhaps, unforgettable—that of Charles Dickens, who wrote the libretto of the operetta, 'The village coquettes,' the music to which was composed by Hullah, and first performed on December 6, 1836.

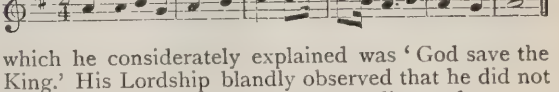
An action for libel brought by Dr. Yorke Trotter against Mr. J. S. Curwen occupied one of the courts in the King's Bench Division on June 19 and 20, and caused mild excitement in some educational circles. In 1909 Dr. Trotter issued a pianoforte method entitled 'Rhythmic Gradus.' This was announced as being the joint work of Dr. Trotter, Miss Margaret Glyn, and Miss Katherine Bird. Long before this Mrs. Curwen had published a method called 'The Child Pianist,' which has had great and deserved vogue. Prior to her association with Dr. Trotter, Miss Bird had for some years been teaching more or less on Mrs. Curwen's methods, and was thus familiar with the exercises and books. When the 'Rhythmic Gradus' was planned she was entrusted with the writing of the elementary sections. After the publication there followed demonstrations of the results attained, and the success achieved was claimed as the fruits of Dr. Trotter's whole method. Whereupon Mr. Curwen wrote letters to various influential persons in which it was stated that Dr. Trotter's method—not merely a portion of it—was 'taken *en bloc*' from Mrs. Curwen's method, that the 'Gradus' was 'a barefaced and impudent paraphrase' of Mrs. Curwen's plans and books. *Hinc illæ lachrymæ.*

Mr. Curwen's letters and the justification of the libel brought in evidence at the trial, point to a breach of copyright. Having, then, an ordinary legal remedy for his alleged grievances, it is difficult to understand why he preferred the more dangerous course. This was a weakness in his case. At the trial Dr. Trotter declared that he had no intimate knowledge of Mrs. Curwen's method, that he considered his own work entirely original, and that he was unaware that Miss Bird had reproduced any ideas that were special to Mrs. Curwen. Miss Bird was examined and cross-examined at some length, and while she maintained that she had not deliberately copied Mrs. Curwen's exercises and verbal phraseology, she admitted that she had inadvertently reproduced some from memory. Miss Margaret Glyn was next called, and she was able to plead that her share of the 'Gradus' was entirely uninfluenced by Mrs. Curwen's books.

Dr. McNaught was then called. He stated that after examining all the books concerned, he found that both methods drew largely upon the tonic sol-fa system, a fact that led to a general similarity of appearance; that by some process of unconscious cerebration a portion of Mrs. Curwen's original work had been reproduced; and that, viewed as a whole, Dr. Trotter's method showed considerable originality. Further, Dr. Trotter had exhibited results that he (Dr. McNaught) had never witnessed elsewhere. He thought the strength of Dr. Trotter's case was that it was impossible to suppose that any sensible man would have been a consenting party to the reproduction of Mrs. Curwen's special works.

At this stage Mr. Justice Darling, who heard the case, suggested that counsel on both sides should consider the possibility of an arrangement. After a consultation, Mr. Duke, K.C., who appeared for the plaintiff, stated to the Court that, acting on the advice of his Lordship and in view of the evidence of Dr. McNaught, his client was willing to take the earliest opportunity of meeting Mrs. Curwen's complaint. Mr. Holman Gregory, K.C., counsel for the defendant, then agreed to withdraw the personal aspersions that had been used. The record was then withdrawn.

The inevitable tedium of the trial was relieved by the badinage of Judge and counsel struggling to understand musical ideas and idioms. Unfortunately not much of the repartee that passed will bear printed reproduction, because the circumstances that induced it are necessary for its appreciation. One of the neatest things said was uttered by Mr. Duke in explaining to Mr. Justice Darling the idea of a 'chant.' He said it was 'a musical form that combined as little musical variety as is consistent with an absence of monotony.' It is a pity that Mr. Gregory did not display any hereditary ability in this instance! During a period when matters were moving drearily, his Lordship, who was pensively turning over the pages of one of the tomes before him, observed, with his characteristic twinkle of the eyes, that he had just lighted on the words *rallentando* and *ritard*, which he thought accurately described the existing situation. An effort on the part of Dr. McNaught to illustrate the importance of the rhythmic factor in music led him to sing the following melody:



which he considerately explained was 'God save the King.' His Lordship blandly observed that he did not recognise it. After that the Court adjourned.

We are informed that the discovery has been made by Dr. Wolffheim of an old organ-book, written about 1715 by J. Bernhard Bach, containing fifty-two pieces, and among them eleven by Bach, of which three are hitherto unknown! These will at once be published. The Bach-Jahrbuch for 1911, which has only just been published, is of exceptional interest. It contains a full account of the cantata 'Mein Herze schwimmt in Blut,' recently discovered at Copenhagen. It also gives a summary of a memorandum-book that belonged to the sexton of St. Thomas's at Leipsic, supplying interesting information on Bach's Passions and the later performances at Leipsic. While on the subject of Bach we have to mention that the Bach Festival has taken place this year at Breslau, too late for description in this issue, and that the next will take place at Vienna in 1914.

Many a jaded musician will doubtless support our view that no summer holiday can be considered ideal unless it afford a complete escape from 'the jarring concord of sounds.' Yet many there are who seek for a musical holiday. Hitherto they have turned their eyes to Bayreuth or, more lately, Munich; or more modest purses have opened to suggestions of Bournemouth. England now offers two further temptations for the foregathering of music-lovers. Those whom the folk-music of their native land attracts can attend the School of Folk-Song and Dance at Stratford-on-Avon, to be held in connection with the Shakespeare summer celebrations from August 3 to August 31. If they wish to be informed of the lectures on the theory, history, and lore of English song and dance, and of the classes in singing-games, Morris, country-, and sword-dances that have been arranged, they should write to Miss Rainbow, Box Office, Stratford-on-Avon. If they fall to this temptation they will return, judging from the experience of their predecessors of last summer, with new sympathies awakened and many of their muscles developed.

The other temptation is to those who favour æsthetical, critical, and historical discussion, and is offered by the Home Music Study Union. This up-to-date organization, which owes much to the energy of Mr. Percy Scholes, offers a musicians' holiday at Bideford, North Devon, from August 10 to August 24. It has taken complete possession for the fortnight of Edgehill College, 'a fine modern building at a breezy elevation, with lovely grounds, tennis courts, &c.,' and invites musicians to come and stay there for 35*s.* per week. They will have the advantage of congenial company, fine scenery, and the opportunity of hearing lectures on the most widely diverse topics delivered by Mrs. Kennedy Fraser, Mr. G. C. Ashton Jonson, Mr. Albert Visetti, M. M.-D. Calvocoressi (the esteemed contributor to our columns), Mr. Stewart Macpherson, and Mr. Scholes. A point is made of the atmosphere of *camaraderie* that is aimed at. A similar project has been carried out before with excellent results, and we cordially wish the promoters a still greater success in their present venture. Those who fall to this temptation should write to the General Secretary of the Home Music Study Union, Mr. J. E. Lawrence, 52, Francis Street, Leeds, as soon as possible.

We regret to hear that the season's work of the Brighton Sacred Harmonic Society has resulted in a heavy loss. The cause of the diminished attendances is the rivalry of the Municipal Concerts, which are supported out of the rates and can therefore be given at cheap prices. No blame, however, attaches to the Municipal authorities on account of their zeal on behalf of music.

A sale of valuable musical instruments took place at Puttick & Simpson's on June 14. A Gagliano violoncello went for £360, a 'Strad' violin for £400, and a silver-mounted violoncello bow, by Francois Tourte, for £175. Altogether the bow and twelve stringed instruments were sold for £3,896. Think of the concerts of British music that could be financed by this sum!

In our report last month of the visit of the Leeds Choir to Paris, it should have been stated that the work of preparing the chorus had been carried out by Mr. H. A. Fricker, who also officiated as organist at the performances.

WILLIAM VINCENT WALLACE.

A Centenary Notice.

By W. H. Grattan Flood.

Although the centenary of the birth of William Vincent Wallace has not received due attention, it is appropriate to furnish some new facts concerning the biography of the composer of 'Maritana,' and to arouse fresh interest in the personality of a really remarkable Irish composer.

Most of the memoirs of Wallace give wrong dates for his birth, but while some give June 1, 1814, others give March, 1815, and July 1, 1813. The true date is March 11, 1812, and this is given in the present writer's 'History of Irish Music' (1905). To settle the matter, here is the extract from the Waterford Register:—'William, the son of William and Elizabeth Wallace, was born March 11th, 1812. Registered, March 15th, 1812, by me, Richard J. Hobson, Curate.'

Thus, on March 11, 1812, William Wallace first saw the light in the city of Waterford, in a house at the corner of Lady Lane and Colbeck Street, memorable also as being the self-same house in which Charles Kean, the great actor, had been born a year previously. His father was an Irishman, a native of Ballina, co. Mayo—not a Scotchman, as generally stated—and his mother was a Waterford lady of varied accomplishments. In June of the same year, Mr. and Mrs. Wallace returned to Ballina (where a second son, Wellington, was born), and remained in that village for twelve years. His father, being a good musician, taught the future composer all that he knew of instrumental music. From the Army records I find that Wallace père joined the 29th Regiment in 1822, was promoted sergeant on August 27, 1823, and in 1825 proceeded with it to Waterford, remaining there from October, 1825, to April, 1826, when he purchased his discharge for £20 (April 14, 1826).

Young Wallace found an excellent patron in Sir John Buchan, Colonel of the 29th Regiment, and his clarinet playing was much admired. As the regiment was ordered to the Mauritius, Mrs. Wallace would not consent to go, and hence she provided the purchase-money for the discharge of her husband, who was bandmaster as well as sergeant. While in Waterford Master Wallace received lessons from Otho Hamilton and John Ringwood (organist of the Cathedral), as well as from his father. The Wallace family in the winter of 1826 removed to Dublin, and the father was at once given the post of bassoon-player in the Adelphi Theatre orchestra. Not long afterwards the two sons were engaged at the Theatre Royal: William as second violin and Wellington as second flute, the then conductor being James Barton.

In 1827 Wallace was regarded not only as a skilful performer on the violin and clarinet, but also as a good organist, and he took lessons on the pianoforte from W. S. Conran and Logier, and organ lessons from Haydn Corri, then organist of the pro-Cathedral, Marlborough Street, Dublin, also studying orchestration with Phelps MacDonald.

At Christmas, 1829, the post of organist of Thurles Roman Catholic Cathedral was vacant, and Wallace was asked to make an application for it, doubtless on the recommendation of Haydn Corri. J. W. Glover was about to apply for the position, but learning that Wallace was already in the field he did not care to appear as a rival, as he himself told me in 1877. Consequently in January, 1830, Wallace took up his residence in Thurles, and was also appointed professor of music at the Ursuline Convent of that town, he being then in his eighteenth year.

While in Thurles—from January, 1830 to August, 1831—Wallace was the spoiled child of the community. In particular, the Ursuline Nuns were very kind to him, and by way of return he composed a Mass and some Motets for them. He also composed an 'O Salutaris,' which he subsequently utilised for the melody of 'Hear me, gentle Maritana.' Among the boarders was a charming Dublin girl, Miss Isabella Kelly, of Frascati, Blackrock, and as she was one of his first pupils he fell in love with her. At the time, Miss Kelly's eldest sister was a nun in the same convent, and she exerted her influence to prevent any entanglement, all the more as Wallace was a Protestant. In the autumn of 1830 the young composer became a Catholic, and took the additional name Vincent in compliment to Sister Vincent, the sister of Miss Isabella Kelly, thus assuming the name of William Vincent Wallace, which he ever afterwards bore.

The fame of Paganini, and the furore created by his engagement at the Dublin Musical Festival of 1831, so preyed on the mind of Wallace that he accepted the offer of sub-leader of the Dublin Theatre Royal orchestra, and left Thurles. His marriage with Miss Kelly was duly solemnised, and the young couple settled down at No. 11, South William Street, Dublin.

In September, 1831, the Paganini concerts, and the intercourse with Ries, Sir George Smart, Mori, and others, gave a stimulus to Wallace for further musical study, and he sat up many nights practising the violin and essaying various forms of composition. His violin-playing had already elicited the highest praise from Signor Spagnoletti (in 1829), and he became leader for George Stansbury (conductor of the Theatre Royal orchesta) in November, 1833. One of his first appearances as a serious composer was in May, 1834, when he played a Violin concerto of his own.

Wallace wearied of the Dublin musical life in 1835, and in August of that year, accompanied by his wife and her sister, he set sail for Sydney, New South Wales. It is said that on the long voyage out to Australia he paid more attention to his wife's sister than to his lawful spouse, and on landing at Sydney he parted from his wife, whom he never saw again. He then retired, 'far from the madding crowd,' into the bush, and took to sheep-raising; but in the autumn of 1836, having visited Sydney, he was induced to play the violin at a private house, with the result that Sir John Burke, the Irish Governor of the Colony, prevailed on him to give a public concert. The Governor, to express his appreciation, paid an admission fee of one hundred sheep.

Wallace's adventures from 1836 to 1840 read like romance, and the interested reader will find an account of them in the pages of Berlioz and in Pougin's 'Life' (1866). In the years 1840-41 he was a member of the New York Philharmonic Society, and for the season of 1841-42 he was conductor of the Italian Opera in Mexico, also producing a Grand Mass there.

Returning to London in the spring of the year 1845, he made his début at the Hanover Square Rooms on May 3. Then followed his opera of 'Maritana' at Drury Lane (November 15, 1845), and on February 6, 1846, he had a benefit at Covent Garden—being the fiftieth night of 'Maritana.'

His 'Matilda of Hungary' was given at Drury Lane on February 22, 1847, and he then went to Vienna, where he wrote a Violin concerto, subsequently receiving a diamond ring from the King of Belgium. He returned to London late in January, 1848, and he played at Blewitt's benefit concert on May 19 of that year.

The spirit of adventure again seized on Wallace, and he went to South America in 1849, subsequently going to New York. He gave a successful concert at Newport in July, 1850, and became infatuated with the pianist, Helène Stoepel, whom he married three months later. Returning to London in 1853, he settled down as a fashionable teacher of the pianoforte, for which instrument he composed an enormous quantity of music. In the same year his portrait in water-colour was painted by J. Hanshew, almost full length, seated in a garden-chair, holding a book in his right hand and a pear in his left. This portrait—rather a flamboyant production—was purchased for the National Gallery of Ireland in 1903.

No need to dwell on the successes of his operas of 'Lurline' (February 23, 1860)—the performing rights of which he assigned to Pyne & Harrison for ten shillings!—and his 'Amber Witch' (February 28, 1861). His 'Love's Triumph'—of which the full score in his own autograph is now in the British Museum—was given at Covent Garden on November 3, 1862, but failed for lack of adequate representation. This was followed by 'The Desert Flower,' produced by the Pyne & Harrison Company, on October 12, 1863, but though the music was melodious the opera did not attract public notice.

Early in 1864 Wallace wrote the greater part of an opera entitled 'Estrella,' but towards the end of the year his health broke down, and in the spring of 1865 he set out for Paris, with a view of staying for a time in the Pyrenees. He took a cottage at Passy, in the suburbs of Paris, and enjoyed the company of Rossini almost daily. On the advice of his physician, Dr. Bouillot, he removed to a château in the Département of Hautes-Pyrénées. All his biographers, following the French journals, give the name of the château as 'Château de Bagen,' where, lovingly attended by his wife, he died on October 12, 1865; but my friend, Monsieur Brenet, tells me that there is no such château to be found. 'There is, however,' writes M. Brenet, 'a Château de Haget, in the Commune of Vieuzos, Canton d'Aries, Département of Hautes-Pyrénées,' and probably this is the one in question, 'Bagen' being an error for 'Haget.'

Although Wallace died in France, his remains were brought to England, and he was interred in Kensal Green Cemetery on October 23, 1865. His widow survived till July 25, 1900, and his son Vincent died a poor brother of the Charterhouse, on December 31, 1909.

It is here sufficient to add that Wallace's 'Maritana' and 'Lurline' will live by reason of sheer melody, although Dr. Walker would have us believe that both of these operas 'advance a good many steps on the road to sheer vulgarity, though of a good-natured and unpretending order.' However this may be, 'Maritana' is still a trump card with provincial opera companies, and shows no diminution of popularity after close on seventy years.

ON LISTENING TO MUSIC.

Between the creative musician and that portion of the public on whose appreciation he depends for support there has always been a certain amount of conflict. The composer's point of view is that he can only give out his best work by following the dictates of his own feelings, that of the public that it wants what it likes and is not prepared to pay for anything else. And at present the two are not co-related; for in that the composer's business is simply to compose, whereas the public has a hundred other parts to play besides that of listener to his music, it follows that his musical culture develops at a much greater pace, and music which to him yields its beauty perfectly readily is often unintelligible to his audience.

It would seem that it is impossible entirely to remedy this, but on the other hand the difference might very well be less than it is.

If we admit that the composer is a musical expert, and consequently better able to decide what is desirable in music than the public, and agree once and for all that it is undesirable for him to compose simply to tickle the public palate, then it follows that the only way to better the conditions of music is to better public taste.

Mr. Stewart Macpherson's 'Music and its Appreciation' is an attempt to do this. In a book of some 150 pages he covers a great deal of musical ground, and presents a digest of the elementary work that a musician must know, and which he thinks it essential that an audience should know before it is capable of listening in the best sense of the word.

But I venture to think that in this the writer is mistaken, and for this reason: he is attempting to lead the layman to the gates of music along the same path that the professional must traverse, supplying him with a rough technique only modified so that he may acquire it more easily; whereas I believe that the approach may be made in quite another way by those only concerned in deriving pleasure in musical beauty. The composer is bound to equip himself technically, just as the architect must know his building-construction. But does it help you or me to a greater appreciation of, say, the Parthenon to know that the outermost columns in the front are not vertical but inclined slightly inwards? I do not think so, nor do I think it benefits the 'promenade' enthusiast to be able to chatter glibly about 'second subjects,' 'recapitulations,' 'developments,' 'codas,' and so forth.

The beauty of the Parthenon is there on the face of it, and if the inclination of the columns is necessary, it will have an effect without your knowing of it, and it is more than likely that if you do know of it, you will worry over trying to notice it, instead of receiving the æsthetic impression it produces. So, too, the beauty of a symphony is purely in the sound, and the constructive facts necessary for the composition of beautiful sound go out, or ought to go out, when it is complete, just as the architect's scaffold disappears when his building is done. For what is the point of laying out a symphony on certain lines? Simply to produce a feeling of balance, and it does not say much for this sense in us if we have to have it explained before we can realise it. Most people would agree that the first two movements of the 'Peer Gynt' Suite played by themselves sound incomplete, without knowing that the four together produce a whole very roughly in symphonic form.

Mr. Macpherson maintains that the knowledge of technique brings with it additional pleasures, and while I do not deny this I maintain that those pleasures have nothing to do with music. Scaffolding and derricks may be, and often undoubtedly are, very fine, but they have nothing to do with the beauty of the building.

A friend who is an enthusiast for music, but not a musician, once said that the amateur who thinks he 'knows something about music thinks he knows everything,' and this is very often so. The most bigoted person is the one on the borderland, not a trained musician, and not a listener content to know nothing and hear everything. On the other hand, very illuminating and helpful criticism frequently comes from people who are subject to musical impressions, but quite unable to approach the art from the technical point of view. I heard a lady say once that she often saw cathedrals when she heard Beethoven, that Debussy suggested moonlight and vague shadows, and I say this is better criticism and truer to the intentions of the composer than pointing out that the A♭ Sonata with variations is not a sonata at all, or discoursing on the harmonic licences of the 'Images.'

I would go further and say that it is the only kind of criticism that counts (except, of course, technical analysis addressed to the technician), and that it is by adopting a frankly imaginative attitude that the true beauty of music can be realised, and the reconciliation between composer and audience effected.

Nor do I believe in 'educating' the listener by leading him through the easy to the difficult, but would sooner see him plunged straight away into great musical depths, where the reason must drown and only the fancy float. A painter I know, who has no knowledge of music, is by no means responsive to the simpler kind, but on one occasion was profoundly impressed by Ravel's 'Spanish Rhapsody,' a work of very modern type, and harmonically most perplexing to those who try to 'understand,' which tends to show that the uninitiated are capable of going to the heart of the matter if only they set about it in the right way. In this connection much harm is done by the so-called criticism in the Press. The average critic seems to consider himself a kind of mediator between the composer and his audience. He is there to explain what is not understood, it appears, but he does not realise that the audience cares not two straws for his explanation. Where the critic could be of great service, if he would, is by putting himself wholly on the side of the audience, and giving a purely personal account of his impressions. Once he took this point of view perhaps the public would too, and would play its real and invaluable part as listener.

H. P. S.

LONDON OPERA HOUSE.

By Hermann Klein.

PRODUCTION OF 'THE CHILDREN OF DON.'

A Cymric Music-Drama in Three Acts and a Prologue. By 'T. E. Ellis.' Music by Josef Holbrooke.

Gods.

Nodens	Mr. Enzo Bozano.
Lyd	Mr. Humphrey Bishop.
Don	Miss Gertrude Blomfield.

Mortals.

Math	Mr. Henry Weldon.
Gwydion	Mr. Alan Turner.
Govannion	Mr. Andrew Shanks.
Elan	Madame Augusta Doria.
Dylan	Miss Jacobs.
The Sacrifice	Miss Von Nichols.
Gwion	Mr. Frederick Blamey.
Goewin	Madame Jeanne Jomelli.
Arawn	Mr. Frank Pollock.
1st Priest	Mr. De Moraes.
2nd Priest	Mr. Arthur Philips.
Demon	Mr. Henri Altschuler.

Stage Director, M. Jacques Coini.

Conductor, Herr Arthur Nikisch.

It would have been a joy to welcome as a complete success the ambitious work which saw the light for the first time at the London Opera House on Saturday, June 15. The influence of such a success upon the future of English Opera would have been incalculable; it must have been beneficial in the highest degree. As it is, the question is rather what harm may have been wrought by failure—failure so unqualified that a lukewarm first-night verdict was instantly followed by critical condemnation of the most emphatic kind. A result such as this may have set back the growth of native art in connection with the lyric stage just at its most favourable moment for development; but I fervently hope it has not.

It were vain to dwell upon regrets. But when a salutary lesson can be derived from misfortune, it is worth while to stay and reflect a moment upon causes How often has it happened that an effort lofty in aspiration and ideal, colossal in plan and structure, picturesque in conception and external qualities, has

proved, when submitted to the practical test of the opera-house, to be disappointing and futile! 'The Children of Don' appears to be a case in point. Here was a subject of Welsh (that is to say, British, not foreign) origin that could lay claim in some essentials to epic grandeur. The suitability of these ancient Sagas for operatic treatment may be open to doubt; but at least the librettist—whom we all now know to be Lord Howard de Walden—had unearthed an elemental tragedy of the 'Nibelungen' order, the sort of stuff that operatic trilogies are generally supposed to be made of, and handed it to an English musician whom good judges have for some time regarded as the likeliest of our 'coming men' to write a first-class, up-to-date opera. Given the necessary opportunities for completion, for casting, rehearsing, and mounting, for ultimate production under an eminent conductor, what could have been more encouraging, more gratifying? Lord Howard de Walden's wealth secured nearly all these privileges; Mr. Oscar Hammerstein's resources and the available services of Mr. Arthur Nikisch did the rest.

The outcome of this laborious undertaking revealed from first to last a regrettable series of mistakes and miscalculations. The plot of 'The Children of Don,' a brief *résumé* of which appeared in the *Musical Times* for May, proved in action to be neither dramatic nor comprehensible. Feeble characterization and faulty construction only intensified the difficulty created by a text which, however sonorous and high-flown its verse, was singularly unfitted for vocal purposes and overburdened with language no less uninspiring to the composer than trying to the singer. Unfortunately, too, these problems of pronunciation were presented to a group of artists who, with two or three exceptions, seemed quite unable to grapple with the enormities of their task. Few of their words travelled across the footlights, and, the auditorium being darkened throughout, the audience found it practically impossible to understand what was being said or to follow what was being done. A finer disregard for one of the most urgent necessities in the crusade on behalf of native opera could hardly have been exemplified. So long as we cannot understand opera sung in English we shall prefer to hear it better interpreted through the medium of a foreign tongue.

Mr. Josef Holbrooke's score is a marvel of ingenuity, a monument of capability and promise. Surely the desert that can provide such oases must one day furnish something entirely beautiful. But first we must get out of the tropical region where Welsh Gods, erring, bloodthirsty mortals and stage wolves become mixed in inextricable confusion. Besides, when he has a fine human story to deal with, this clever composer will be more merciful to ordinary human throats; he will not regard it as his art-mission to fabricate interval after interval that makes neither for good declamation nor significance and beauty of effect. The orchestra may be Mr. Holbrooke's first consideration, the stage may come next, and the singers merely a 'bad third'; but it is not from this order of things that the masterpieces of modern music-drama have been or can be evolved. Even the rare moments in 'The Children of Don' when sheer harmonic beauty and melodic charm show what the composer can do if it please him, tend to disprove such an assumption.

The question of originality, of how much or how little the Wagnerian method has been employed, is in this case of secondary importance. Josef Holbrooke is obviously a consummate master of his craft and has something of his own to say. But if he would write operas that are to live, he must obey certain laws that no man has disobeyed with impunity from the days of Gluck and Mozart down to this present era of Wagner, Strauss, and Debussy. Moreover, he must cultivate the true sense of the theatre, the art of building up a climax and judging the relative values of dynamic *nuances* (more crescendos, fewer diminuendos), the faculty for imbuing every musical phrase with direct, appropriate meaning,—above all, the courage for eliminating the insignificant, the superfluous, the needlessly ugly and distorted. When he has accomplished this, Mr. Holbrooke will only want a strong libretto to be able to write a great opera. No one who has perceived the real merit in 'The Children of Don' can possibly feel any doubt as to that.

The performance was creditable, and no more. It quite conveyed the idea that a month's rehearsal had been expended upon a work that required three months' rehearsal on top of three months' hard preparatory study. The singers at least knew their music, and struggled through it with a loyalty and devotion beyond praise. But the English diction was neglected, the stage movements and gestures were mostly meaningless, the balance between voices and orchestra was indifferently preserved. The staging of the new opera was on the whole artistic, but the consistent employment of semi-nocturnal scenes and dim, misty atmospheres proved extremely trying.

Church and Organ Music.

THE ORGAN IN ST. MARY REDCLIFFE, BRISTOL.

From an account of the organs in the magnificent church of St. Mary Redcliffe, most ably compiled by Mr. R. T. Morgan, organist of the church, we read that there is little evidence of any organs which were in use there previous to the 18th century. But local tradition has it that the Puritans most zealously carried out the instructions issued in 1644 that among other improvements 'all organs and the frames and cases wherein they stand in all Churches and Chapels aforesaid shall be taken away and utterly defaced, and none other hereafter set up in their places.' In their enthusiasm for sweeping away 'monuments of idolatry and superstition,' the Puritans smashed all the stained-glass windows of the church, and marched through the streets with the organ pipes, the while blowing them, accompanied by others waving flags cut from surplices. We in our more enlightened age can only wish these poor misguided souls could re-visit the scenes of their ephemeral triumph. But before contemplating the latest and most complete protest to their bigotry, it would be interesting to note the gradual progress by which St. Mary Redcliffe has become so famous to lovers of the organ. It seems that after the 'blessed Reformation' St. Mary's possessed no organ until 1726, when the instrument built for the church by John Harris (son of Renatus) and John Byfield, Senr., was finished and opened on St. Thomas's Day, December 21, 1726. This instrument is remarkable as having been the first to possess an octave-coupler. The compass (according to Dr. Hopkins) was in some respects unusually complete, the Great organ descending to CCC. A 'spring of communication' attached to the Great organ brought into action a virtual sub-octave coupler.

The good people of Bristol were very proud of their organ, and seemed peculiarly happy in pointing out its great superiority over the organ then in St. Paul's Cathedral.

We read in a letter by the builders, Harris & Byfield, giving an account of the organ: 'This organ contains 26 stops, and 1,928 valuable speaking pipes, which are considerably more than either the organ in St. Paul's Cathedral or that in St. Martin's Church in London contain'; and 'St. Paul's has (we think) only the two Diapasons and Trumpet, so low as Redclift organ.' Again, 'Besides the C sharp, and D in alt, are not in any of the stops of St. Paul's organ, altho' it cost three times the price of this.'

But though the organs have changed, their builders have not. They are all building the best instruments. At least they say so, and they ought to know! We may say at once that there is no best builder, and that England can boast of several firms whose work is of the highest class.

After the Harris & Byfield organ had for 141 years been standing on the screen at the West end of the church (its wants being administered by several local builders), the instrument was in 1829 restored by John Smith, and opened by Samuel Wesley (born in Bristol in 1766), assisted by his son, Samuel Sebastian Wesley, then in his twentieth year. It was on this occasion that S. S. Wesley produced his variations on 'God save the King,' which he soon afterwards published under the following title: 'God save the King, | with variations | for the | Organ, | Composed and Inscribed | to | Robert Glenn, Esqre. | by Saml. Sebastian Wesley, | as Performed by him at the Church of St. Mary Redcliff, Bristol, and at the | Oratorios, London.'

After other changes in 1840, the organ was in 1866 taken down from its position in the West end, and placed in two sections at the East end of the church. This work was entrusted to Mr W. G. Vowles, and on its completion the organ was opened on July 30, 1867, by Dr. Stainer, then organist of Magdalen College, Oxford. This excellent specimen of Mr. Vowles's work remained until April, 1911, when the important scheme which has been brought to such a successful issue was evolved. It was decided that the organ should be entirely reconstructed, and after much consideration the whole matter was placed in the hands of Messrs. Harrison & Harrison. The church authorities and the builders are to be congratulated upon a splendid achievement. The tone of the organ is most beautiful, and its complex mechanism can only be called marvellous.

In Mr. Morgan's account we read:

The new organ contains four manuals, CC to C, 61 notes, and two and a-half octaves of concave and radiating pedals, CCC to G, 32 notes. There are 64 speaking-stops and 23 couplers, &c., making a total of 87 draw-stops. The best portions of the pipe-work of the old organ, built by Harris & Byfield in 1726, and rebuilt in 1829, and by Vowles, 1867, have been incorporated.

The organ occupies practically the same position on each side of the Chancel as did the old one, but owing to the restricted space accommodation for some portions of it has had to be found elsewhere. A new stone chamber has therefore been built in the angle formed by the walls of the North transept and the North chancel aisle, and in this are placed the whole of the Swell organ and two independent Pedal reed stops on 15-in. wind. This chamber is the generous gift of a constant worshipper in Redcliffe, who desires to remain anonymous. There are openings both South and West which are filled with louvres operated by the usual balanced swell-pedals. The two Pedal reed stops contained in this stone swell-box are of 32-ft. and 16-ft. pitch, and this feature, providing as it does a true and expressive Pedal bass for the Swell within its own box, undoubtedly places the design of the organ ahead of that of any other instrument in the country. The Great and a further portion of the Pedal stand on the North side of the chancel, and the Choir, Echo and Solo Tuba, and remainder of the Pedal (including the unenclosed ophicleide and posaune) on the South side. As the Swell is some distance from the singers in the chancel, it has been necessary to transfer the quieter accompanimental stops of the Swell to the enclosed Solo or Echo department, which stands in the chancel in proximity to the singers, the keen string-toned stops, orchestral reeds, and more powerful flutes usually found on the enclosed Solo being placed on the Swell. This arrangement in no way interferes with the ordinary full swell effect, which is obtained by piston independently of the orchestral work.

The console is detached, and is situated just West of the chancel arch on the North side of the nave. The drawstop jambs are at an angle of 45 degrees to the keyboards. The stop-handles have solid ivory heads, the speaking stops being lettered in black and the couplers, &c. (indicated by italics in the specification) in red. The latter are grouped with the speaking stops of the departments they augment. The combination pistons have solid ivory heads. The mechanism is electro-pneumatic throughout, with the exception of the manual to Pedal couplers, which are mechanical and pull down the keys. There are about twenty-four miles of electric wiring in the organ. All trebles, harmonic, covered, and cone-tuned pipes are of spotted metal. The Great large open diapason is of special organ-metal of great weight and substance. All cylindrical metal pipes are fitted with tin tuning slides. The total weight of the organ is about thirty-five tons. The blowing apparatus is electric, the heavy-pressure wind being generated by a 7-h.p. motor and feeders, and the light-pressure wind by a 4½-h.p. motor and fan. The apparatus is capable of delivering over 3,000 cubic feet of wind per minute at pressures varying from 2¾ inches to 15 inches. There are eleven separate reservoirs in the organ. The electrical engineering work has been carried out by Mr. G. Sanzen Baker, of Newcastle-on-Tyne.

Taken as a whole the organ is one of the largest, and probably the most complete and efficient, of the parish church instruments of this country, and the novel features in its specification render its scheme of singular interest in the history of organ design.

The specification which follows was drawn up by the builders in consultation with Mr. R. T. Morgan, the organist:

			FEET.
	PEDAL ORGAN (14 stops), 4 *Couplers.*		
1.	Double, Open, Wood (open to FFFF; 5 acoustic; 20 from No. 2)	Wood	32
2.	Open Wood	,,	16
3.	Open Diapason	Metal	16
4.	Sub-Bass (from No. 24)	Wood	16
5.	Geigen (from No. 23)	Metal	16
6.	Dulciana (from No. 15)	,,	16
7.	Violone (from No. 38)	,,	16
8.	Octave, Wood (20 from No. 2)	Wood	8
9.	Flute (from No. 24)	,,	8
10.	Double Trombone (20 from No. 11)	Metal	32
11.	Trombone	,,	16
12.	Ophicleide	,,	16
13.	Clarinet (from No. 62)	,,	16
14.	Posaune (20 from No. 12)	,,	8
	(Nos, 7, 10, and 11 are enclosed in the Swell-box, and No. 13 in the Echo-box).		
	I. Choir to Pedal. *III. Swell to Pedal.*		
	II. Great to Pedal. *IV. Solo to Pedal.*		
	CHOIR ORGAN (8 stops), 2 *Couplers.*		
15.	Contra Dulciana	Metal	16
16.	Open Diapason	,,	8
17.	Claribel Flute	Wood	8
18.	Viola da Gamba	Metal	8
19.	Dulciana	,,	8
20.	Salicet	,,	4
21.	Flauto Traverso	,,	4
22.	Gemshorn	,,	2
	V. Swell to Choir. *VI. Solo to Choir.*		
	GREAT ORGAN (15 stops), 4 *Couplers.*		
23.	Gross Geigen	Metal	16
24.	Bourdon	Wood and Metal	16
25.	Large Open Diapason	Metal	8
26.	Small Open Diapason	,,	8
27.	Stopped Diapason	Wood	8
28.	Hohl Flöte	,,	8
29.	Geigen	Metal	8
30.	Octave	,,	4
31.	Wald Flöte (triangular)	Wood	4
32.	Octave Quint	Metal	2⅔
33.	Super Octave	,,	2
34.	Harmonics, 17, 19, 21, 22	,,	—
35.	Contra Tromba	,,	16
36.	Tromba (harmonic trebles)	,,	8
37.	Octave Tromba (harmonic trebles)	,,	4
	VII. Reeds on Choir. *IX. Swell to Great.*		
	VIII. Choir to Great. *X. Solo to Great.*		

SWELL ORGAN (17 stops), *Tremulant and 4 Couplers.*

			FEET.
38.	Contra Viola	Metal	16
39.	Viole d'Orchestre	,,	8
40.	Viole Céleste (to FF)	,,	8
41.	Viole Octaviante	,,	4
42.	Open Diapason	,,	8
43.	Harmonic Flute	,,	8
44.	Principal	,,	4
45.	Concert Flute	,,	4
46.	Fifteenth	,,	2
47.	Mixture, 12, 19, 22, 26, 29	,,	—
48.	Cor Anglais	,,	16
49.	Orchestral Hautboy	,,	8
50.	Vox Humana	,,	8

XI. Tremulant.

51.	Double Trumpet		,,	16
52	Trumpet	(harmonic trebles)	,,	8
53.	Horn	(harmonic)	,,	8
54.	Clarion	(harmonic trebles)	,,	4

XII. Octave.
XIII. Sub-Octave.
XIV. Unison Off.
XV. Solo to Swell.

ECHO AND SOLO ORGAN (10 stops), *Tremulant and 3 Couplers.*

55.	Lieblich Bourdon	Wood	16
56.	Lieblich Gedeckt	Metal and Wood	8
57.	Salicional	Metal	8
58.	Vox Angelica (tenor C)	,,	8
59.	Lieblich Flöte	,,	4
60.	Flageolet	,,	2
61.	Dulciana Mixture, 15, 19, 22	,,	—
62.	Double clarinet	,,	16
63.	Oboe	,,	8

XVI. Tremulant.

Nos. 55 to 63 in a swell-box.

64.	Tuba	(harmonic)	Metal

XVII. Octave.
XVIII. Sub-Octave.
XIX. Unison Off.

COMBINATION COUPLERS

XX. Pedal to Choir Pistons.
XXI. Great and Pedal Combinations coupled.
XXII. Pedal to Swell Pistons.
XXIII. Pedal and accompaniment to Echo and Solo Pistons.

ACCESSORIES.

Seven combination pedals to the Pedal organ.
One patent adjustable combination pedal to the Pedal organ.
Four combination pistons to the Choir organ.
Six combination pistons to the Great organ.
Seven combination pistons to the Swell organ.
Five combination pistons to the Echo and Solo organ.
Four patent adjustable combination pistons, one to each manual.
Reversible piston to No. 12.
Reversible foot piston to *Great to Pedal.*
Reversible piston to *Great to Pedal.*
Reversible piston to *Swell to Great.*
Reversible piston to *Solo to Great.*
Reversible foot piston to Swell *Tremulant.*
Reversible foot piston to Echo *Tremulant.*
Three balanced crescendo pedals to Swell and Echo organs.

WIND PRESSURES.

Pedal flue-work, 2½ inches to 4½ inches; reeds, 3½ inches and 15 inches.
Choir, 2½ inches.
Great flue-work, 4½ inches; reeds, 12 inches.
Swell flue-work and orchestral reeds, 6 inches; other reeds, 12 inches.
Echo, 3½ inches; Solo tuba, 15 inches.
Action, 12 inches.

SUMMARY: 64 speaking stops, 23 couplers, &c.; pipes—3,765.

LIST OF ORGANISTS.

St. Mary Redcliffe has had remarkably few organists—the present organist is only the seventh to hold the position during the past 185 years.

The roll of organists is as follows:

Nelme Rogers, 1727-72 (resigned June 29, 1772).
John Allen, 1772-1816.
Cornelius Bryan, 1818-40.
Edwin H. Sircom, 1840-55.
William Haydn Flood, 1855-62.

Joseph William Lawson, 1862-1906. Mr. Lawson retired in 1906, and now lives at Clifton. He was a chorister at St. Mary Redcliffe, and was deputy-organist for three and a-half years before he obtained the appointment in 1862. He has a vivid recollection of the old organ in the West gallery; a curious feature of the manuals was that the keys were coloured in a manner different from what is now customary. Those that are now white were black, and *vice versâ*. The stop handles also drew out in a most irregular manner, some being of quite unusual length.

Ralph Thompson Morgan, 1906.

Mr. Ralph Thompson Morgan is fortunate in holding the important office of organist of the church, and the scope of his work will be enormously widened by the new means at his disposal. The church, too, is fortunate in having secured the services of a man possessing unusual musical gifts and a winning personality, and the authorities may be quite happy in the knowledge that he will use the fine instrument over which he presides with restraint and a due regard for the high purposes to which it has been consecrated.

Following the evening service on Whit-Sunday in Torquay Belgrave Church, Dr. Orlando A. Mansfield, who is leaving Torquay to occupy the Chair of Music in Wilson College, Pa., U.S.A., gave his fortieth and farewell organ recital. The church was filled with a most attentive and appreciative audience, who listened to a programme consisting of Mendelssohn's second, fourth, and first Organ sonatas, a 'Légende Romantique' by Purcell J. Mansfield, of Park Church, Glasgow, and Neustead's 'Chant d'Adieu,' arranged by the recitalist. Prior to the service, Dr. Mansfield was presented by the choir with an engraved travelling clock in leather case. Dr. and Mrs. Mansfield have also been the recipients of other gifts from friends in the congregation, including a purse of sovereigns, a silver inkstand, a silver-mounted baton, and other tokens of esteem.

Fourteen choirs in the Deanery of West Elloe, numbering nearly 300 voices, took part in a Choral Festival at Spalding Parish Church on June 13. Mr. G. H. Gregory (organist and choirmaster of Boston Parish Church) was the organist, and Mr. J. H. Lilley conducted.

Part I. of 'Elijah' was creditably performed by the choir (augmented) of Portsmouth Parish Church on June 2, under the direction of Mr. R. H. Turner, who presided at the organ. The principal soloists were Miss Florence Jenkins, Miss Marjorie Blessley, Miss Lottie Hore, Mr. W. Guard, and Mr. C. Wassell.

The forty-eighth annual church-choir Festival of the Deanery of Deddington was held in the Parish Church of Adderbury on June 11. There were 287 voices, accompanied by organ, pianoforte, and orchestra. Mr. E. Harold Melling conducted, and Mr. W. C. Luttman was the organist.

ORGAN RECITALS.

Mr. W. Schofield, Camphill United Free Church, Glasgow—Toccata and Fugue, *Max Reger.*
Mr. Hanforth, Sheffield Parish Church—Sonata Fantasie in A flat, *Rheinberger.*
Mr. Albert Orton, Walton Parish Church, Liverpool—March in E flat, *Salome.*
Mr. S. W. Swainson, Bilton Parish Church, Harrogate—Sonatina (first movement), *Karg-Elert.*
Mr. H. L. Pope, Royal Normal College for the Blind, West Norwood—Chaconne and Fugue Trilogy with Choral, *Karg-Elert.*
Mr. F. A. Keene, St. Margaret's Church, King's Lynn—Sonata in C sharp minor, *Basil Harwood.*
Mr. Frank H. Mather, St. Peter's Church, Freehold, N.J.—Prelude and Fugue in C major, *J. S. Bach.*
Mr. W. H. Collins, St. Giles's Church, Shipbourne—Allegro moderato, *W. Faulkes.*
Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Fantasia in E minor, *Merkel.*
Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Trio in D minor, *J. S. Bach.*
Mr. W. J. Comley, St. Margaret's Church, King's Lynn—Prelude and Fugue in E minor, *T. A. Walmisley.*
Dr. T. Keighley, Royal Manchester College of Music—Toccata in D minor, *Max Reger.*
Mr. F. Gostelow, St. Stephen's, Walbrook—'Clair de Lune,' *Karg-Elert.*

Mr. C. W. Councell, St. Andrew's Church, Lambeth—Marche Triomphale, *Lemmens.*
Mr. Henry Riding, Chigwell Church—Gothic March, *Salome.*
Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Sonata da Camera in D major, *A. L. Peace.*
Mr. Frederick J. Parsons, Ventnor Parish Church—Toccata and Fugue in D minor, *Bach.*
Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Toccata in F, *Widor.*
Mr. Allan Brown, Dartford Wesleyan Church—Fantasia in E minor, *Silas.*
Mr. T. W. North, Park Lane Wesleyan Church, Tipton—Concert-Overture in C major, No. 1, *Hollins.*
Mr. Kenneth G. Burns, St. Matthias, Richmond Hill—Chant sans paroles, *Lemare.*

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Harry T. J. Cyphus, organist and choirmaster, Kirkley Parish Church, South Lowestoft.
Mr. W. J. Lightman, organist of Twickenham Congregational Church.
Mr. F. J. Parsons, organist and choirmaster, Parish Church, Ventnor.
Mr. William H. Stocks, organist and choirmaster of the Clark Memorial Church, Largs, Ayrshire.

Mr. R. R. Morris, bass lay clerk at Magdalen College, Oxford.

MR. FREDERIC AUSTIN ON HUGO WOLF.

A lecture of interesting and authoritative character upon the songs of Hugo Wolf was given by Mr. Frederic Austin before a meeting of the Musical Association, under Dr. Cummings's chairmanship, at Broadwood's Rooms on June 18. Mr. Austin dealt briefly with Wolf's life, and passed on to a general consideration of his work, of which he spoke in the following terms.

In his work, Wolf affords a complete example of Wagner's ideal composer: a composer who should depend in his work, not upon an expansion of collected formulæ of musical expression, but who should begin (as most modern composers *do* begin) with a definite emotional impulse which in the passion for veracious expression clothes itself in one particular way and no other. One mark of such music is its comparative objectivity; another, its filtration through *all* styles as they become necessary. I do not mean to imply by this any lack of originality as a qualification, but to point to an originality that is generally less mannered, more widely dispersed, that shows itself mainly in subtle matters of style or quality of treatment, the great end being the entirely faithful expression of the subject, whatever the nature of that may be. Wolf's custom was to immerse himself in the poem he wished to set, to absorb it until its spirit entirely possessed him—then with almost incredible rapidity it would translate itself into music. That composers of songs do of course—the best of them—absorb the poems they set, before adding music to them, goes without saying. But of none is it recorded that the process was so complete as in Wolf's case, and in none is to be so completely traced in the music. His friends, too, have related how keen was his appreciation of poetry from his quite early years, and how vividly and intensely he would recite it, and with what just appreciation of its atmosphere, its rhythmical and accentual values. These characteristics are all to be found in his songs. A natural corollary is the extent to which Wolf depended upon his poets for inspiration. In the joy of the discovery of a poet to whom he was drawn, work poured from his pen, and he lived in a very heaven of rapture. When it became necessary to seek fresh stimulus, no man was ever more wretched in his enforced inactivity, no man so quick to feel that his possibilities had finished, that his gift had come to an end.

It was Eduard Mörike who first loosened the flood-gates of Wolf's inspiration, and Wolf himself tells us, in the most fervent and grateful words, how that Mörike's poems determined for him the particular direction of his work. A touching sign of his feeling in this was the printing of Mörike's portrait as the frontispiece of the complete Mörike songs when they were published, and the opening of the volume with 'The Convalescent's Ode to Hope'—no chance happening, as we know. In these particular poems Wolf found material of a most grateful kind. They are very tangible in essence, succinct, evoking a quite definite atmosphere, picturesque and fantastic, admirably fitted for musical setting, and Wolf was stimulated by them in no uncommon degree. Here we must note how entirely the psychology of Wolf's music changes with his poets. Quite different in character and idiom are his settings of Goethe from those of Mörike. Quite different, again, the songs of the Italienisches Liederbuch, and, again, the Spanish songs of Heyse and Geibel. The hand of Wolf is unmistakable, but the light that shines through him is in each case different. The range of expression that he has at his command is unequalled in the literature of song. Possessing an abnormally keen sense of psychology, he is able to find the fitting phrase, the very type of expression, for the most widely different characters and emotions. To his penetrative insight too, he adds an unusual power of concentrated expression. It is to me the outstanding mark of his style. He practises the most rigid economy, even when his work is on the largest scale. Highly-organized structure, entire relevancy of detail, directness and sanity of expression are the invariable signs by which we may know him.

Compared with his great predecessors, Schubert and Schumann, and his contemporary Brahms, it is these qualities that most distinguish him. Wolf gains of course in being as he was the complete child of his time; and this not only in music, of the fullest modern resources of which he readily availed himself, but in his typically modern brain—keen, educated, searching, and subtle. He has none of the naïve contentment of means, the unquestioning, often uncritical, flow that marks so much of the music of Schubert. His brain probes and tests as Schubert's never did. He differed from both Schumann and Brahms in his lesser reliance on subjective lyricism, in his greater insistence upon psychological verity, never allowing it to become dimmed for an instant by any generalised flow of musical beauty. He differed again from Brahms in particular in the use of freer, more advanced methods, and in the consequent scope of his expression. His music is as sheerly beautiful as music can be when beauty is demanded, but it is always to the entirely truthful expression of his poem that he devotes himself. This singleness of aim—quite instinctive in him, it seems—this passion for intense relevance, results in a directness and graphicness of expression, a clean severity of style, that I do not find in the songs of any other man. Add to these characteristics the glowing but controlled ardour and intensity of his work, and I think we have provided as good a definition as may be of the truly classical in art; and as belonging to the great lineage of classical composers Wolf will, I think, one day be universally acknowledged.

All types of technique were familiar to Wolf, and we find him employing unerringly every device and type of style, from the simple Volkslied to the most elaborate contrapuntal and symphonic structures. But whatever form he used, there was none that he did not enrich or clarify and concentrate, and in the work of no other man in a similar field do we find such varied examples of flawless and beautiful technical handling, so highly wrought that the least stroke more or less matters intensely. The most notable structural feature of his work is that by which he obtained the free progress of the voice, untrammelled, yet forming an inviolable essential, giving coherence to his supporting tissue by means of the development of some melodic leading phrase or rhythmical figure. Bach, Schubert, and Wagner before him had used this method in varying degrees—Bach in contrapuntal figures, Schubert in simple rhythmical patterns, Wagner in concentrated melodic motives. Wolf gathered together the threads of all these possibilities, and evolved from them a technical instrument of the greatest perfection and adaptability, securing by its use a freedom and closeness of expression, along with a beauty and relevance of fabric, that song had never before known.

Mr. Austin then considered in detail some representative songs of Hugo Wolf, which were admirably sung by Miss Lena Maitland or by himself. He emphasized their complete individuality of expression, and drew attention to points of technical interest.

The end of the lecture left all who were present deep in admiration for Mr. Austin's versatility as critic, *littérateur*, pianist, and vocalist. The songs interpreted were the following :

	Poems by
'Prometheus'	*Goethe*
'Zum neuen Jahr'	*Mörike*
'Auf einer Christblume'	*Mörike*
'Lied vom Winde'	*Mörike*
'Fühlt meine Seele' ... trans. from	*Michael Angelo*
'Auf einer Wanderung'	*Mörike*
'Das verlassene Mägdlein'	*Mörike*
'Klinge, klinge, mein Pandero'	*Heyse*
'Kennst du das Land'	*Goethe*
'Wächterlied auf der Wartburg'	*Scheffel*

COMMAND PERFORMANCE BY THE BRISTOL ORPHEUS CHOIR.

On May 30 the Bristol Royal Orpheus Glee Society had the distinguished honour of singing by Royal Command before The King and Queen at Buckingham Palace. At the conclusion of the programme Mr. George Riseley, conductor of the Society, and Mr. A. E. Gough, chairman for the year, had the honour of being presented. The programme was as follows :

'Strike the lyre'	*T. Cooke*
'Stars of the Summer night'	*W. A. Cruickshank*
'The Phantom Host'	*F. Hegar*
'Peace'	*C. Lee Williams*
'A ballad when at sea'	*Dr. A. H. Brewer*
'The land o' the leal'	*Arr. by H. Elliot Button*
'The long day closes'	*Sir A. S. Sullivan*

This was the second time the celebrated choir had been honoured by a Royal command. The Society sang before Queen Victoria at Windsor Castle on December 2, 1895.

Reviews.

O how amiable are Thy dwellings. Anthem. Composed by William Prendergast.

[Novello & Co., Ltd.]

The important occasion for which this Anthem was composed, viz., the recent visit of their Majesties The King and Queen to Winchester, demands scope and breadth of treatment, and the music contains several points which show Dr. Prendergast's conception of those conditions. The section commencing 'Behold, O God, our Defender' appeals to us as being more logical and clearly defined from a harmonic point of view than much of the rest of the Anthem. Indeed, though we claim to be modern in thought, we feel that simpler harmonic statements would have been preferable to the complex phrases in which the music abounds, and which frequently show restlessness of tonality, and not always faultless writing. We however fully appreciate such a point as that at the phrase 'O Lord, save the King,' where the sudden modulation to A major on the last word should produce a good effect. But the fact of His Majesty having honoured Dr. Prendergast by accepting the dedication of the work disarms our further criticism, and it only remains for us to congratulate the composer upon the distinction so graciously accorded him.

Come away, death. For ladies' voices. By Julius Harrison.
My bonnie lass, she smileth. Sweet day, so cool. For mixed-voices (four-part). By Edward German.
Adieu, sweet Amaryllis. For mixed-voices (four-part). By Charles Macpherson.

[Novello & Co., Ltd.]

As one would expect of a musician so sensitive to poetic meanings and artistically conscientious, Mr. Julius Harrison has given adequate and refined treatment to Shakespeare's well-known verses 'Come away, death.' His setting, which is for unaccompanied ladies' voices in three parts, is simple in outline but distinctive in idea and meaning. It strikes a plaintive rather than a despondent note. Under the latter influence composers are prone to consider rhythmic interest intrusive. Mr. Harrison has not fallen into that error. His Trio certainly deserves the attention of conductors.

It is no disrespect to Mr. German to say that his inspiration, like that of other prominent composers, is apt to halt ; it is more to the point to add that he seems always to have something particularly good in store. He now gives us a setting of 'My bonnie lass, she smileth' that is one of the most charming light part-songs we have seen for some time. Its melody and daintiness—which are much in the manner of the later English madrigal—are supported by a perfection of detail in all the subordinate matter such as a composer of Mr. German's mature musicianship can alone command. This means no scholasticism, as anyone with a keen eye for consecutive fifths will soon discover. 'Sweet day, so cool' is one of the calm and sweetly-expressive movements characteristic of so much of Mr. German's work. Its effect when performed with an insight into phrasing should win ready acceptance.

In 'Adieu, sweet Amaryllis' Mr. Macpherson cleverly combines the contrapuntal and expressive ideals in a way that emphatically recalls Bach. The writing is smooth and, one might say, sleek in its gentle sorrowing accents. In a long section on the words 'Here is for me no biding' the composer sets up an unmistakably appropriate mood with his continuous, sinuous development and a gradual rise and fall ; he then pays a long-drawn adieu to sweet Amaryllis with a gradual dying away of sound and a hovering between major and minor at the close. The method gives ample scope for his fine musicianship. Expressively it is far more telling than those of square melody or of the momentary emotional portraying that leads so often to a musical patchwork. We look forward to hearing a performance of this part-song. It must be a subtle performance, for the work is far too good to be sung casually.

How shall I sing that Majesty. Sacred song. Words by John Mason. Music by John Pointer.

[G. Schirmer, New York.]

The 'sacred song' no longer stirs the multitude as it used to in England, but doubtless it retains much of its power in America. We would have felt the loss more had its type been more often that of the latest example, which comes from a New York publishing house, though written by an English composer. Mr. Pointer gives good effect to the serious stateliness of melody and rhythm that often passes current in itself for artistic salvation, adding to it the more essential qualities of musicianship and inventiveness. His accentuation is good, his harmonization is well balanced, and his sense of proportion is evident. For these reasons 'How shall I sing that Majesty' is a sacred song *hors ligne*.

Canzonet in A. For the Organ. By J. Stuart Archer.
Sonata in F minor. For the Organ. By E. H. Thorne.

[Novello & Co., Ltd.]

Mr. Archer's piece may be described as an example of the lighter form of organ music, in which taking themes and deft workmanship combine to form an agreeable addition to the recitalist's répertoire. The composer shows that it is possible to write in this style without descending to the sentimental character usually associated with it. We recommend the item to all for whom real musicianship has any attraction.

Mr. Thorne's Sonata is distinguished by its strong, manly character, and the result of experience which is evident throughout the work. Effective modulations and commanding points of climax are skilfully employed, while the music is essentially suitable to the organ. We particularly like the slow movement for its graceful theme and musicianly development. The Finale is by no means easy, though the necessary study will be well repaid. The Sonata is a distinctly welcome addition to modern organ music.

Hide not Thou Thy Face. Anthem. Composed by Zingarelli.
I will arise. Anthem. Composed by S. S. Wesley.

[Bosworth & Co.]

These examples have recently been added by Sir Frederick Bridge to the publishers' series of the English Cathedral School, and should find wide acceptance. Such music is doubly welcome in these days of extravagant effort for mere effect, and should encourage the use of unaccompanied singing.

The first year at the Organ. By Percy C. Buck.
[Macmillan & Co., Ltd. ; Stainer & Bell, Ltd.]

This admirable work, though necessarily short, covers much ground, and should prove invaluable to the beginner in laying the foundation of a true organ style. The exercises are most skilfully written, and fulfil their various purposes in the happiest manner, while the advice given from time to time is sound and well expressed. The book will carry the pupil on quite naturally to Dr. Buck's excellent Treatise, already noticed in these columns.

BOOKS RECEIVED.

Tannhäuser and the Mastersingers of Nüremburg. Described and interpreted in accordance with Wagner's own writings by Alice Leighton Cleather and Basil Crump. Pp. 161. Price 2*s.* 6*d.* (London: Methuen.)

Royal Performances in London Theatres. Compiled by Richard Northcott. (Deals with the principal command and gala representations at Drury Lane and His Majesty's Theatres, and at Covent Garden since 1736.) With many illustrations. Pp. 38. (London: Percy Lindley.)

Giacomo Puccini e l'opera internazionale. By Fausto Torrefranca. Pp. 136. (Turin: Fratelli Bocca.)

Correspondence.

OPERA IN THE OPEN AIR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you allow me the use of your columns to announce that a holiday meeting of musicians and others especially interested in Opera has been arranged for the month of August, at Hindhead, Surrey?

The following musicians have kindly promised to lecture or assist with the performances: Madame Marie Brema (if in England), Mr. Rutland Boughton, Mr. Reginald Buckley, Mr. Gerald Cumberland, Herr Georg Gräner (musical critic of *Die Vossische Zeitung*) and Mr. Sydney Grew.

Apart from the general studies and holiday-making, an opera will be put into rehearsal, and performed in the open air at the end of the holiday; and I may mention that the company will have special access to a beautiful private estate of wooded hill-land.

I shall be happy to forward further particulars to musicians and amateurs who care to join us.—Yours faithfully,

M. BÖHE, Hon. Sec.

Tarn Moor, Hindhead,
Haslemere.

Obituary.

We regret to have to record the following deaths:

Mr. C. J. DALE, which occurred on June 16, after a severe operation. He was born at Longton (Staffs) on May 9, 1842. In early age he removed to Denby (Derbyshire), and here his musical proclivities were roused, and he did much to foster musical enthusiasm in the village. At the age of eighteen he came to London, and took up a business career. In the 'seventies he founded and conducted the Finsbury Choral Association, and he remained conductor for twenty years. In 1888 he founded the Metropolitan College of Music at Holloway, London, N., and he was principal of the institution until its incorporation with the London Academy of Music. Failing health led him to cease musical work during recent years. He was entirely a self-taught musician, and was always strictly an amateur. All who were brought into contact with him were impressed with his ingratiating and refined manner, and his clear-headedness. He had a natural pride in the success of his highly-talented son, Mr. Benjamin J. Dale, whose achievements are probably only a foretaste of greater work.

Dr. JOSEPH GORDON SAUNDERS, on June 17, at the age of seventy-five. He took the Oxford Mus. Bac. degree in 1872 and that of Mus. Doc. in 1878. He was educated in music privately. He was professor of harmony and pianoforte at Trinity College of Music, and he was active as an examiner. He composed many pieces in the smaller forms, and wrote the work entitled 'Examples in strict counterpoint' for Novello's 'Primer Series.' He showed high capabilities for all the tasks he undertook.

M. JAN BLOCKX, which occurred recently at Antwerp. He was born on January 25, 1851, and he studied at the Conservatoires of Antwerp, Brussels and Leipsic. He became professor at the Antwerp Conservatoire, and on the death of Peter Benoit was promoted to the post of director of that institution. He wrote a number of vocal and instrumental works, and is chiefly known by his operas 'Herbergprinses,' which is performed frequently on French and German stages, and 'La France de la Mer.'

SIGNOR GIULIO RICORDI, at Milan, aged seventy-one. Since 1888 he had been head of the firm of Ricordi, founded in 1808, and notable as the publishers of many of Verdi's and all Puccini's operas.

We quote the following from *The Times*:—

'At Deal, on Friday, May 3, aged eighty-one, WILLIAM BALE WOTTON, principal bassoon of the Crystal Palace orchestra, and of all the chief musical events of his time. A unique British artist—expression, tone, execution alike perfect—one whose beautiful playing can never be forgotten by his contempories in art, and by all lovers of classical music of his day. This tribute from a friend and ardent admirer.'

ELGAR'S SYMPHONIES AT BIRMINGHAM.

In connection with recent performances of Sir Edward Elgar's two Symphonies at the Birmingham Promenade Concerts, under the direction of Mr. Landon Ronald, the following remarks from the pen of Mr. Ernest Newman appeared in the *Birmingham Daily Post*:

'The more one reflects upon these two Symphonies of Elgar the more evident it becomes that they represent an important step in the evolution of the symphonic form. Really, when we think of it, music, as Busoni contends in his suggestive brochure, "Entwurf einer neuen Aesthetik der Tonkunst," for all the wonderful things it has done in the past, is virtually only just beginning to find itself. If it be true of any art that it is the more perfect the more it suggests an improvisation, it is especially true of music. A mental comparison of the architecture of the Brahms Symphony we heard the other evening with that of Elgar's Symphonies will at once show how superior the new works are in point of freedom and naturalness of form and in the unpremeditated, unfettered transitions of their moods. Music is here getting away from the discipline of the drill-sergeant, with his insistence or evolutions according to rule, and acquiring the ease and elasticity of gait of the natural man. Part of the charm of the two new works comes from the fact that their novelty of form is not the result of merely abstract speculation, but the unconscious outcome of a new way of musical thinking. They are full, too, both of beauty and of style. I doubt whether there is so beautiful a slow movement as that of Elgar's first Symphony to be found in the whole range of symphonic literature; while the whole work teems with consummately managed points of style.'

We hear that a volume of 'Reminiscences, impressions and anecdotes' by Mr. Francesco Berger, now in the press, will be issued in September by Messrs. Sampson Low, and that Queen Alexandra has graciously accepted the dedication.

The King and Queen have consented to be present at Queen's Hall on July 23, when the orchestral concert of the Royal College of Music Patron's Fund will be given.

It is proposed to commemorate the life and work of the late Dean of St. Paul's, Dr. Gregory, by the foundation of a scholarship at the Cathedral Choir School to be called 'The Dean Gregory Memorial Scholarship.'

Sing a Song of Praise.

HARVEST ANTHEM.

Ecclesiasticus xxxix. 14, 15 ;
St. John iv. 35 ; Psalm lxv. 12, 13.

Composed by CUTHBERT HARRIS.

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f Gt.
cres.
SOPRANO.
f
Sing . . a song of praise, bless the Lord, bless the Lord in
ALTO.
f
Sing . . a song of praise, bless the Lord, bless the Lord . . in
TENOR.
f
Sing . . a song of praise, bless the Lord, bless the Lord in
BASS.
f
Sing . . a song of praise, bless the Lord, bless the Lord . . in
f

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all . . His works, sing a song of prais',
all His works, sing a song of
all . . His works, sing a song
all His works, sing a song of praise, sing a
Gt. mf
Full Sw. open.
Man.
Ped.
sing a song of praise, bless the Lord, bless the Lord in
praise, sing a song, bless the Lord, bless the Lord in
. of praise, bless the Lord, bless the Lord in
song of praise, bless the Lord, bless the Lord in
Full Sw.
Gt.
dim.
all . . His works. Mag - ni - fy His Name, ... and
all . . His works. Mag - ni - fy His Name, and
all His works. Mag - ni - fy His Name, ... and
all . . His works. Mag - ni - fy His Name, and
f Gt.

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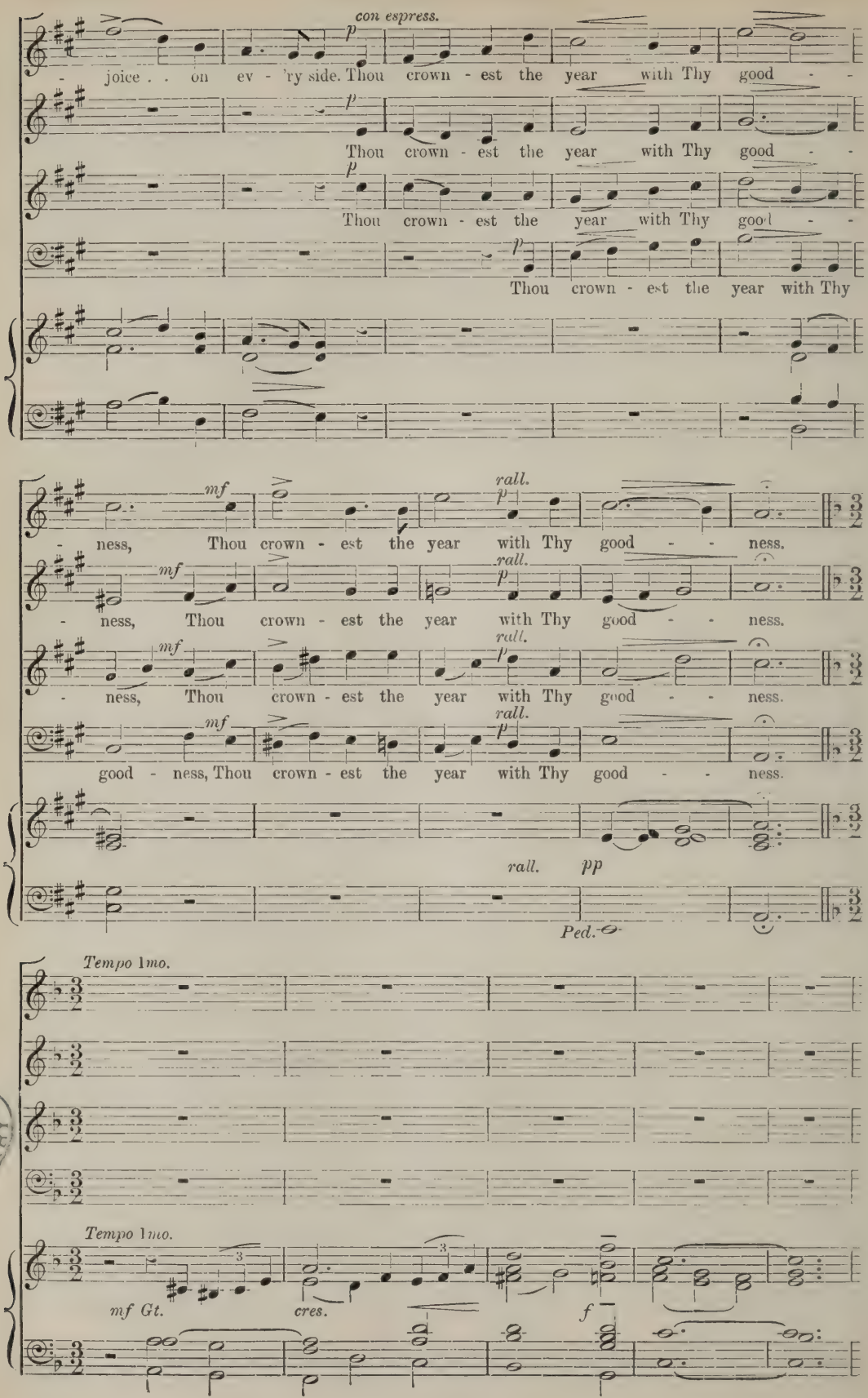
shew forth His praise with the songs of your lips,
shew forth His praise with the songs of your lips, and with
shew forth His praise with the songs of your lips,
shew forth His praise with the songs of your lips, and with
and with harps, bless the Lord in all His works, sing a song of
harps, ... bless the Lord in all His works, sing a song of
and with harps, bless the Lord in all His works, sing a song of
harps, ... bless the Lord in all His works, sing a song of
f Sw.
Gt.
Ped.
rall.
praise, bless the Lord, bless the Lord in all His works.
praise, bless the Lord, bless the Lord in all His works.
praise, bless the Lord, bless the Lord in all His works.
praise, bless the Lord, bless the Lord in all His works.
rall.

Andante con moto.
Soprano Solo.
mf
Lift up your eyes, ... and look on the
Andante con moto.
p Sw.
with Oboe.
f ten.
fields; . . . for they are white al-rea-dy to har - - vest.
Ped.
♩=84. con espress.
mf
Thou crown - - est the year with Thy good - - - -
♩=84.
p Sw.
Man.
- - ness: and Thy clouds drop fat - - ness, Thy clouds drop
f
fat - - ness, Thy clouds . . drop fat - ness, drop fat - - -

p
- ness. Thou crown - est the year with Thy good - - -
Solo.
p
Thou crown - est the year with Thy good - - ness: Thy
Solo.
p
Thou crown - est the year with Thy good - - ness: and Thy
Solo.
p
Thou crown - est the year with Thy good-ness:
Man.
mf
- ness: Thy clouds drop fat - - - ness. They shall drop up-on the
più animato.
mf
clouds drop fat - ness, drop fat - - - ness.
mf
clouds drop fat - ness, drop fat - - - ness.
mf
Thy clouds drop fat - ness, drop fat - - - ness.
add 4 ft.
Ped.
Man.
f
dwell - ings of the wil - der-ness: and the lit - tle hills shall re - joice, shall re -


con espress.
joice . . on ev - 'ry side. Thou crown - est the year with Thy good - -
Thou crown - est the year with Thy good - -
Thou crown - est the year with Thy good - -
Thou crown - est the year with Thy
rall.
ness, Thou crown - est the year with Thy good - - ness.
ness, Thou crown - est the year with Thy good - - ness.
ness, Thou crown - est the year with Thy good - - ness.
good - ness, Thou crown - est the year with Thy good - - ness.
rall. pp
Ped.
Tempo 1mo.
Tempo 1mo.
mf Gt.
cres.
f

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FULL.
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Sing . . a song of praise, bless the Lord, bless the Lord in all . . His
Sing . . a song of praise, bless the Lord, bless the Lord in all His
Sing . . a song of praise, bless the Lord, bless the Lord in all . . His
works. Mag - ni - fy His Name, ... and shew forth His
works. Mag - ni - fy His Name, and shew forth His
works. Mag - ni - fy His Name, ... and shew forth His
works. Mag - ni - fy His Name, and shew forth His
praise with the songs of your lips. Sing a song of
praise with the songs of your lips. Sing a
praise with the songs of your lips. Sing a song,
praise with the songs of your lips. Sing a
mf Gt.

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praise, sing a song of praise, bless the
song, a song.. of praise, sing a song ... of
sing a song.. of praise, sing a song of
song of praise, sing a song ... of
Full Sw.
Gt. cres.
f
Lord, bless the Lord . . . . . in all His
praise, bless the Lord, bless the Lord in all His
praise, ... bless the Lord in all His
praise, bless the Lord, bless the Lord in all His
rall.
ff
works. A - men, A - - - - - - - - men.
molto rall.
ff Tuba.
ff Gt.

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802. In that day (Christmas) Bridge 3d.
720. In the beginning C. Macpherson 4d.
582. In the beginning ... F. Tozer 4d.
890. In the day shalt H. W. Wareing 3d.
338. In the fear of the Lord J. V. Roberts 3d.
980. In the hour of my ... Davies 4d.
659. In the Lord ... C. Macpherson 4d.
282. In the Lord ... ... R. Stewart 6d.
385. In Thee, O Lord ... S. C. Taylor 3d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
467. Is it nothing (S.A.) M. B. Foster 3d.
571. Is it nothing (4 voices) M. B. Foster 3d.
725. Is it not wheat-harvest T. Adams 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass ... Garrett 6d.
908. Jesu, Lord of life and glory Elgar 3d.
397. Jesu, lover of my soul (Male) F. Iliffe 2d.
907. Jesu, meek and lowly ... Elgar 3d.
654. Jesu, Thou joy ... E. H. Davies 3d.
844. Jesu, Thou sweetness H. J. King 3d.
904. Jesu, word of God incarnate Elgar 2d.
788. Jesus Christ is risen to-day Gaul 4d.
455. Jesus Christ is risen Oliver King 4d.
971. Jesus lives! no longer now Foster 3d.
618. Jesus of Nazareth ... G. Byrd 4d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 1½d.
677. Just Judge of Heaven ... Garrett 6d.
614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
581. Kings shall be thy G. C. Martin 2d.
894. Kings shall see and arise Bridge 6d.
425. Lead, kindly Light ... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pughe-Evans 3d.
37. Lead, kindly Light ... J. Stainer 4d.
706. Let all the world ... W. Jordan 4d.
132. Let God arise ... Greene 6d.
375. Let God arise T. T. Trimnell 4d.
857. Let my complaint Arthur Batten 2d.
346. Let my complaint (Male) Thorne 3d.
509. Let not thine hand ... J. Stainer 3d.
807. Let not your heart Eaton Faning 3d.
438. Ditto ... M. B. Foster 3d.
438.* Ditto (8 v.) M. B. Foster 3d.
795. Let the heavens be glad M. Higgs 4d.
226. Let the peace of God J. Stainer 4d.
565. Let the righteous ... R. F. Lloyd 3d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise (Male) Thorne 3d.
962. Ditto A. J. Silver 3d.
96. Lift up thine eyes .. John Goss 6d.
897. Lift up your heads O. Gibbons 3d.
18. Ditto ... J. L. Hopkins 1½d.
409. Ditto S. Coleridge-Taylor 3d.
847. Ditto ... William Turner 2d.
343. Lift up your hearts ... J. Barnby 4d.
972. Light in darkness D. C. Jenkins 3d.
595. Light of the world ... E. Elgar 3d.
408. Lighten our darkness G. R. Vicars 2d.
393. Like as the hart Thomas Adams 3d.
799. Ditto H. Clarke 3d
530. Lo, God, our God ... B. Haynes 3d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
883. Look down, Holy Dove ... Selby 3d.
711. Look on the fields C. Macpherson 3d.
859. Look upon mine adversity ... Blow 2d.
639. Look upon the rainbow T. Adams 3d.
843. Look, ye saints M. B. Foster 3d.
801. Lord God of Abraham A. H. Brewer 2d.
165. Lord, how are they... H. Clarke 6d.
391. Lord, I have loved... ... F. Iliffe 3d.
722. Lord, I have loved G. W. Torrance 3d.
54. Lord, let me know mine end Goss 3d.
351. Lord of all power (Male) J. Barnby 2d.
566. Lord of life ... A. C. Mackenzie 3d.
459. Lord of our life ... J. T. Field 3d.
411. Lord of the Harvest J. Barnby 4d.
404. Lord of the rich and golden F. Tozer 2d.
318. Lord, Thou art God... J. Stainer 8d.
803. Lord, Thou art good H. Coward 3d.
434. Lord, Thou hast ... A. Whiting 3d.
830. Lord, we leave Thy... Brahms 4d.
274. Lord, what love have I ... Steggall 6d.
267. Lord, who shall dwell ... Roberts 4d.
835. Love divine, all love E. V. Hall 3d.
350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A. C. Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
899. Make me, O Lord God J. Brahms 3d.
436. Man goeth forth ... A. Carnall 3d.

NOVELLO'S
OCTAVO EDITION OF ANTHEMS

694. Man that is born S. S. Wesley 2d.
222. Me ye have bereaved C. Morales 3d.
527. Mercy and truth are met J. Stainer 3d.
211. Mine eyes look unto Thee H. Baker 3d.
818. Miserere mei, Deus G. Allegri 4d.
500. Ditto J. Barnby 3d.
665. Ditto ... Novello 2d.
811. Ditto G. P. Da Palestrina 4d.
518. Ditto E. Pettman 1½d.
464. Ditto J. Stainer 3d.
765. Morn's roseate hues Chadwick 3d.
726. Most blessed Jesus ... Brewer 3d.
512. My beloved spake ... H. Purcell 6d.
428 My God, I love Thee G. J. Bennett 3d.
617. My God, I thank Thee E. H. Lemare 3d.
288. My God, look upon... J. L. Hopkins 3d.
10. My God, my God ... Mendelssohn 6d.
353. My heart is fixed W. Cruickshank 4d.
564. My heart is inditing M. B. Foster 4d.
460. My heart was glad ... A. Carnall 4d.
199. My hope is in the J. Stainer 6d.
406. My mouth shall speak John E. West 4d.
190. My soul is weary ... Beckwith 4d.
911. My soul, O praise the Lord Bach 3d.
885. My soul truly waiteth Attwood 3d.
586. Ditto ... B. Steane 2d.
295. My soul wait thou still F. J. Read 4d.
960. Nazareth, ...Ch. Gounod 2d.
629. Nearer, my God, to Thee T. Adams 3d.
560. No pomp of earthly ... Barnby 3d.
920. Not unto us, O Lord T. S. Dupuis 3d.
210. Ditto H. Gadsby 6d.
558. Ditto John E. West 4d.
592. Now is Christ risen T. Adams 3d.
612. Now is come salvation C. Harris 3d.
718. Now know I that the M. B. Foster 4d.
695. Now late on the Coleridge-Taylor 3d.
673. Now sinks the sun H. W. Parker 4d.
868. Now when Jesus Joseph Holbrooke 3d.
489. Ditto W. A. C. Cruickshank 3d.
505. O all ye people ... H. Purcell 3d.
833. O all ye that pass by ... Vitoria 3d.
928. O be joyful in God John E. West 3d.
506. O be joyful in the Lord G. Martin 6d.
891. O clap your hands ... O. Gibbons 3d.
133. O clap your hands ... ... Greene 4d.
686. O clap your hands ... L. Hopkins 3d.
82. O clap your hands ... ... Stainer 6d.
80. O clap your hands ...E. H. Thorne 6d.
217. O clap your hands ...T. T. Trimnell 3d.
877. O come, all ye faithful Tredaway 2d.
656. O come and behold Longhurst 4d.
202. O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
875. O come hither and hearken Crotch 3d.
569. O come, let us sing M. B. Foster 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence ... Gounod 6d.
730. O death, where is thy A. Hollins 4d.
832. O everlasting light John E. West 3d.
16. O give thanks ... G. Elvey 3d.
42. O give thanks ... John Goss 3d.
599. O give thanks ... E. V. Hall 3d.
596. O give thanks ... H. J. King 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
520. O give thanks ... B. Steane 3d.
816. O give thanks E. A. Sydenham 3d.
66. O give thanks ... S. S. Wesley 4d.
35. O God, have mercy... J. B. Calkin 4d.
698. O God, my soul ... F. R. Greenish 3d.
775. O God of my righteousness Greene 4d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H. Purcell 3d.
585. Ditto B. Luard-Selby 4d.
679. Ditto F. Tozer 4d.
34. O God, Thou art worthy A. Sullivan 4d.
188. O God, Thou hast ... H. Purcell 4d.
978. O God, wherefore art Thou Blow 3d.
418. O God, Who hast ... A. S. Baker 2d.
30. Ditto A. W. Batson 3d.
507. Ditto J. V. Roberts 2d.
919. O God, Whose nature Dupuis 3d.
880. O heart subdued with J. Brahms 3d.
982. O holy night ... A. Adam 2d.

47. O how amiable ... J. Barnby 3d.
752. O how amiable ... E. Faning 3d.
347. O how amiable ... Oliver King 4d.
963. O how amiable J. H. Maunder 3d.
233. O how amiable T. M. Pattison 3d.
48. O how plentiful T. M. Pattison 3d.
490. O Jerusalem, look about E. Naylor 4d.
301. O Jesu! Victim blest Powell 3d.
536. O joyful Light ... B. Tours 4d.
543. O Lamb of God ... J. Barnby 3d.
870. O Lord, from Whom all ... West 2d.
204. O Lord God ... ... Clarke 3d.
251. O Lord God (Male) Ernest Ford 4d.
926. O Lord, have mercy Pergolesi 3d.
942. O Lord Jesu Christ Wesley 2d.
184. O Lord, look down ... J. Battishill 3d.
702. O Lord, my God ... Nares 3d.
306. O Lord of hosts ... Kate Boundy 3d.
25. O Lord, our Governor H. Gadsby 3d.
727. O Lord, Thou art my God J. Goss 3d.
395. Ditto C. H. Lloyd 6d.
845. Ditto C. Lee Williams 4d.
690. O Lord, Thy Word J. F. Bridge 6d.
726. O love most ... A. H. Brewer 3d.
3. O love the Lord ... A. Sullivan 2d.
588. O lovely peace ... ... Handel 4d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... ... Clarke 6d.
355. O praise God Theodore Distin 3d.
429. O praise God ... G. C. Martin 2d.
40. O praise God T. T. Trimnell 4d.
479. O praise our God, ye people Boyce 4d.
782. O praise our God, ye people Bühler 3d.
14. O praise the Lord ... J. Barnby 4d.
178. O praise the Lord ... John Goss 6d.
683. O praise the Lord ... ... Handel 3d.
71. O praise the Lord ... Ouseley 3d.
232. O praise the Lord T. M. Pattison 3d.
358. O praise the Lord W. G. Wood 4d.
266. O praise the Lord ... Zingarelli 8d.
824. O pray for the peace W. Child 3d.
166. O pray for the peace E. H. Thorne 4d.
837. O rest in the Lord Mendelssohn 2d.
492. O Saving Victim Cruickshank 3d.
51. Ditto (No. 2) Gounod 4d.
486. Ditto ... Rossini 3d.
970. O Saviour of the ... H. Moore 3d.
508. Ditto (Male) Roberts 2d.
551. O sing unto the Lord Cruickshank 4d.
142. O sing unto the Lord H. Purcell 6d.
8. O taste and see ... John Goss 3d.
263. O taste and see ... A. H. Mann 3d.
87. O that I knew where I Bennett 3d.
772. O that men would J. B. McEwen 3d.
896. Ditto W. Wolstenholme 3d.
806. O Thou the Central Orb Gibbons 3d.
663. O Voice of the Beloved H. J. King 3d.
123. O where shall wisdom ... Boyce 6d.
435. O worship the King... E. V. Hall 4d.
135. O worship the Lord ... ... Hayes 6d.
234. O ye that love the Lord Docker 4d.
158. Ditto G. Elvey 4d.
325. Ditto J. Naylor 3d.
196. Ditto H. W. Wareing 3d.
556. Open to me the gates ... F. Adlam 4d.
668. Our Blest Redeemer E. V. Hall 3d.
863. Our conversation is in Gilbert 2d.
392. Our Father, which art J. Barnby 2d.
976. Ditto (8 voices) C. Lee Williams 3d.
303. Our God is Lord ... E. Mundella 3d.
242. Out of the deep ... J. B. Calkin 3d.
638. Out of the deep H. W. Davies 4d.
240. Out of the deep F. E. Gladstone 3d.
692. Out of the deep ... G. C. Martin 3d.
176. Out of the deep ... Naylor 4d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words ... Henry Gadsby 3d.
300. Ponder my words (Male) Sawyer 2d.
159. Praise God in His holiness B. Tours 3d.
521. Praise, my soul ... E. V. Hall 3d.
641. Praise, O praise our God B. L. Selby 3d.
712. Praise our God ... E. V. Hall 4d.
172. Praise the Lord J. Benedict 8d.
561. Praise the Lord J. M. Crament 4d.
70. Praise the Lord ... G. Elvey 4d.

298. Praise the Lord, O Jerusalem Bliss 3d.
125. Ditto J. Clark 3d.
137. Ditto Hayes 4d.
316. Ditto E. V. Hall 4d.
577. Ditto J. H. Maunder 3d.
510. Ditto Purcell 4d.
964. Ditto W. G. Wood 4d.
381. Praise the Lord, O my soul Elliott 3d.
63. Ditto Garrett 6d.
21. Ditto John Goss 3d.
208. Ditto Mozart 4d.
959. Ditto John Pullein 3d.
513. Ditto H. Purcell 6d.
940. Ditto J. V. Roberts 3d.
439. Ditto T. P. Royle 3d.
986. Ditto John E. West 3d.
59. Ditto S. S. Wesley 6d.
624. Praise the Lord, ye ... B. Steane 3d.
827. Praise to God, immortal ... West 3d.
745. Praised be the Lord C. H. Lloyd 3d.
797. Praised be the Lord C. Steggall 3d.
416. Prepare ye the way J. M. Crament 4d.
45. Prepare ye the way ... Garrett 3d.
151. Prepare ye the way ... M. Wise 3d.
846. Put me not to rebuke W. Croft 4d.
60. Rejoice greatly Henry Gadsby 3d.
984. Rejoice greatly C. H. Lloyd 3d.
317. Rejoice in the Lord Philip Armes 6d.
992. Rejoice in the Lord J. F. Bridge 4d.
721. Rejoice in the Lord ... A. Hollins 3d.
200. Rejoice in the Lord G. C. Martin 6d.
145. Rejoice in the Lord ... H. Purcell 3d.
258. Rejoice in the Lord J. Redford 3d.
164. Rejoice in the Lord F. R. Statham 4d.
272. Rejoice, O ye righteous Rheinberger 3d.
38. Remember now ... Steggall 4d.
523. Remember, O Lord Walmisley 4d.
336. Rend your heart J. Clippingdale 3d.
626. Rend your heart A. E. Godfrey 3d.
753. Rest, weary Earth A. M. Goodhart 3d.
879. Righteous art Thou John E. West 3d.
860. Save, Lord, and hear us John Blow 2d.
170. Save, Lord, and hear us ... Hayes 6d.
822. Save me, O God ... John Blow 3d.
858. Save me, O God William Boyce 2d.
287. Save me, O God ...J. L. Hopkins 2d.
740. Save us, O Lord E. C. Bairstow 3d.
451. Saviour, abide with us T. Hanforth 3d.
800. Saviour, again to Thy Chadwick 3d.
340. Saviour, Thy children Sullivan 3d.
85. Say where is He born Mendelssohn 6d.
319. Seek ye the Lord Hague Kinsey 3d.
189. Seek ye the Lord J. V. Roberts 3d.
973. Send out Thy light Ch. Gounod 2d.
250. Sing aloud with gladness S. Wesley 6d.
630. Sing a song of praise O. King 3d.
185. Sing a song of praise J. Stainer 3d.
716. Sing and rejoice ... B. Harwood 4d.
238. Sing joyfully unto God W. Byrd 4d.
365. Sing, O daughter of Zion ... Rea 4d.
936. Ditto ... H. W. Wareing 3d.
985. Ditto ... W. G. Alcock 3d.
291. Sing, O heavens A. C. Mackenzie 6d.
781. Sing, O heavens Bruce Steane 3d.
369. Sing, O heavens T. T. Trimnell 4d.
562. Sing, O heavens H. D. Wetton 4d.
169. Sing praises to the Lord ... Croft 4d.
36. Sing praises unto the Lord Gounod 6d.
99. Sing to the Lord ... Mendelssohn 8d.
167. Sing to the Lord ...Henry Smart 1s.
542. Sing to the Lord with J. Barnby 4d.
525. Sing unto God (Chos. only) Purcell 2d.
580. Sing unto the Lord J. F. Bridge 6d.
603. Sing unto the Lord C. Harris 3d.
812. Sing unto the Lord Sydenham 3d
856 Sing we merrily Adrian Batten 2d.
944. Sing we merrily ... ... J. Blow 3d.
532. Sing we merrily F. A. W. Docker 4d.
410. Sing we merrily ... E. V. Hall 4d.
932. Sing we merrily ... O. King 3d.
761. Sing ye to the Lord C. H. Lloyd 3d.
991. Ditto E. C. Bairstow 3d.
68. Stand up and bless the Lord Goss 4d.
697. Suffer the little ... B. Harwood 3d.
792. Sun of my soul G. W. Chadwick 2d.

LONDON: NOVELLO AND COMPANY, LIMITED.

EVENING AND MORNING

Heaviness may endure for a night, but joy cometh in the Morning.

THE WORDS WRITTEN BY THE REV. I. GREGORY SMITH, LL.D.

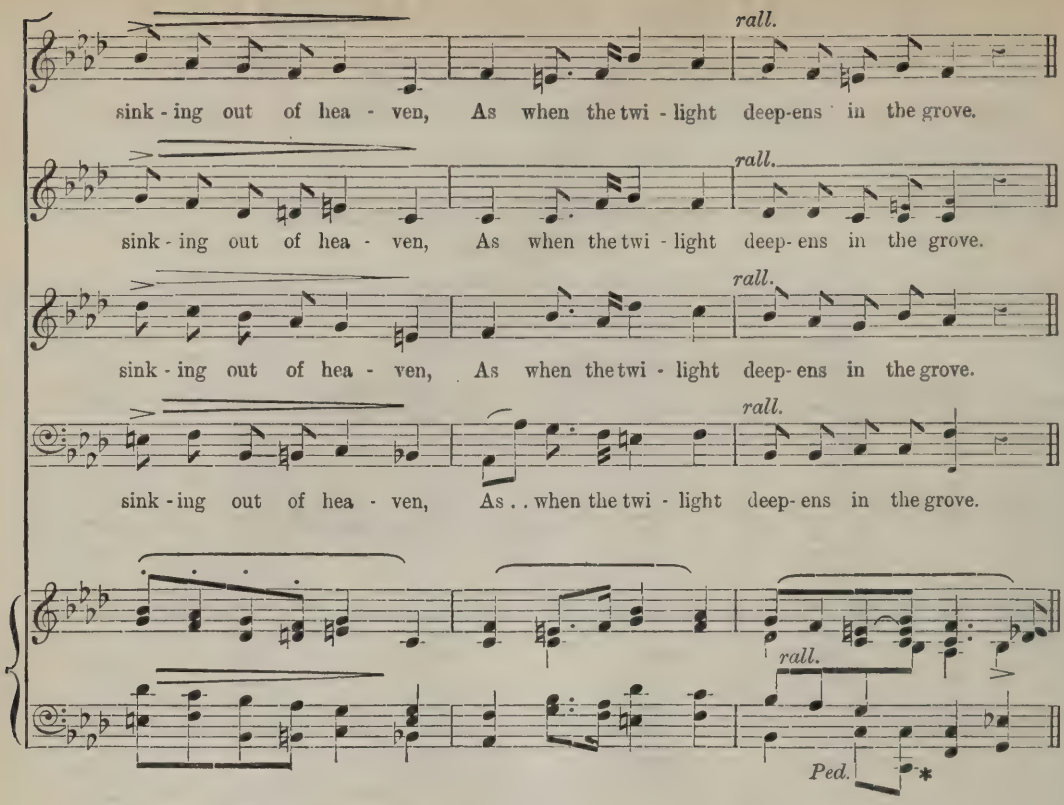
THE MUSIC COMPOSED BY

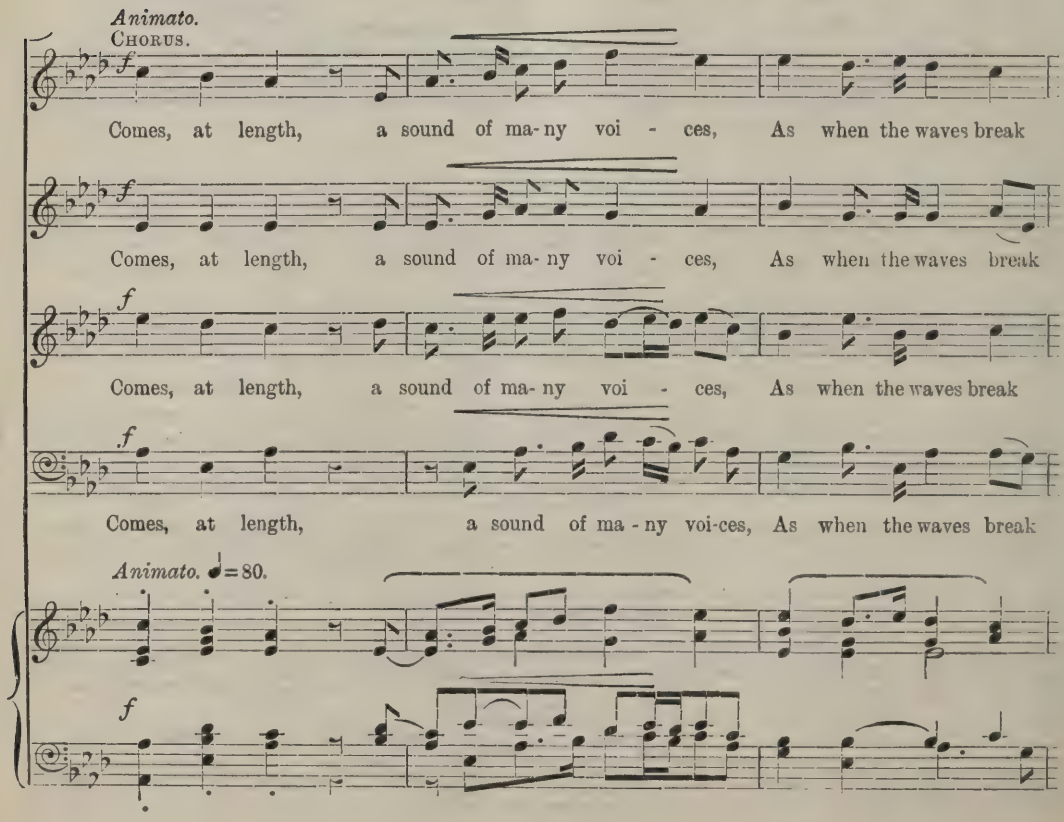
SIR HERBERT OAKELEY,

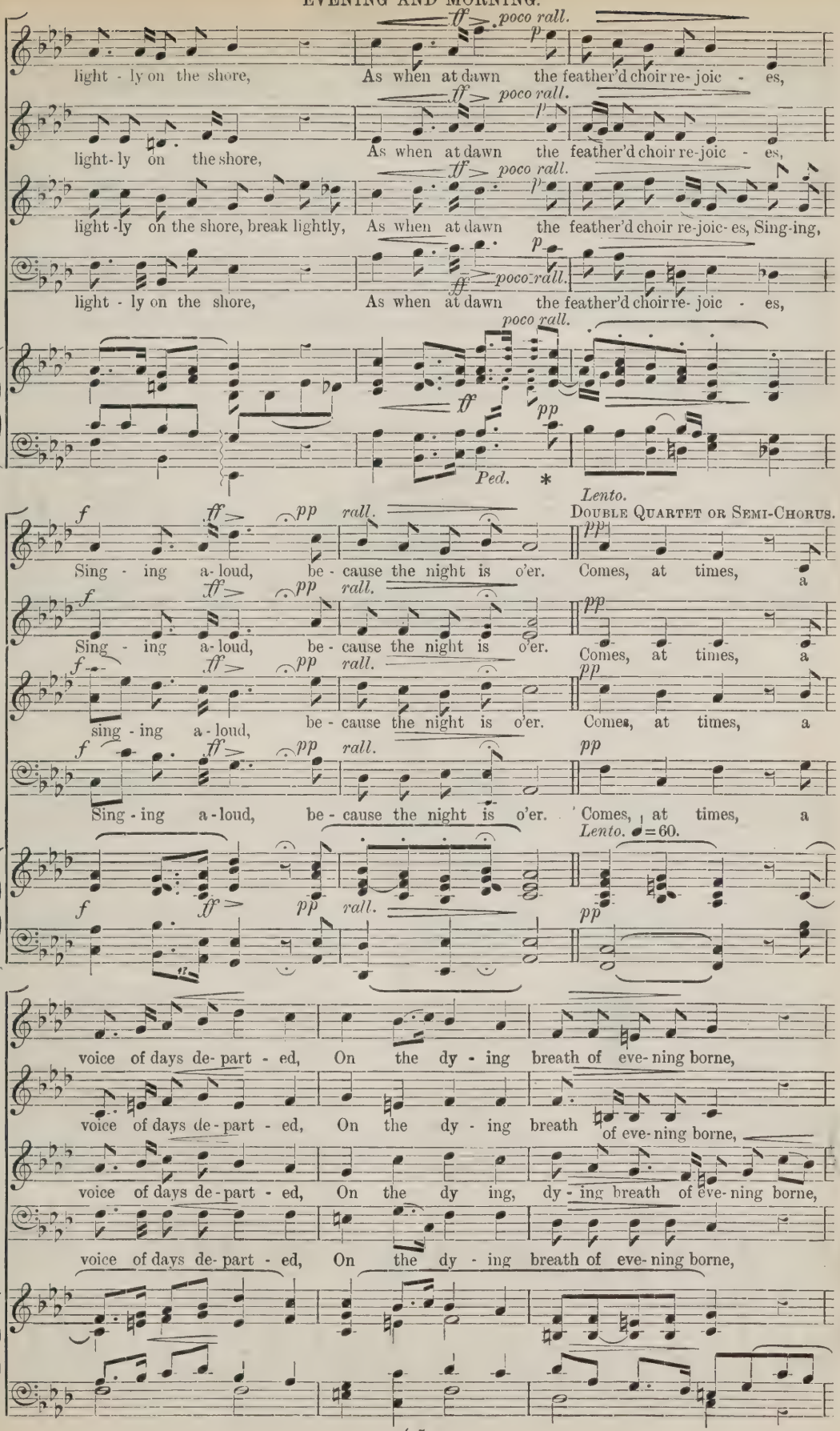
LL.D., Mus. Doc.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

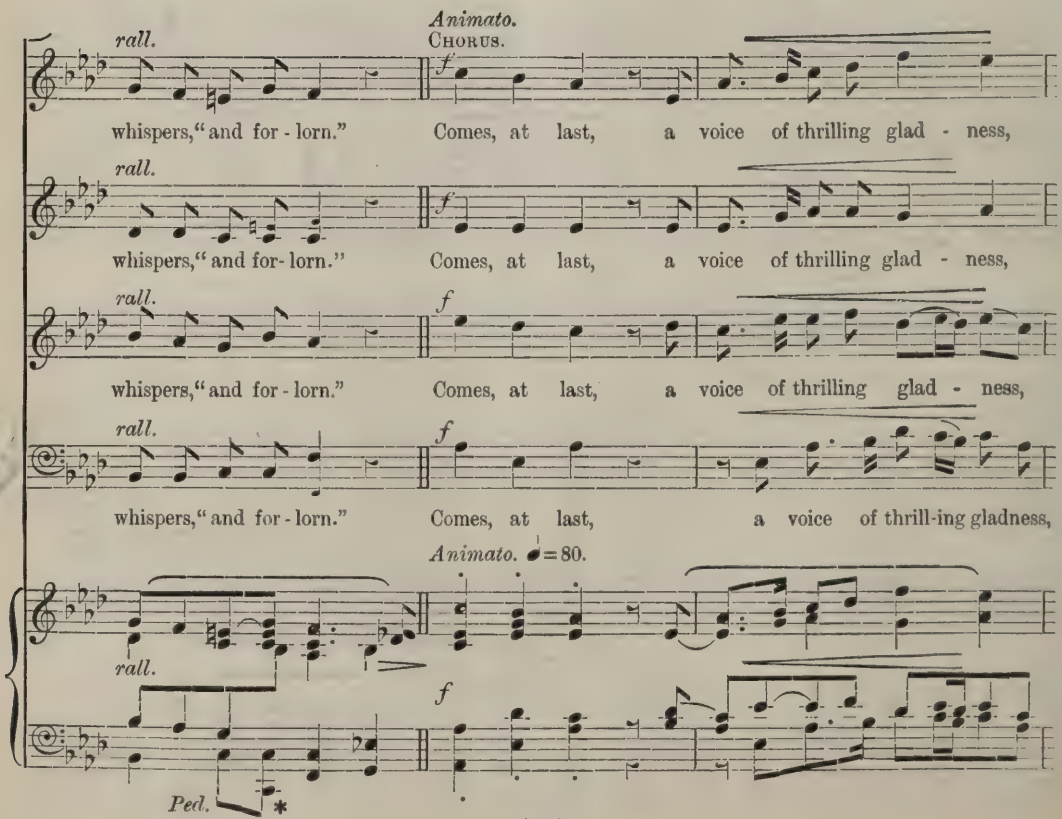
Lento.
Double Quartet or Semi-Chorus.
Soprano.
Alto.
Tenor.
Bass.
pp
Comes, at times, a still - ness as of e - ven,
Lento. ♩=60.
Steep - ing the soul in mem - o - ries of love,
As when the glow is
Steep - ing the soul in mem - o - ries of love,
As when the glow is
Steep - ing the soul in mem - o - ries of love, of love,
As when the glow is
Steep - ing the soul in mem - o - ries of love,
As when the glow is

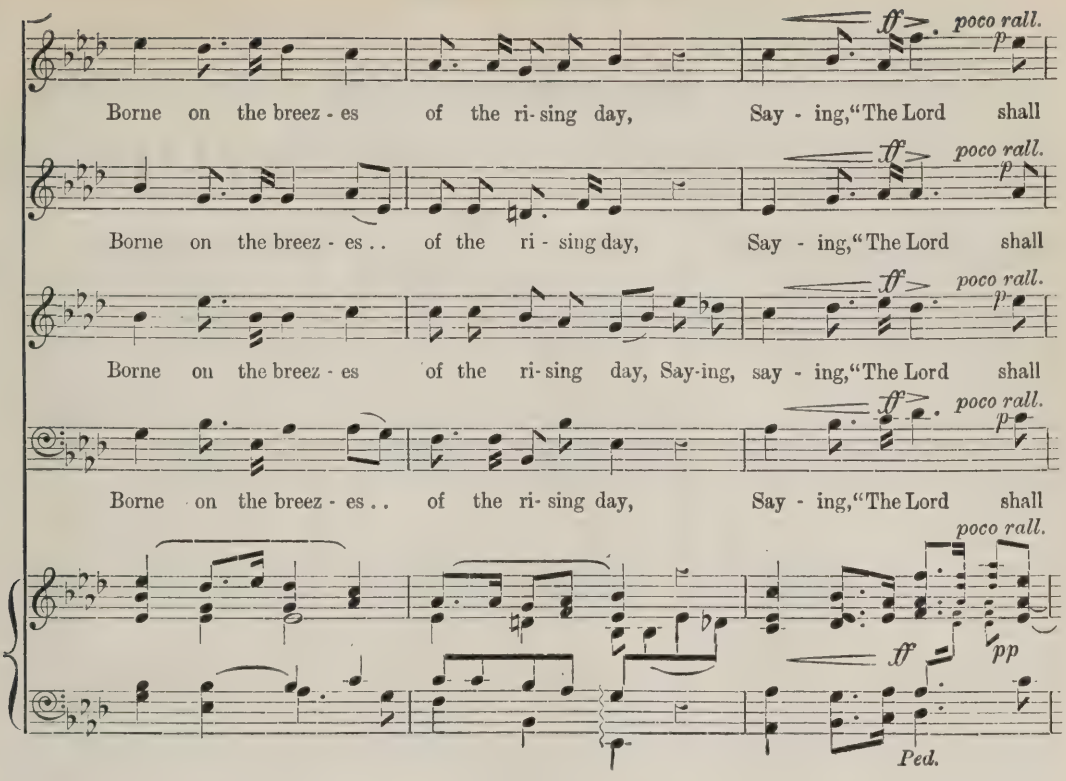

rall.
sink - ing out of hea - ven, As when the twi - light deep-ens in the grove.
rall.
sink - ing out of hea - ven, As when the twi - light deep- ens in the grove.
rall.
sink - ing out of hea - ven, As when the twi - light deep- ens in the grove.
rall.
sink - ing out of hea - ven, As . . when the twi - light deep- ens in the grove.
rall.
Ped.
*

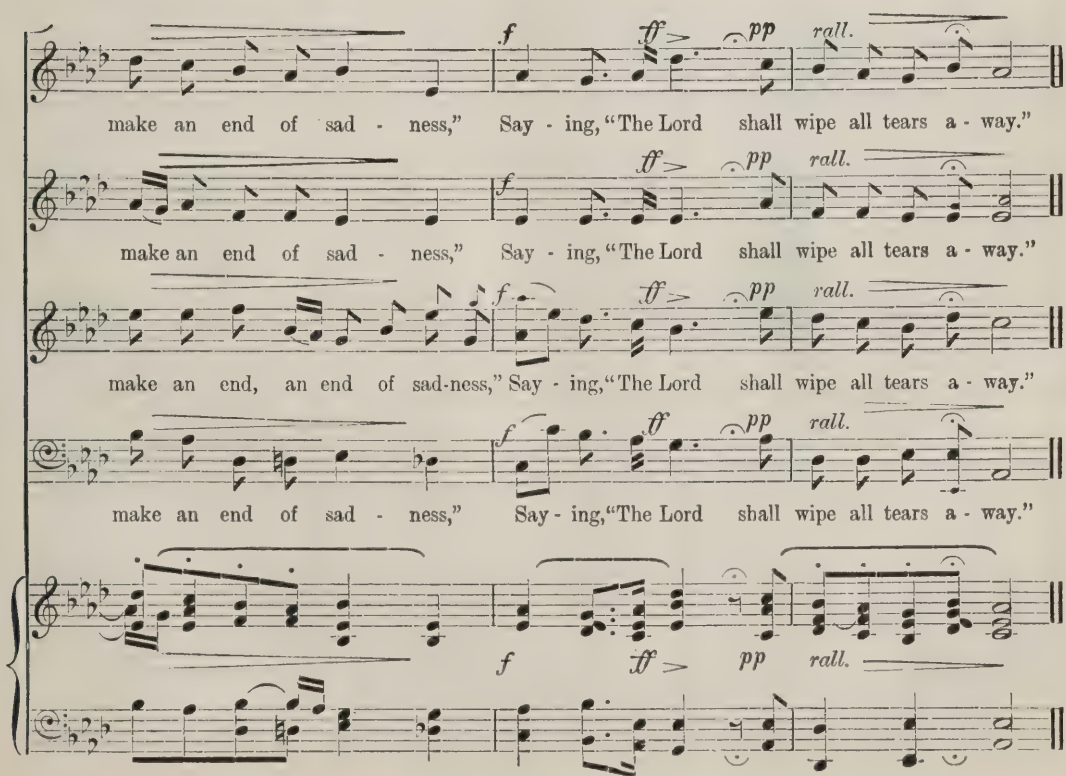

Animato.
Chorus.
f
Comes, at length, a sound of ma- ny voi - ces, As when the waves break
f
Comes, at length, a sound of ma- ny voi - ces, As when the waves break
f
Comes, at length, a sound of ma- ny voi - ces, As when the waves break
f
Comes, at length, a sound of ma - ny voi-ces, As when the waves break
Animato. ♩=80.
f


ff poco rall. p
light - ly on the shore, As when at dawn the feather'd choir re- joic - es,
light - ly on the shore, As when at dawn the feather'd choir re-joic - es,
light - ly on the shore, break lightly, As when at dawn the feather'd choir re-joic- es, Sing-ing,
light - ly on the shore, As when at dawn the feather'd choir re- joic - es,
poco rall.
ff pp
Ped. *
Lento.
Double Quartet or Semi-Chorus.
f ff pp rall.
Sing - ing a- loud, be - cause the night is o'er. Comes, at times, a
Sing - ing a- loud, be - cause the night is o'er. Comes, at times, a
sing - ing a - loud, be - cause the night is o'er. Comes, at times, a
Sing - ing a - loud, be - cause the night is o'er. Comes, at times, a
Lento. ♩=60.
voice of days de- part - ed, On the dy - ing breath of eve- ning borne,
voice of days de- part - ed, On the dy - ing breath of eve- ning borne,
voice of days de- part - ed, On the dy ing, dy - ing breath of eve- ning borne,
voice of days de- part - ed, On the dy - ing breath of eve- ning borne,

Sinks then the trav - 'ller, faint and wea - ry - heart - ed, "Long is the way," it
Sinks then the trav - 'ller, faint and wea - ry - heart - ed, "Long is the way," it
Sinks then the trav - 'ller, faint and wea - ry - heart - ed, "Long is the way," it
Sinks then the trav - 'ller, faint and wea - ry - heart - ed, "Long is the way," it


rall.
Animato.
Chorus.
f
whispers, "and for - lorn." Comes, at last, a voice of thrilling glad - ness,
rall.
f
whispers, "and for - lorn." Comes, at last, a voice of thrilling glad - ness,
rall.
f
whispers, "and for - lorn." Comes, at last, a voice of thrilling glad - ness,
rall.
f
whispers, "and for - lorn." Comes, at last, a voice of thrill-ing gladness,
Animato. ♩ = 80.
rall.
f
Ped. *


Borne on the breez - es of the ri - sing day, Say - ing, "The Lord shall
Borne on the breez - es .. of the ri - sing day, Say - ing, "The Lord shall
Borne on the breez - es of the ri - sing day, Say-ing, say - ing, "The Lord shall
Borne on the breez - es .. of the ri - sing day, Say - ing, "The Lord shall
poco rall.
Ped.


make an end of sad - ness," Say - ing, "The Lord shall wipe all tears a - way."
make an end of sad - ness," Say - ing, "The Lord shall wipe all tears a - way."
make an end, an end of sad-ness," Say - ing, "The Lord shall wipe all tears a - way."
make an end of sad - ness," Say - ing, "The Lord shall wipe all tears a - way."
rall.

NOVELLO'S OCTAVO EDITION OF ANTHEMS.

426. Sun of my soul ... R. Dunstan 3d.
905. Take My yoke upon you T. Adams 2d.
540. Teach me, O Lord G. J. Elvey 3d.
297. Teach me, O Lord J. W. Gritton 3d.
850. Teach me Thy way William Fox 2d.
852. Teach me Thy way E. Hooper 2d.
669. Teach me Thy way ... Spohr 1½d.
808. Ten thousand times E. V. Hall 3d.
620. Ditto ... F. Tozer 4d.
458. Thanks be to God ...J. W. Gritton 3d.
627. Thanks be to God ... Oliver King 3d.
684. The Angel said (S. & B.) A. H. Brown 2d.
723. The arm of the Lord ... Haydn 4d.
472. The blessing of the Lord J. F. Bridge 2d.
194. Ditto A. C. Mackenzie 3d.
421. The day is past ... J. C. Marks 3d.
461. The Day of Resurrection E. V. Hall 3d.
552. The day Thou gavest Woodward 3d.
239. The earth is the Lord's Trimnell 4d.
687. Ditto J. Hopkins 4d.
482. The eyes of all ... ... T. Adams 3d.
547. The eyes of all ... ... G. J. Elvey 3d.
573. The eyes of all ... M. B. Foster 3d.
289. The eyes of all ...Orlando Gibbons 4d.
878. The eyes of the Lord are West 2d.
689. The face of death ... W. Parratt 2d.
448. The First Christmas J. Barnby 3d.
534. The first day of the week B. Steane 3d.
214. The fool hath said W. Bennett 4d.
271. The fool within his Rheinberger 3d.
413. The fost'ring earth J. L. Hopkins 3d.
746. The glory of Lebanon ...Wareing 3d.
593. The glory of the God T. Adams 3d.
177. The glory of the Lord... J. Goss 6d.
245. The God of Jeshurun ... J. Goss 6d.
754. The hallowed day B. Luard-Selby 3d.
804. The Heavens declare Macpherson 4d.
299. The hills stand about G. Gardner 4d.
755. The hymn of the angels J. E. West 4d.
733. The King shall rejoice E. V. Hall 4d.
734. Ditto C. Harris 4d.
313. Ditto Stewart 6d.
981. Ditto C. Lee Williams 2d.
906. The Lord came from Sinai West 3d.
193. The Lord gave A. C. Mackenzie 2d.
270. The Lord give ear J. Rheinberger 3d.
526. The Lord hath (Male) Mendelssohn 4d.
312. The Lord hath been E. T. Chipp 3d.
477. The Lord hath been S. S. Wesley 3d.
263. The Lord hath done ... H. Smart 4d.
839. The Lord hath done John E. West 4d.
224. The Lord hear thee J. Barkworth 2d.
823. The Lord hear thee John Blow 2d.
893. The Lord is full of F. E. Gladstone 3d.
44. The Lord is great ... W. T. Best 3d.
248. The Lord is in ... G. Saunders 4d.
704. The Lord is in His holy Stainer 4d.
85. The Lord is King Henry Gadsby 6d.
367. The Lord is King ... H. J. King 4d.
869. The Lord is King ... W. King 2d.
41. The Lord is King T. T. Trimnell 4d.
483. The Lord is loving...A. W. Batson 3d.
39. The Lord is loving... Garrett 3d.
50. The Lord is my light H. Hiles 3d.
407. The Lord is my light W. Jordan 3d.
815. The Lord is my light Sydenham 3d.
613. The Lord is my Shepherd Higgs 4d.
67. Ditto (S.S.A.A.) Schubert 4d.
594. Ditto (S.A.T.B.) Schubert 4d.
152. Ditto ... J. Shaw 3d.
793. Ditto (S.A.T.B.) H. Smart 3d.
738. Ditto D. S. Smith 3d.
305. Ditto C. V. Stanford 6d.
862. The Lord is my strength Booth 3d.
398. Ditto S. Coleridge-Taylor 3d.
243. Ditto J. Goss 6d.
947. Ditto Bruce Steane 3d.
422. The Lord is risen G. M. Garrett 4d.
696. The Lord liveth A. W. Marchant 3d.
731. The Lord Omnipotent T. Adams 3d.
873. The Lord our Righteousness Blair 3d.
304. The Lord preserveth ... Armes 6d.
474. The Lord shall be J. V. Roberts 4d.
84. The Lord that made J. Turle 2d.
112. The Lord will comfort Hiles 6d.

86. The morning stars ... J. Stainer 6d.
767. Ditto G. A. A. West 4d.
749. The New-born King P. E. Fletcher 3d.
465. The night is far spent (S.A.) Foster 3d.
607. The night is far spent (S.A.T.B) Foster 3d.
640. The Parable of the F. J. Sawyer 4d.
676. The people that ... C. F. Bowes 4d.
762. The promise which was Bairstow 4d.
941. The radiant morn B. Steane 3d.
736. The reproaches ... J. B. Dykes 3d.
174. The righteous live ... J. Stainer 4d.
255. The righteous living Mendelssohn 3d.
155. The righteous shall flourish Calkin 4d.
977. The secret of the Lord ... West 3d.
614. The souls of the righteous... Byrd 3d.
559. Ditto ... Elvey 2d.
249. Ditto Myles B. Foster 3d.
140. Ditto ... Nares 3d.
294. Ditto Wm. Rea 6d.
285. Ditto H. H. Woodward 3d.
755. The stars in their silent ... West 4d.
457. The Story of the Cross M. B. Foster 3d.
557. Ditto J. V. Roberts 3d.
531. Ditto A. Somervell 3d.
452. Ditto J. Stainer 3d.
360. The strong foundations F. Brandeis 2d.
834. The surrender of the Cornelius 4d.
925 The Vineyard of the Lord Wareing 3d.
493 The whole earth J. V. Roberts. 4d.
31. The wilderness ... John Goss 6d.
110. The wilderness ... S. S. Wesley 6d.
649. The Word is made... T. Adams 2d.
576. There is a green hill Gounod 4d.
302. There is no condemnation Irons 3d.
882. There is no sorrow A. E. Godfrey 3d.
245. There is none like unto ... Goss 6d.
809. There is none that can ... Atkins 4d.
85. There shall a Star ... Mendelssohn 6d.
600. There shall be an heap F. Tozer 3d.
670. Ditto Cuthbert Harris 3d.
685. There shall come a star C. Harris 3d.
574. There shall come forth Mansfield 3d.
750. There shall come forth F. Tozer 3d.
253. There was a marriage J. Stainer 3d.
414. There was war in ... Cruickshank 3d.
466. There were shepherds (S.A.) Foster 3d.
516. Ditto E. Pettman 3d.
817. Ditto E. A. Sydenham 3d.
324. Ditto C. Vincent 4d.
447. Ditto H. W. Wareing 3d.
871. Ditto Healey Willan 3d.
19. Therefore with angels V. Novello 2d.
93. These are they which came Dykes 6d.
966. They are at rest ... E. Elgar 3d.
157. They that go down T. Attwood 4d.
709. Ditto H. Clarke 4d.
546. Ditto G. Elvey 6d.
432. They that sow A. W. Batson 3d.
705. They were lovely ... Stainer 4d.
221. Think, good Jesu ... Mozart 6d.
359. Think not that they F. Brandeis 2d.
161. This is the day ... S. C. Cooke 3d.
422. This is the day G. M. Garrett 4d.
327. This is the day ... E. V. Hall 4d.
949. This is the day B. Harwood 3d.
621. This is the day E. H. Lemare 4d.
462. This is the day A. W. Marchant 3d.
13. This is the day ... John Sewell 2d.
735. This is the day ... B. Steane 4d.
4. This is the day ... J. Turle 3d.
851. This is the record of John Gibbons 3d.
828. Thou art a Priest for S. Wesley 3d.
678. Thou art gone to the Williams 2d.
934. Thou art My Son ... T. Adams 3d.
265. Thou Judge of quick & dead Wesley 3d.
259. Thou, Lord, art merciful Mozart 6d.
653. Thou, Lord, in the... J. Stainer 4d.
354. Thou, O God, art praised E. V. Hall 3d.
930. Ditto J. W. Elliott 2d.
579. Ditto B. Luard-Selby 3d.
281. Ditto R. Stewart 4d.
62. Ditto S. Wesley 3d.
747. Ditto W. Wolstenholme 4d.
826. Thou shalt keep the feast Cowen 4d.
476. Thou shalt shew me C. Bowdler 3d.

634. Thou that sittest between F. Illife 3d.
480. Thou visitest the earth J. Barnby 4d.
244. Thou visitest the earth J. B. Calkin 4d.
191. Thou visitest the earth Callcott 2d.
549. Thou visitest the earth ... Elliott 3d.
866. Thou who art for ever A. Dvorák 3d.
484. Thou wilt keep him P. Armes 4d.
714. Thou wilt keep him J. B. Calkin 2d.
72. Thou wilt keep him Gauntlett 3d.
107. Thou wilt keep him... S. S. Wesley 3d.
276. Thou wilt keep him C. L. Williams 2d.
515. Through peace ... J. H. Roberts 3d.
902. Through the day ... Luard-Selby 2d.
216. Thus saith the Lord Garrett 6d.
622. Ditto P. J. Fry 3d.
441. Thy mercy, O Lord Garrett 6d.
320. Thy mercy, O Lord E. J. Hopkins 6d.
514. Thy word is a lantern H. Purcell 4d.
363. To bless Thy chosen F. Brandeis 2d.
980. To the Holy Spirit H. W. Davies 4d.
322. To Thee, O Lord C. L. Williams 3d.
443. Try me, O God (Male) A. D. Culley 2d.
618. Turba rum voces ... G. Byrd 4d.
275. Turn Thy face ... Steggall 4d.
626. Turn ye (Rend your) Godfrey 3d.
160. Unto Thee have I cried G. Elvey 3d.
601. Unto Thee, O God, do we B. Steane 3d.
555. Unto us a Child is born F. Adlam 4d.
186. Wash me throughly S. S. Wesley 3d.
757. Weary of earth ... E. V. Hall 3d.
610. Weary pilgrims ... F. Leoni 3d.
386. We bese ech Thee John E. West 2d.
76. We give Thee thanks ... Macfarren 3d.
74. We have heard ... A. Sullivan 6d.
888. We sent unto thee ... A. Hollins 3d.
387. We shall not hunger A. Mackenzie 3d.
127. We will rejoice ... Croft 4d.
57. What are these ... J. Stainer 3d.
965. What sweeter music H. W. Davies 6d.
974. Whate'er the blossom'd Haydn 3d.
235. Whatsoever is born of God Oakeley 3d.
606. When Christ was born Davies 4d.
538. When Christ, Who J. V. Roberts 2d.
337. When God of old ... E. V. Hall 3d.
786. When Israel came out of Wesley 4d.
489. When Jesus was born Cruickshank 3d.
791. When the Lord turned E. Faning 4d.
372. When the Lord turned E. Prout 6d.
563. Where Thou reignest Schubert 3d.
69. Wherewithal shall ... G. Elvey 6d.
26. Ditto ... ...H. Hiles 3d.
650. While all things ... H. J. King 3d.
889. While all things Healey Willan 3d.
529. While shepherds watched Barnby 4d.
541. Ditto Elvey 3d.
910. Ditto E. V. Hall 3d.
637. While the earth remaineth Gaul 4d.
175. Ditto Heap 4d.
640. Ditto Sawyer 4d.
578. Ditto Bruce Steane 3d.
954. Ditto H. W. Wareing 3d.
463. Ditto C. L. Williams 3d.
361. While with ceaseless F. Brandeis 2d.
787. Who can comprehend Thee Mozart 3d.
264. Who is like unto Thee A. Sullivan 6d.
836. Who is this? H. Elliot Button 3d.
417. Ditto Fred. Rayner 2d.
115. Who is this that cometh Arnold 4d.
181. Whoso dwelleth ... G. C. Martin 4d.
269. Why assemble the ... Rheinberger 3d.
299. Why do the heathen Gardner 4d.
23. Why rage fiercely ... Mendelssohn 6d.
218. Why seek ye the living Alexander 3d.
468. Ditto (S.A.) M. B. Foster 3d
918. Ditto A. Hollins 3d
423. Ditto F. Peel 4d.
645. Why standest Thou M. B. Foster 3d.
661. Wisdom shall praise herself West 3d.
20. With angels... ... J. L. Hopkins 3d.
821. Withdraw not Thou Thy Attwood 4d.
22. Word of God incarnate ...Gounod 3d.
785. Worthy is the Lamb E. H. Thorne 3d.
572. Ye holy Angels bright Richards 3d.
352. Ye shall go out with joy J. Barnby 4d.

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED.

ROYAL COLLEGE OF ORGANISTS' ANNUAL DINNER.

This event was held at the Café Monico on June 6. Dr. C. Harford Lloyd, M.A., the President of the College, was in the chair. The guests and members present included the Rev. and Hon. E. Lyttelton (Headmaster of Eton College), Sir Hubert Parry, Bart., Sir William Bigge, Sir Frederick Bridge, C.V.O., Sir George Martin, M.V.O., Sir Walter Parratt, M.V.O., Dr. Alcock, M.V.O., Dr. H. P. Allen, Dr. Maclean, Dr. Cummings, Dr. McNaught, Rev. H. Cart de Lafontaine, Dr. Southgate, Professor Buck, Dr. Huntley, Dr. F. G. Shinn, Dr. Sweeting, Dr. H. Davan Wetton, Dr. Alan Gray, Dr. Borland, Dr. Harding (Hon. Sec.), Dr. R. R. Terry, Dr. Merrill, Dr. R. C. Hazlehurst, Mr. Charles Macpherson, Mr. J. Percy Baker, and many ladies.

After Dr. Lloyd had proposed the customary loyal toasts, Sir Hubert Parry proposed the toast of the Royal College of Organists. He first alluded to a very popular composer, who thirty years ago used to describe organists as 'pedal-kickers.' No doubt this musician was thinking of the condition of things fifty years ago—a sad period to look back to, when organists kicked more wrong pedals than they did now. In those times they were little gods, with no one to keep them up to the mark, and they were not concerned to expand their minds. But when the Royal College of Organists began to exercise its beneficial influence the turn of the tide came. That was part of the general renaissance of music, and organists had now to compete with orchestral and other forms of music. The result was that they were tempted to turn the organ into an orchestral instrument, and to perform all sorts of antics on it for which it was not really adapted. He was not however alarmed at this unrest in music, for it meant, as it did elsewhere, a new life. No doubt with desire to progress there was the possibility of going wrong. But he would rather a man wrote all sorts of abominations than that he should be a hopelessly conventional person. The Royal College of Organists should be the maintainer of tradition, but not of convention, which was quite another thing. Tradition was the conservation of the great things the best minds had found out for us. There were many things in our Church music that were not as they should be. We had dreadful, lollypop hymn-tunes without a trace of nobility, or power to raise the finest sentiments in human nature. Church music should be above all things noble, refined, and dignified. One must, he admitted, shrug one's shoulders, and to some extent make concessions to the weak and unintelligent, but these must not have it all their own way. That was where the Royal College of Organists came in. They knew from the splendid competitive Festivals that when opportunity of becoming acquainted with the best music was afforded, the people were ready to appreciate.

Sir Hubert commented with some severity on the speed with which hymn-tunes were sometimes sung. He remembered the extreme solemnity and slow pace with which S. S. Wesley played his tune 'Aurelia.' Contrast the rapid, flippant style of its performance nowadays. He had a tremendous appreciation for the Royal College of Organists. There were now a glorious number of gifted organists in the world, and he ventured to say that organ-music was rising to a standard which it had never before attained since the days of John Sebastian Bach. Karg-Elert and others were writing wonderful organ-music.

Sir Walter Parratt then said that he was in cordial agreement with Sir Hubert Parry. With regard to unrest, he agreed that 'rest' meant 'rust.' When all the froth of much of what was going on in the present day had gone, very much that was good would remain. After congratulating the College upon its President (Dr. Harford Lloyd), he went on to say that the College had sustained a great loss in the death of Dr. Peace. He felt it personally, because Dr. Peace and he had been boys together, and used to blow for one another. Regarding orchestral effects on the organ, he believed he was responsible for the introduction of arrangements in the College list of organ tests, and he did not regret that in the least. A great number of organists dwelt in places where there was no orchestral music at all; but in London and other large cities where so much orchestral music could be heard, attempts of organists to play this sort of music could not be said to be necessary.

Professor Buck proposed the toast of the Visitors, coupling with it the name of the Rev. and Hon. E. Lyttelton, Headmaster of Eton. He thought that all present would agree that the social status of the musical profession was not altogether what they would have liked it to be, and he looked to public-school boys to help to amend this. That sort of boy would raise the profession, and the headmaster of Eton was one who could help this to come to pass. He thought they were particularly fortunate in the men who were Heads of the Public Schools. The Headmaster of Harrow was very keen on music; the Head of Rugby was an extremely able musician; the Head of Winchester was also very fond of music. At Harrow it had just been settled that at the next examination for entrance scholarships, which hitherto had been awarded for history and classics, one would be given for music.

In responding, the Rev. and Hon. E. Lyttelton said that he was an ignoramus among experts, and he felt the same kind of halting fear as when he spoke with his chauffeur, who always turned the conversation on to the interior of the motor. He wished that the talents of a great man—Mr. Gladstone—had descended upon some of the younger generation. On one occasion the Vicar of Tewkesbury was showing Mr. Gladstone over the Abbey, and the organist came down and joined in the conversation. He and Mr. Gladstone talked eagerly for ten minutes, and when afterwards the Vicar asked the organist whether he knew with whom he had been conversing, the organist replied, 'I have not the least idea, except that he was an organist.' He (Mr. Lyttelton) thought an organist differed from most human beings in that if he did fairly well he could not escape making people who listened to him better than they were before. Since the days when the songs of England were destroyed by the Duke of Somerset, organists were the only people who had kept up the traditions of music. Speaking on behalf of himself and other visitors, he could not help being reminded of a quotation from one of Disraeli's novels, aptly expressing his emotions, which he hoped they would believe were sincere. In the course of a dialogue, a speaker who had been well treated by one of the others said, 'I have a feeling at my heart; it may be indigestion, but I think it is gratitude.' He asked them to believe the first part of the sentence was hypothetical, and the second part fact.

Sir Frederick Bridge, in proposing the toast of 'The Musical Institutions,' said that the College of Organists could rejoice in the friendly attitude observed towards it by all other musical institutions. He much appreciated the great friendliness shown by the College to his proposition to establish a fund for the relief of organists and their children. In the first two years they had received £167 in donations and £628 from organ recitals. Extraordinary musical progress had been made since the early days when he gave organ recitals at Windsor. Sir Hubert Parry was a boy at Eton then. There was only the Royal Academy; no Royal College and no College of Organists. He had spent thirty-seven years now at the dear old Abbey. He was the oldest inhabitant; he did not think there was even a pigeon left that was there when first he came. He coupled with the toast the name of Dr. H. P. Allen.

Dr. Allen, in responding, said there were two kinds of musical institutions, the real ones and the bogus ones. He desired also to include choral Societies in that category. They were doing work now that a few years ago would have been considered impossible. Bach was now generally considered to be a proper field for musical endeavour. During the last ten years he had noted the improvement that had taken place in the ability of boys coming from the public schools to the University. That reflected great credit on the music-masters of those schools. Then there was an organization which was very young and strong, and was doing almost the greatest work of all the institutions. He meant the Competitive Festival movement. When carefully guided, this movement became a powerful stimulus for the spread of the study of good music.

Sir George Martin proposed the toast of 'The President.' He had tramped over the Highlands with him shooting grouse, he had fought him 'tooth and nail' on the golf links, and more than that, he had sat with him in solemn conclave for hundreds of hours editing a Psalter. He (Dr. Lloyd)

occupied one of the foremost positions open to a musician (the music-mastership of Eton College), and had filled the position with great credit and distinction. They all wished him long life, happiness, success, and everything that was good for him.

Dr. Harford Lloyd said it gave him much pleasure to have his health proposed by one of the youngest doctors in his University. [An allusion to the recent conferring of an honorary degree upon Sir George by Oxford University, an event fully recorded in our June issue.] He (Dr. Lloyd) had had honour thrust on him more than once in his life. Twenty years ago he went from Oxford to a neighbouring village to give an organ recital. The visit prompted an effusion which began thus:

'Two score days of Lent were passed,
Easter Monday dawned at last;
When in mingled snow and rain,
Down to Oxford steamed the train,
From the which there straight alighted,
One whom all our hearts delighted!'

He would not read it all, but the third stanza began thus:

'He was Dr. Harford Lloyd,
Scarce a seat in church was void!'

And so on. His bosom swelled with increasing pride until he reached the Coda; and the Coda ran thus:

'A.B. . . . C., Agent for X.Y.Z.'s cure for Deafness!'

He turned over the leaflet, and on the other side the poet proceeded to sing the praises of a certain cure for corns!

Other honours he greatly valued were the dedication to him of Dr. Basil Harwood's Organ sonata and Sir Hubert Parry's Preludes on hymn-tunes. Dr. Lloyd went on to speak highly of the musical work now being accomplished in public schools, but deplored the neglect of sight-singing in the preparatory schools. They wanted every single boy who went to a school of that type to spend, say, ten minutes a day in learning to read music at sight. After reading letters of regret received from many distinguished musicians who were unable to attend the banquet, Dr. Lloyd again thanked the company for the cordial way in which they had received the toast.

Dr. Shinn then proposed the health of the hon. secretary (Dr. Harding) and the hon. treasurer (Dr. Pearce), whose work he praised very highly. Both these officers responded to the toast in felicitous terms, and after Dr. Alcock had happily proposed the health of the ladies present, and Mr. Charles Macpherson had responded on their behalf, the proceedings terminated.

ROYAL ACADEMY OF MUSIC.

Formal Opening.

Although the splendid new building of the Royal Academy of Music has been occupied during the whole of this year, it was not until June 22 that it was formally and ceremoniously opened. The President of the Academy, His Royal Highness The Duke of Connaught, being in Canada, it was a happy arrangement that the task should be undertaken by his son, His Royal Highness Prince Arthur of Connaught, K.G., G.C.V.O.

A large company, including many well-known musicians, assembled in the afternoon, when the ceremony of declaring the building open took place. The master-key was presented to His Royal Highness by Mr. Alderman Cooper, chairman of the committee of management. A short concert in the handsome and commodious concert hall was given by the students. The programme included Beethoven's Overture, Op. 122, 'The Inauguration of the House,' the 'Tone-poem for orchestra,' written by Sir Alexander Mackenzie for the centenary of the Philharmonic Society, and a 'Fifty-part motet for female voices, organ, harps, trumpets and drums,' composed by Mr. Frederick Corder, to words taken from the Psalms, 'Sing unto God our strength; make a joyful noise to the God of Jacob,' &c. We hope to find some opportunity of saying more than we can just now regarding this extraordinary composition. For the present, we must be content to say that it is a very striking work, and a remarkable example of the composer's skill. The climax near the end is gorgeous. Whether the use of fifty-parts is an advantage over a fifth of that number is a matter for discussion.

The declaration of the opening of the building was then made by His Royal Highness, and a vote of thanks to him was moved by the Right Hon. Lord Alverstone (Lord Chief Justice of England), and supported by Mr. Alderman Cooper and Sir George Donaldson. Attention was drawn to the fine new organ in the hall, the gift of Mrs. Threlfall in memory of her late husband, who was chairman of the committee of management.

At an evening concert and reception there was again a distinguished company present. After an organ-recital by Dr. H. W. Richards, at which he performed the first movement of Elgar's Sonata in G, Op. 28, and Stanford's Fantasia and Toccata in D minor, Op. 57, a concert was given, the programme of which included Sullivan's Overture 'Di Ballo,' two songs by Montague Phillips, charmingly sung by Miss Clara Butterworth, a remarkably fine performance by Miss Irene Scharrer of Mackenzie's 'Scottish' Pianoforte concerto (surely one of the most beautiful works by any British composer), some songs by Mr. McEwen, sung with great effect by Miss Caroline Hatchard, a flute solo by Nellie Fulcher, played by Miss Penville, and two violoncello solos, composed and played by Miss May Mukle. Mr. Arthur Alexander accompanied. The fifty-part motet was repeated with even greater effect than in the afternoon. Mr. Corder on each occasion conducted his own work, and the remainder of the programmes was conducted by Sir Alexander Mackenzie, the Principal.

Among the visitors in addition to those named were the Right Hon. Lord Strathcona, the Lord Mayor and Lady Mayoress, Sir Hubert Parry, Sir George Martin, Dr. W. H. Cummings, Sir William E. Bigge, Sir George Alexander, Mr. Edward German, Madame Albani, Mr. Charles Rube, Mr. Alfred Littleton, Mr. A. F. Hill (Master of the Musicians' Company), Madame Tetrazzini, Mr. Josef Holbrooke, Mr. Clifford B. Edgar, &c.

ROYAL OPERA, COVENT GARDEN.

'The Jewels of the Madonna.'

The operatic outlook is not any the brighter for 'The Jewels of the Madonna,' which came into view on May 31. The composer, Signor Wolf-Ferrari, has already made himself known to the patrons of the Royal Opera by his delightful 'Interlude' styled 'The secret of Susanna,' produced last year. His labours on a bigger canvas are less effective. The librettists, Signori C. Zangarini and E. Golisciani, following the example of Gustave Charpentier, have contrived a story of to-day with the Neapolitan Camorrists and various every-day people as the chief characters. Some sort of novelty is therefore imparted to the setting, since we see people in straw hats and flannel suits dancing to the strains of a piano-organ and throwing paper streamers. Yet the underlying theme is the old story of woman's desire to be pleased and of man's utter self-destruction to please her. In this case it is nothing less than the jewels ornamenting the figure of the Madonna that will satisfy the lady in question. She is the adopted daughter of the mother of a youthful blacksmith. The chief of the Camorrists (Signor Sammarco) makes her acquaintance through the painful but characteristic process of a stab with a hair-pin; and friendly relations having been thus established, announces that his regard for her is sufficient to induce him to steal the jewels from the Madonna which at that moment is being carried through the streets. The blacksmith (Signor Martinelli) learns of this gallant attention, and in order to prove himself as good a blackguard as the Camorrist applies his 'special knowledge' and secures the jewels. The lady is delighted. Adorned with the stolen jewels she gives herself to him in one of the most questionable scenes that has ever been performed on the operatic stage. But the sacrilege is too much for the tender consciences of the Camorrists. They will have nothing to do with her or with her lover; and a double suicide settles the matter.

The music is a curious mixture of styles. There are ingenuity and melodic attraction in the portions of the score that accompany the street scenes. On the emotional side it

is rather crude. In point of expression the composer has not got very much further than Mascagni. He is at his best in a pretty Serenade and in a dance (to a piano-organ) by the Camorrists. In the remainder there is much strenuousness, much emphasis and no real feeling. Madame Edvina showed a decided expansion of power as vocalist and actress as the Girl, Signor Martinelli sang with fine abandon as the Lover, and Signor Sammarco astonished his admirers by the success with which he assumed the character of the hooligan Camorrist. Mounting and stage business were of the usual perfection of the Royal Opera. Signor Campanini conducted admirably and showed evident appreciation of the work—a curious error of judgment on his part.

For the remainder, the list of operas has been familiar. M. Paul Franz, the fine French tenor, has returned and has realised all prophecies concerning his greatness. The outstanding features have been the 'star' performance of 'Gli Ugonotti,' with Mesdames Tetrazzini, Destinn, Donalda, MM. Franz, Sammarco, Marcoux and Arimondi. Such an interpretation of the great duet as was given by Madame Destinn and M. Franz has not been heard for years. There have been some experimental casts for the familiar operas, and Madame Tetrazzini has maintained her supremacy in a round of well-known characters. The new-comers have included Madame Agostinelli, who appeared in Puccini's 'Manon Lescaut' and revealed great charm if no power. And the Russian Ballet has once more swept the board. Its latest effort, 'L'Oiseau de Feu,' by Stravinsky, represents the Richard Strauss methods applied to the ballet—and with extraordinary success.

SHAKESPEARE CONCERTS AT EARL'S COURT.

The interesting experiment of giving concerts of music connected with Shakespearean plays every Saturday afternoon at the Empress Hall in the Earl's Court Exhibition has not been notably successful with the public, but it has provided the musician opportunities to hear many good works that would otherwise have remained in obscurity. From so large a list as the complete programmes would make we select the following for special mention:

May 18—
Concert Overture, 'Romeo and Juliet' *Henry Hugo Pierson*
Fantaisie, 'Romeo and Juliet' ... ... *Svendsen*
May 25—
Tone-poem, 'Macbeth' ... ... *Strauss*
Overtures to 'Macbeth,' by *Walter Handel Thorley, H. H. Pierson, Spohr, and Sullivan.*
June 1—
Symphonic-poems, 'Hamlet' and 'Ophelia' *MacDowell*
'The interment of Ophelia'... *Bourgault-Ducoudray*
Suite, 'Hamlet' ... ... *Georg Henschel*
June 8—
Overture and incidental music, 'King Lear,' *Norman O'Neill*
Overture, 'King Lear' ... ... *Litolff*
June 15—
Fantaisie, 'The Tempest' ... ... *Tchaikovsky*
'The Tempest' Suite ... ... *Corder*
Scherzo fantastique, 'Caliban' ... *W. H. Reed*

The programmes contained many of the well-known works whose names will occur to everybody, and a number of songs with able vocalists as their exponents. The orchestra was that of the Queen's Hall, which Sir Henry Wood and various composers conducted.

THE LONDON SYMPHONY ORCHESTRA.

This remarkable organization has been very active since its return from America. The regular season of concerts was resumed on May 20, when Herr Nikisch conducted. Tchaikovsky's 'Symphonie Pathétique'—which was the chief battlehorse of both conductor and Orchestra during the tour—was given a memorable performance, which restored colour to a work that is getting faded. Schumann's Pianoforte concerto was played with refined skill by Mlle. Paula Hegner, who increased thereby the notability she had gained as accompanist to Miss Gerhardt. The remainder of the programme consisted of the 'Egmont' and 'Euryanthe' Overtures.

M. Paderewski's 'Polish' Symphony, a work of high endeavour and musicianship, individual beauty, and seventy minutes' duration, was performed on June 3 under the direction of Herr Nikisch, who did not avail himself of the composer's permission to make 'cuts.' Songs by Hugo Wolf were sung by Miss Elena Gerhardt with orchestral accompaniment, and the programme included Strauss's 'Don Juan.'

The concert given on June 10 was perhaps the most remarkable of the series. It is difficult to conceive of new light being legitimately thrown on Beethoven's fifth and seventh Symphonies at this stage, but the feat was achieved by Herr Nikisch. He threw much of his Hungarian temperament into the readings, without distorting the music, and revealed new point in much of the scoring. The superb playing of the Orchestra made good the new meanings discovered by the conductor, who made it seem that Beethoven contributed more than is realised to the foundations of modern orchestration. The programme included the 'Leonora' No. 2 Overture, which was as distinctively played as the Symphonies.

The final concert of the series took place on June 17, when M. Gustave Doret, a young French conductor, showed respectable powers in Saint-Saëns's third Symphony and the accompaniment to Chopin's F minor Pianoforte concerto, as played with much beauty of tone and feeling by M. Paderewski. Wagner's 'Meistersinger' Overture, the Ballet-music from Gluck's 'Orpheus,' and Elgar's 'Cockaigne' Overture were the remainder of a well-varied and not too serious programme.

On May 22, the Orchestra played at a concert given by M. Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra. A reading of Brahms's first Symphony, containing much that was both new and interesting, established the conductor's abilities. He supplied reliable accompaniment to Herr Zimbalist in Glazounow's A major Violin concerto. He also directed the 'Meistersinger' Overture and, with less success, Debussy's 'L'Après-midi d'un Faune.'

A further concert was given on June 15, when Mr. Ernest Schelling was pianist and Herr Mengelberg conductor. The chief object of the concert was to enable the latter to repeat his unique interpretation of Strauss's 'Ein Heldenleben.' The work has never seemed so reasonable as under his direction. The energy he gives to the heroic music and that of the battle is terrific, but the bare epithet of 'noisy' was made to seem a distinctly unjust description of the latter. The work has undeniable beauties which grow on one, and the growth is much accelerated by such performances as those of Mengelberg and the London Symphony Orchestra. The violin solo-music was ably played by Mr. W. H. Reed. Mr. Schelling played Beethoven's 'Emperor' Concerto excellently, and the scheme included Cherubini's 'Anacreon' Overture and vocal contributions of Miss D. Daker-Fletcher.

MR. PERCY GRAINGER'S CONCERT.

The concert of works by Mr. Percy Aldridge Grainger, the well-known pianist, given at Æolian Hall on May 21, was one of the most interesting events of the season, and Mr. Grainger is so individual and downright in all that he does that it could hardly fail to please the public. The programme included folk-song settings for string 'foursomes' or four single mixed voices, or various odd and oddly-described combinations; 'room-music tit-bits'; 'songs for voice,' and so on. The best works were those in which real or imitative 'folk-music tune-stuffs' were instrumentally developed and subjected to strong rhythmic treatment, with little or no harmonic interest or change of key. Mr. Grainger knows how to elaborate a long crescendo followed, if he chooses, by a long diminuendo. Contrapuntal and rhythmic devices follow in quick succession as he goes through the tune over and over again. The result is exhilarating, and stimulates the muscles of those who listen as well as of those who play. But with full acknowledgment of Mr. Grainger's ingenuity, it may be doubted whether he takes us, musically, any 'forrader.' The fact that no other composers do what he does may mean only that they do not think it worth while. Certainly no other composer thinks it worth while to describe violas and 'cellos as middle-fiddles and bass-fiddles. The absolutely original and serious works in the programme were distinctly

less inspiring than the rest. Mr. Grainger was assisted by an array of artists. The title-description of the most elaborate work will indicate the diversity of their occupations: 'Scotch Strathspey and Reel, inlaid with several Irish and Scotch tunes, and a Sea-chanty' for four men's voices, flute, oboe, clarinet, bassoon, baritone English concertina, hammer-wood (xylophone), two guitars, and eight strings. Mr. Gervase Elwes, Mr. Frederic Austin, and the Langley-Mukle Quartet may be mentioned for the prominence of their share. Mr. Grainger conducted, and played accompaniments.

PHILHARMONIC SOCIETY.

The season came to end appropriately with a Beethoven concert on May 23, when the programme included two works that have long been particularly associated with the Philharmonic Society's work—the Violin concerto and the Choral Symphony. M. Zimbalist, the violin soloist, upheld the dignity of the occasion with a broadly-expressive performance that was also pure in technique. The interpretation of the instrumental movements of the Symphony, under the guidance of Herr Nikisch, was of notable eloquence; and that of the choral portion, with the London Choral Society assisting, was remarkable for its efficiency and its meaning. The vocal soloists were Madame Gleeson-White, Madame Ada Crossley, Mr. Ben Davies, and Mr. Herbert Brown. The concert opened with Elgar's Dirge for strings, and the programme included the 'Leonora' Overture, No. 3.

London Concerts.

SIGNOR BUSONI'S CONCERT.

Signor Busoni was much in the limelight at Queen's Hall on June 5, when he came forward as pianist, composer, and conductor. Accompanied by the Queen's Hall Orchestra, under the direction of Sir Henry Wood, he gave a magnificent interpretation of Beethoven's 'Emperor' Concerto and a brilliantly-vigorous performance of Liszt's 'Todtentanz.' The peculiar individuality of Signor Busoni's playing, and the technique which enables him to achieve effects beyond the range of other pianists, are well known. His tendencies as a composer are known to be advanced, but the actual material of his music is not familiar to our ears, and it was interesting to examine it in the form of a 'Berceuse élégiaque' and the 'Turandot' incidental music. The programme also included Mozart's 'Il Seraglio' Overture, with a concert-ending by Signor Busoni. The 'Berceuse' was an emotional tone-picture of considerable force, derived from a mysterious mood and still more mysterious harmonies. The 'Turandot' music was more direct in method, but retained all the composer's originality. His mastery of the orchestra was conspicuous. Signor Busoni is certainly a musician of whom we see too little as a pianist and much too little as a composer.

Mr. D. F. Tovey brought his series of 'Chelsea' Concerts to an end at Æolian Hall on May 22, when Señor Casals, with Mr. Tovey as accompanist, gave unsurpassable performances of four Violoncello sonatas by Beethoven.

A satisfying performance of Brahms's Double Concerto for violin, violoncello and orchestra occurs but rarely, as the soloists, however clever they may be, seldom play as with one mind. That given by the Misses May and Beatrice Harrison at Queen's Hall on May 30 was more than satisfying. It could hardly have been bettered in its purity of execution and expressiveness, or in its unanimity. The orchestra was that of the Queen's Hall, conducted by Sir Henry Wood.

Some interest has been added to the daily round of recitals recently by the visit to this country of Mlle. Marie Olénine d'Alheim, who thus extended the Continental reputation she has made as an enthusiast on behalf of Russian vocal music. She gave four recitals at Bechstein Hall on May 31, June 4, 10 and 12, at which she was heard in a wide general repertory and no fewer than forty songs by Russian composers, among whom Moussorgsky received chief attention. There was also a group of ten Russian popular songs. Mlle. d'Alheim is a singer of temperament and intellectual power. We hope to return to a consideration of her programme.

The rapidly progressing St. Margaret's Musical Society gave a highly agreeable concert at the Horticultural Hall on June 6, when Barnett's 'The Ancient Mariner' and Mendelssohn's 'Walpurgis Night' were performed in praiseworthy fashion under the direction of the Rev. Jocelyn Perkins. The solo singers were Miss Margaret Layton, Miss Dorothy Trollope, Mr. Frederick Norcup, and Mr. Montague Borwell.

The appearance on the London concert platform of two prominent Jewish cantors—the Rev. Dr. Bernard Steinberg, of New York (at Queen's Hall on June 6), and the Rev. Cantor Gerschon Sirota, of Warsaw (at the Albert Hall on June 10), deserves mention.

Mr. Wilhelm Ganz, the proud possessor of a sixty-four years' record of musical activity, gave a concert at the Empress Rooms, Kensington, on June 6, with the assistance of well-known artists.

Two Students' Concerts were given during the month at Queen's Hall by the Royal Academy of Music. On June 10, chamber music was presented. An Andante and Scherzo for pianoforte quartet placed Miss Adela Hamaton at the head of the student-composers of the occasion, the others being Miss Helen Bidder with an Allegro for the pianoforte, and Mr. Greville Cooke with a Violoncello sonata. At the orchestral concert on June 18, Miss Ethel Bilsland, whose clever Adagio and Scherzo for pianoforte and orchestra were played, was the only student-composer represented. Sir Alexander Mackenzie conducted the orchestra. At both concerts many capable vocalists and instrumentalists were heard.

The South Hampstead Orchestra, conducted by Mrs. Julian Marshall, is anything but behindhand in the modern ambitions and progress of amateur orchestras. On June 13, at Queen's Hall, this body gave an admirable performance of Brahms's first Symphony, and notably efficient support to Señor Casals in D'Albert's Violoncello concerto, Op. 20.

The capabilities of the pianola in the hands of a highly-skilled manipulator were shown at Queen's Hall on June 14, when it played Grieg's Pianoforte concerto under Mr. Easthope Martin's guidance, accompanied by the London Symphony Orchestra and Herr Nikisch, and provided accompaniment to Miss Gerhardt's singing. The occasion was interesting, but scarcely epoch making.

Madame Tetrazzini appeared on the London concert platform for the first time on June 16, when she took part in the Albert Hall Sunday Concert. Needless to say there was great enthusiasm.

The concert of the Oriana Madrigal Society given at Westminster Cathedral Hall on June 18, under the direction of Mr. Charles Kennedy Scott, was as usual a delightful event. Three madrigals were sung—Bateson's 'Sister, awake,' Wilbye's 'When Cloris heard,' and Hilton's 'Fair Oriana.' There were also Ayres and Rounds and other old choral works, and a large section of the programme was modern. The choral singing advanced the already high standard of the Society. Variety was imparted by the delicately-played pianoforte solos of Mrs. Norman O'Neill.

A small ladies' choir formed in connection with the Catholic Women's League and conducted by Miss Annie Ryan, was heard in the course of a long and miscellaneous concert at Westminster Cathedral Hall on June 18. The quality of voice was excellent, and capacity was shown for accurate intonation and firm execution.

CHAMBER CONCERTS.

Chamber-music organizations do not, it appears, give concerts in London during the high season, probably because they know how poorly it pays. There have, however, been some opportunities afforded of hearing chamber works. On May 30, when Miss Lily West gave a concert at Bechstein Hall, the Grimson Quartet were heard, with Miss Elsie Cook, in Pianoforte quintets of Dvorák and Schumann. The chief interest in Mr. Jan Mulder's concert at Queen's Hall on June 1, was the performance by Mr. Waldo Warner and Mr. Percy Such of a Sonatensatz by Beethoven (discovered by Dr. Stein in a sketch-book), for viola and violoncello 'with obbligato for two eyeglasses.' There was also a Trio for two violins and violoncello by Mozart that was said to be new to London. The London Trio gave their last concert on June 11, when the programme included Rubinstein's Trio in B flat and Brahms's Violoncello sonata in F; the vocalist of the occasion was Miss Lysette Mostyn. The Langley-Mukle Quartet took part in a concert given by Madame Deszö-Nemès at Steinway Hall on June 11, and played Quartets by Purcell, Hugo Wolf, and Debussy. The season of open concerts of the Strings Club came to an end at Maddox Street Galleries on June 17, when Schumann's Pianoforte quintet was creditably performed. An interesting invitation concert was given at Messrs. Novello's music-room on June 5 by Miss Ethel Attwood (pianist), Mr. Tom Fussell (violinist), and Mr. Bernard Beilby (violoncellist). The programme included Mr. Norman O'Neill's well-written Pianoforte trio in one movement and Lekeu's Violin sonata in G. Miss Elaine Birch, who contributed much to the success of the concert, sang three songs by Rachmaninoff, and five of Beethoven's Scotch songs with violin and violoncello obbligato.

VOCAL RECITALS.

Mr. Gregory Hast (farewell recital), Queen's Hall, May 20—'The self-banished,' *Blow.*

Miss Maggie Teyte, Æolian Hall, May 20, June 14—'De Grève,' *Debussy;* 'Ecstasy,' *Rummell.*

Miss Xenia Beaver, Æolian Hall, May 20—'Prière pour qu'un enfant ne meure pas,' *Henri Février.*

Mr. Alan MacWhirter, Steinway Hall, May 20—Somerset Folk-songs, *arr. Cecil Sharp.*

Miss Fanny Copeland, Bechstein Hall, May 20—Indian songs collected by Lady Wilson.

Mlle. Sonia Darbell, Æolian Hall, May 22—'Les violons dans le soir,' *Saint-Saëns.*

Miss Doris Woodall, Bechstein Hall, May 22—'Der Leiermann,' *Schubert.*

Mr. Thornley Gibson, Bechstein Hall, May 22—'Mystical songs,' *Vaughan Williams.*

The Folk-Song Quartet, Æolian Hall, May 23—'Liebeslieder Wältzer,' *Brahms.*

Mr. William Pitt Chatham, Æolian Hall, May 23—'An dem schlummernden Strom,' *Tchaikovsky.*

Madame Nathalie Aktzery, Æolian Hall, May 29—Russian songs of the 18th, 19th, and 20th centuries.

Mr. Vernon d'Arnalle, Æolian Hall, May 29—Old folk-songs of Lower Brittany.

Mr. Harry Alexander, Æolian Hall, May 30—'Lugete, O Veneres,' *C. H. Lloyd.*

Miss Greta Williams, Bechstein Hall, June 3—'Old-world refrain,' *R. Clarke.*

Miss Edith Kirkwood, Little Theatre, June 4—Songs by *Walter Morse Rummel.*

Miss Lula Mysz-Gmeiner, Bechstein Hall, June 6—'Lied vom Winde,' *Wolf.*

Miss Jean Waterston, Æolian Hall, June 7—'Für funfzehn Pfennige,' *Strauss.*

Miss Kathleen Howard, Æolian Hall, June 7—'L'esclave,' *Lalo.*

Mr. Hirwen Jones, Steinway Hall, June 7—'Hob y deri dando,' *Welsh melody.*

Dr. Theo. Lierhammer, Æolian Hall, June 10—'Auf dem grünen Balcon,' *Wolf.*

Miss Irene St. Clair, Æolian Hall, June 10—Songs by *Augusta Holmés.*

Miss Elena Gerhardt, Queen's Hall, June 11—'Fäden,' *Erich Wolff.*

Miss Christine d'Almayne, Æolian Hall, June 12—'Einen Sommer Lang,' *Schütt.*

Miss Eva Katharina Lissmann, Bechstein Hall, June 12—'Das Lied im Grünen,' *Schubert.*

Miss Dykes Spicer, Æolian Hall, June 12—Songs by *A. von Fielitz.*

Miss Mary Jocelyn and Mr. Frank Gleeson, Bechstein Hall, June 13—'Der Fischerknabe,' *Liszt.*

Mr. Gervase Elwes and Mr. Campbell McInnes, Æolian Hall, June 14—Cantata, 'Ich lasse dich nicht,' *Bach* (with Misses Bower and Trollope).

Madame Nordica, Queen's Hall, June 14 (with the New Symphony Orchestra under M. Stokowski)—Closing scene from 'Götterdämmerung,' *Wagner.*

Madame Clara Butt and Mr. Kennerley Rumford, Albert Hall, June 15—'Women of Inver,' *Raymond Loughborough;* 'The roadside fire,' *Vaughan Williams.*

Miss Jane Gair, Bechstein Hall, June 15—'Life's lights and shadows,' *Zacharewitsch.*

Miss Florence Shee, Steinway Hall, June 17—'Time's garden,' *Goring Thomas.*

PIANOFORTE RECITALS.

Mr. James Friskin, Steinway Hall, May 20—'Goldberg' Aria and Thirty Variations, *Bach.*

Mr. Percival Garratt, Bechstein Hall, May 20—Cradle song, *Garratt.*

Miss Guiomar Novaes (age 16), Æolian Hall, May 21—Sonata, Op. 31, No. 2, *Beethoven.*

M. Robert Lortat, Bechstein Hall, May 21 and 30, June 7, 13 and 18—all the works of *Chopin.*

Herr Ernst von Lengyel, Bechstein Hall, May 23—Study in C major, *Rubinstein.*

Mr. Arthur Rubinstein, Bechstein Hall, May 24 and June 4—Sonata in B minor, *Chopin;* Sonata, Op. 53, *Scriabine.*

Mr. Marcian Thalberg, Æolian Hall, May 30—Sonata in F sharp minor, *Schumann.*

Miss Christine Passmore, Queen's Small Hall, May 30—Prelude in B major and 'Elfentanz,' *Passmore.*

Mlle. Emilienne Bompard, Steinway Hall, May 31—Variations on a Bach theme, *Liszt.*

Miss Hilda Saxe, Æolian Hall, May 31—Il Penseroso, *Liszt.*

Mr. Fritz Scavenius, Æolian Hall, June 3—Sonata in E minor, *Grieg.*

Miss Gertrude Peppercorn, Æolian Hall, June 4—Variations on a theme by Paganini, *Brahms.*

Herr Backhaus, Queen's Hall, June 8—Five preludes, *Rachmaninoff.*

Mr. Frederick Morley, Bechstein Hall, June 11—Variations and Fugue on a theme by Handel, *Brahms.*

Mr. Charles Anthony, Æolian Hall, June 11—Etudes Symphoniques, *Schumann.*

Mr. Alexander Raab, Queen's Hall, June 12—Sonata in B flat minor, *Chopin.*

Miss Irene Böhrer, Steinway Hall, June 12—Sonata, Op. 110, *Beethoven.*

M. Wladimir Cernikoff, Æolian Hall, June 13—Sonata Tragica, *MacDowell.*

Miss Tina Lerner, Æolian Hall, June 14—Sonata in F sharp minor, *Schumann.*

Signor Nino Rossi, Bechstein Hall. June 17—'Pastoral' Sonata, *Beethoven.*

Miss Emma Barnett, Æolian Hall, June 18—Romance, *Sibelius.*

Miss Marjorie Wigley, Æolian Hall, June 18—Etudes Symphoniques, *Schumann.*

Master Maurice Reeve (age 14), Bechstein Hall, June 19—'Waldstein' Sonata, *Beethoven.*

VIOLIN RECITALS.

Mr. Louis Persinger, Bechstein Hall, May 20 and 31—Sonata in E major, *Handel.*

M. Jacques Thibaud, Bechstein Hall, May 23 and 29, June 5—Chaconne, *Bach;* Poème, *Chausson;* Sonata, *César Franck.*

Herr Bronislaw Hubermann, Queen's Hall, May 31, June 12—Sonata in A, Op. 100, *Brahms;* Rondo in B minor, Op. 70, *Schubert.*

M. Mischa Elman, Queen's Hall, June 1—Sonata in A minor, *Beethoven.*

Miss Leila Doubleday, Æolian Hall, June 1—Sonata in A, *César Franck.*

Miss Rhoda Simpson, Steinway Hall, June 4—Suite in A minor, *Sinding*.
Miss Margery Bentwich, Bechstein Hall, June 5—Concerto in A minor, *Glazounow*.
Miss Winifred Smith, Steinway Hall, June 7—Sonata, *César Franck*.
Mr. E. Laparra (with Mr. R. Laparra, pianist), Steinway Hall, June 12—Sonata in A minor, *R. Laparra*.
Mr. Paul Kochanski, Queen's Hall, June 13 (with the London Symphony Orchestra under Mr. Joseph Stransky) —Concerto, *Brahms*.
Miss Helen Sealy, Æolian Hall, June 13—'Devil's Trill' Sonata, *Tartini*.
Senor Joan Manèn, Bechstein Hall, June 17—'Devil's Trill' Sonata, *Tartini*.
Miss Beatriz Leech, Bechstein Hall, June 19—Concerto, *Mendelssohn*.

OTHER RECITALS AND CONCERTS.

Mr. Norman Wilks (pianist) and Miss Mary Law (violinist), Bechstein Hall, May 18—Sonata in A minor (Op. 105), *Schumann*.
Miss Janet Wheeler (pianist) and Mr. Rubio (violoncellist), Steinway Hall, May 22—C major, Op. 102, and 'Waldstein' Sonatas, *Beethoven*.
Miss Bessie Griffiths (vocalist and violoncellist), Steinway Hall, May 22—Songs with violoncello obbligato.
Herr Paul Grummer (violoncellist), Bechstein Hall, June 3—Sonata in E minor, *Brahms*.
Dr. G. Henschel (vocalist) and Mr. F. S. Kelly (pianist), Æolian Hall, June 3—'Die Löwenbraut,' *Schumann*; 'Waltz-Pageant,' *Kelly*.
Miss Florence Greenwood (pianist) and Miss Hayward-Webb (vocalist), Æolian Hall, June 5—English Suite No. 2, *Bach*; 'Stürmische Morgen,' *Schubert*.
Mr. Joseph Malkin, Bechstein Hall, June 10—Variations on a Rococo Theme, *Tchaikovsky*.
Miss Christian Keay (vocalist) and Miss Betty Goodden (pianist), Steinway Hall, June 10—'Mother's song,' *Shapiro*; Prelude and Fugue in A minor, *Bach*.
Mr. Paulo Gruppe (violoncellist), Bechstein Hall, June 11—Suite in C, *Bach*.
Mr. Luigi Magistretti (harpist), Steinway Hall, June 13—Chaconne, *Bach-Busoni*.
Mr. Mario Lorenzi (harpist), Broadwood's, June 13—'Moonlight' Sonata, *Beethoven*.
Mr. Frederick Stock (violinist) and Mr. Victor A. Watson (double-bass), Steinway Hall, June 14—Double-bass Concerto in A minor, *Handel*.
Herr Heinrich Fiedler (violinist) and Mlle. Rodolfa Lhombino (vocalist), Bechstein Hall, June 14—Chaconne, *Vitali*; 'Leise, leise,' *Weber*.
Miss Fanny Davies (pianist) and Señor Casals (violoncellist), Æolian Hall, June 15—Sonata in E minor, *Brahms*.
Mr. Arnold Trowell, Bechstein Hall, June 18—Concerto, *Jules de Schwert*.

A concert of the compositions of Mr. Herbert Goldstein, given at Steinway Hall on June 3, revealed a decided faculty for unaffected and expressive lyrical writing.

The Shapiro Orchestra, a newly-formed body of string players under the direction of Mr. George H. Shapiro, gave a concert at Bechstein Hall on June 7, and showed excellent intentions.

The Festivals of the London Sunday School Choir, the Church Sunday Schools, the National Union of School Orchestras, and the Festival of Empire Girls' Choir, all of which took place recently at the Crystal Palace, are described in the *School Music Review* for July.

The Louisa Hopkins Prize (pianoforte) at the Royal Academy of Music has been awarded to Miss Frances Klein, the Charles Mortimer Prize (composition) to Mr. Horace G. Perry, the Thalberg Scholarship (pianoforte) to Mr. Henry Penn, the Parepa-Rosa Scholarship (singing) to Miss Lizzie Evelyn Osborne, the Sterndale Bennett Scholarship (any branch of music) to Mr. Frank Egerton Vaughan Tidmarsh. Miss Dora Matthay (Mrs. John Kennedy) and Mr. Herbert Fryer, both former students at the Academy, have recently joined the professorial staff in the pianoforte department.

Suburban Concerts.

The string orchestra of Croydon Conservatoire of Music gave a concert at the Public Hall on June 7. Under the direction of Mr. William H. Reed, excellent performances were given of Bach's Concerto in E, with Miss Nora Wheeler as soloist, the first movement of Beethoven's C minor Pianoforte concerto, with Miss Margaret Baines as soloist, and a suite for orchestra by Arnold Krug entitled 'Liebesnovelle.' Others taking part were Miss Violet Miller (vocalist), and Misses E. Castle-Smith and Hilda Down (violinists).

The West Kensington Choral Society gave an excellent performance of 'The Creation' on May 21 at the Parish Hall, Hammersmith, under the direction of Mr. Alfred C. Toone. The solo music was sung by Miss Sybil Hall, Mr. J. W. Cogswell, and Mr. W. S. Wadie, and a well-balanced orchestra was led by Mr. G. W. Buckley.

A very successful concert was given by the pupils of Miss Leila Petherick at the Havelock Hall, Croydon, on June 5. Among the junior pupils who took part, Miss Winifred Minnett and Master Cyril Dalmuire, and among the seniors Miss Grace Hammond and Miss Constance Hughes Hughes, are worthy of special mention.

MUSIC IN VIENNA.

SIEGFRIED WAGNER'S 'BANADIETRICH.'

The first performance of Siegfried Wagner's new opera, 'Banadietrich,' was given recently with Herr Schalk as conductor, and a second performance took place under the composer's direction. The subject of the opera is taken from old German legends of the period of Theodoric and Attila. It is difficult to understand without a knowledge of all the old Sagas. Siegfried Wagner possesses this knowledge, and has fused several of the stories with a result that is apt to be bewildering. The music, in its simpler and gayer moments, is excellent, as for instance in the second Act, where a long and beautiful hymn to Love and the Sun is sung by the tenor (in this case an admirable artist, Herr Miller). In the remainder the influence of Richard Wagner's work is palpable. I must say that Siegfried Wagner is the best imitator of his father's music that we have had. However, he is a man of great gifts, and I am sure that when he finds a simple and agreeable subject he will give us good and original music.

EISNER-EISENHOF.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The eighth annual series of the Theatre Royal Promenade Concerts, which opened on June 3 and concluded on June 22, was the only notable feature connected with local musical matters in the month of June. These delightful concerts are now well established, and are again conducted by Mr. Landon Ronald, as hitherto, Mr. Max Mossel retaining his original post as musical director. The orchestra of seventy performers is the best yet heard since the foundation of the Promenades, including, in addition to local instrumentalists, a number of excellent principals in the various orchestral departments, culled from the orchestras of Amsterdam and The Hague. The leader is this season Mr. T. H. Smith, a well-known local violinist, and the accompanist Mr. G. H. Manton. Many new works were successfully introduced, and the solo instrumentalists and vocalists were of more than ordinary excellence. Sir Edward Elgar was represented by his two Symphonies and the wonderful Violin concerto, the latter played by Miss May Harrison, who achieved an enormous success. Her sister, Miss Beatrice Harrison, the clever violoncellist, Miss Irene Scharrer, Signor Antonio de Grassi, Mr. Egon Petri, Mr. Marmaduke Barton, Mr. Arthur Newstead, Mr. Percy Grainger, Miss Dora Gibson, Miss Leonora Sparkes, and others were among the principal artists who appeared.

The summer season at the Egbaston Botanical Gardens was inaugurated on June 1 by an excellent harp concert, arranged by Mr. Charles Collier, under the direction of Mr. Oscar Pollack, who has also made arrangements for a series of four weekly concerts to be given in the beautiful Floral Hall of these Gardens during August.

BOURNEMOUTH.

Last of the long line of our native musicians to appear as composer-conductor during what is called the winter season (now drawn to its close) was Dr. Charles Maclean. Rarely does a year pass without a visit from this energetic musician and *littérateur*, and Bournemouth has more than once been the locale of a first performance of the compositions that emanate from his busy pen. This year's visit was answerable for two works—a tone-poem entitled 'Songs of Selma,' which was played at a Symphony Concert, and a composition described by the composer as a 'Character piece,' with the title, 'Die Wunderbare Reise mit einer Königstochter'; the latter, which is a sequel to an earlier work by Dr. Maclean, was performed at a Classical Concert, and it being the less important of the two, we refrain from commenting upon it in detail. The 'Songs of Selma' is, like most of the composer's output, unique; in conception, in workmanship, and in its melodic attributes it is equally unconventional and individual, and owes no allegiance to any distinctive school of musical thought. Dr. Maclean seems to be a law unto himself, thus limiting the field of critical discussion in no small degree. Of his serious attitude towards his art, however, there can be no question. Meanwhile, the 'Songs of Selma' is undoubtedly one of his best works, more particularly because the melodic material is more expressive and less transitory. The composer conducted with much enthusiasm and expertness, a capital performance resulting.

With the advent of the summer season the only orchestral concerts of moment, up to the present, have been the Symphony Concerts on Thursday afternoons, whereat examples of the better-known works of the great composers form the staple fare. The soloists at these concerts are taken from out the orchestral ranks, and it is with pleasure that one can record the general excellence of the solo performances during the last few weeks. Favourite symphonies have been forthcoming in the shape of Schumann's 'Rhenish' and Goetz's solitary example in that form, and the younger generation has been represented by the Symphony No. 1, by Dr. H. Holloway, the active chorus-master of the Municipal Choir. Mr. Dan Godfrey and his instrumentalists deserve high commendation for their many first-rate performances, and from these we must single out that of the charming Goetz Symphony, in which the playing was equal to anything yet heard in this town.

There is only one recital to record. This was the appearance on May 25 of Signor Tamini and Mr. Paul Kochanski.

DEVON AND CORNWALL.

THE THREE TOWNS.

With the exception of band performances in the public parks and of special music for Whitsuntide and other Festivals in the churches, there has been no musical event to chronicle in the Three Towns during the past month. The Three Towns Deanery Choral Union has been engaged in combined choir rehearsals for Festival services arranged to take place in the last week of June and in the following week, under Mr. Manley Martin; the number of choirs affiliated is larger than it has been for several years.

OTHER DEVONSHIRE TOWNS.

At Clovelly, on May 10, a well-trained choir, largely composed of school children, with help in the principal parts, sang 'Agatha' with much success, directed by Miss Hazard, and between the two scenes Morris dances were performed. The Misses Cruse and Pengelly were the accompanists.

Nearly a thousand singers took part in the Cathedral Festival of the Exeter Diocesan Choral Union on June 13. The several archdeaconries of the diocese are invited on a three years' rota. The Archdeaconry of Exeter was this year called upon, and in response sent thirty-eight parochial choirs from the seven deaneries. The diocesan conductor, Mr. T. Roylands Smith, directed the singing, with Messrs. J. A. Bellamy (Sidmouth), R. Bareham (Tiverton), J. W. Burt (Exeter), and W. C. Walton (Beer) as conductors. Dr. D. J. Wood was at the organ. The canticles (for evensong) were sung to Smart in G, with the Te Deum (Garrett in D) as a climax. At the close of the service Croft's anthem, 'God is gone up with a merry noise,' gave the singers a fine ideal of church music. Special mention must be made of the impressive and dignified effect of the processional tune to which Dr. Walford Davies had set the stately hymn 'God enthroned in awful night.' Dr. H. J. Edwards provided another fine tune for the recessional hymn, 'King of kings eternal.' The choirs sang well, though in pointing, enunciation, and unanimity the singing of the Psalms was not all that could be desired. Dr. Orlando A. Mansfield gave a farewell organ recital in Belgrave Congregational Church, Torquay, on May 26, on the eve of his departure for America.

Bideford Orchestral Society contributed to a concert in aid of a local charity on May 8, Mr. E. J. Labbett conducting. On May 4 the operetta, 'The birthday party,' was sung by a choir (trained by Mr. W. R. Wedlake), at Kingswear, supported by a band. At Paignton, on May 8, Mr. H. G. Piggott gave an interesting lecture on music in the 16th century, and the Choral Society illustrated his remarks by singing madrigals, &c.

EDINBURGH.

Under the auspices of the Concert School Committee, the last of the present season's series of concerts for young people of school age was given in the Queen's Hall on June 7, before a crowded audience. The programme comprised songs by Schubert, Arne, and Purcell; violoncello solos by Marcello and Popper; and pianoforte duets by Weber, Schumann, Brahms, Moszkowski, and others. The performers were Miss Chrissie MacDiarmid (vocalist), Miss Ruth Waddel (violoncellist), and Messrs. A. W. Dace and Francis Gibson (pianists). Professor Niecks presided, and prefaced each number with explanatory remarks which added greatly to the educative value of the concert.

LIVERPOOL AND DISTRICT.

The appointment of City Organist, to which a salary of £400 is attached, will be filled in accordance with the recommendations of the professional advisers to be engaged by the Finance Committee, a course which was authorised at the June meeting of the City Council. This method was adopted fifteen years ago, when Dr. Peace was chosen. On that occasion seven competitors were heard on the Royal Albert Hall organ by the adjudicators, Sir Frederick Bridge, and Sir Walter Parratt.

In aid of the testimonial which is now being raised in Liverpool by the friends of Mr. W. H. Jude, formerly well known in this city as an organist and later as an evangelist, an organ recital will be given by Mr. E. H. Lemare, in St. George's Hall, on the evening of July 4.

At the annual general meeting of the Liverpool Philharmonic Society, the printed balance-sheet submitted showed that the receipts for boxes, stalls, and gallery seats during the past season of twelve concerts amounted to £5,334, which, with books of words sold (£156), made a total of £5,490. The expenditure included £3,047 for band and conductors, and £1,031 for principal artists, which, with various smaller items, brought up the total expenditure to £4,612. For hire of hall £1,425 was received. Altogether the net surplus on the season's working was nearly £400. The choral works outlined for performance next season by the Philharmonic Society include Sir Edward Elgar's new Birmingham Festival work, 'We are the music-makers' (alto solo, Miss Muriel Foster), 'Romeo and Juliet' (Berlioz), Sanctus No. 2, in D (Bach), 'Rhapsody for alto solo and chorus' (Brahms), 'Lay of the bell' (Max Bruch), 'Requiem' (Mozart), and 'Elijah' (which will be conducted by Mr. Harry Evans).

At the annual meeting of the Liverpool Welsh Choral Union it was announced that on each of the four concerts a profit had been made, resulting in a credit balance on the season of £104. Towards this the 'King Olaf' performance had contributed £27; 'The Messiah,' £140; the Clara Butt Concert, £56; and Bach's 'St. Matthew' Passion, £22. The Committee tendered to Mr. Harry Evans the Society's thanks, also to Madame Maggie Evans (chorus accompanist) and Mr. W. H. Parry (deputy conductor). In speaking of the programme for next season, Mr. Harry Evans said that the principal feature would be the production in Liverpool of Mr. Granville Bantock's new work 'Atalanta,' which was supposed to be the last word in choral music, and

as it was felt that no one Society could do it justice, the Committee had invited the co-operation of two outside choirs—the Manchester Orpheus Male-Voice Choir (90 voices) and the Gitana Ladies' Choir, Birkenhead. They would thus be able to put a choir on the platform such as they had never done before in the Philharmonic Hall. The performance was fixed for November 16. The Society had also resolved upon the experiment of giving two performances of the 'Messiah' on the same day at the Christmas concert in order to meet the wishes of visitors from the country who could not attend in the evening. The other outlined choral works would include Dr. Vaughan Thomas's 'The Bard' and Elgar's 'The Apostles.'

MANCHESTER AND DISTRICT.

The Hallé Concert Society's annual meeting unfortunately revealed a loss on the year's working in Manchester of £97 11*s.* 8*d.* This amount was considerably increased by losses on concerts given by the Society outside Manchester. As the call of £7 per head made on the guarantors twelve months ago yielded £1,302, there is still a surplus in hand, though the working loss is shown as above. It appears that Balling's appointment was actually made on January 28 last, and already the executive possess tolerably full sketch-programmes for the whole series of twenty-one concerts of season 1912-13—quite a novel experience! The most gratifying feature is that there is to be no repetition of last year's idea of concerts without orchestra, although those were financially profitable.

Balling's rough draft scheme embraces much new music (also old) never heard here before, such as Walter Braunfels's 'Serenade,' Wilhelm Berger's 'Variations and Fugue,' Bruckner's No. 8 Symphony, Raff's 'Im Walde,' Strauss's 'Macbeth,' Boecklinn's 'Fantasien,' either No. 4 or No. 6 of Mahler's Symphonies, and his 'Kindertodtenlieder,' Humperdinck's 'Spielmann's Lust und Leid,' Bach's 'O Ewigkeit du Donnerwort,' Beethoven's 'Kaiser Josef II.' Cantata, Reger's 'Lustspiel' Overture and 100th Psalm, William Wallace's 'Villon,' Liszt's 'Heldenklage,' Hamilton Harty's Cardiff overture, 'With the wild geese,' and Berlioz's 'Requiem' (on which Balling will give a preliminary lecture). Delius's 'Appalachia,' which we owed last season to Bantock's advocacy, is to be repeated. Acts 2 and 3 of 'Parsifal' are to be done without cuts. It would appear that on the whole Balling has struck a fair balance, which should satisfy the claims both of the advanced wing of music-lovers here and the more conservative element. As time goes on, possibly more attention will be given to English composers, the scheme so far as outlined only recognising the claims of six or seven native writers.

The Harrison series will bring Madame Aino Ackté to Manchester at the end of November. Pity 'tis that we cannot hear her in a selection from Strauss's 'Salome,' as well as our Liverpool friends.

The Bowdon Chamber Concerts bid fair to become our most important series of concerts in this branch of musical art—less severe, possibly, in their strict adherence to pure classics, they introduce greater variety. The scheme for next winter will bring Miss Muriel Foster, Miss Lena Kontorovitch, Messrs. Frederick Dawson, Theodore Byard, R. J. Forbes, and the Brussels String Quartet.

Consideration of two student concerts that have taken place must be deferred to next month.

OXFORD.

On May 21 a concert was given at the Town Hall by Miss Gwynne Kimpton, who employed an orchestra consisting of string-players formerly of the Royal Academy of Music and Royal College of Music, and wind-players from the Queen's Hall Orchestra. The principal works in the programme were Mendelssohn's 'Italian' Symphony, Wagner's 'Siegfried Idyll,' and Schumann's 'Introduction and Allegro appassionata' for Pianoforte (Op. 92), with Miss Beatrice Fowler as an able soloist.

The first Eights Week concert took place on May 23, at the Town Hall, under the auspices of the Musical Club. An orchestra, consisting of Dr. Allen's string-players and London wind-players, gave enjoyable performances of Smetana's Overture to 'Die verkaufte Braut,' Mendelssohn's 'Midsummer Night's Dream' Overture, and Sir Charles Stanford's delightful Symphony No. 7, in D minor, which was conducted by the composer. The remainder of the programme was carried out with admirable effect under the inspiring direction of Dr. Allen, and the occasion was one to remember.

At an excellent concert given by Balliol on May 25, Mr. Gervase Elwes gave attractive interpretations of a number of songs, accompanied by Dr. Walker. The programme of the concert given by Exeter on May 28 included Coleridge-Taylor's 'The death of Minnehaha,' Schubert's ballet-music to 'Rosamunde,' and a well-selected group of part-songs, which were agreeably performed by the College choir under the able direction of the organ scholar, Mr. H. S. Price. On the following day Keble gave a concert. Although there was much to praise in the choice of the programme, it was somewhat overweighted on the orchestral side by four important overtures and a Bach suite. Mr. Clive Carey interpreted two groups of songs, and some part-songs were also included.

The concert given on May 31 by Queen's was highly enjoyable, though less ambitious than usual. The chief work was Mendelssohn's 'To the sons of art.' A number of part-songs, which included Parry's 'Since thou, O fondest and truest' and 'If I had but two little wings,' were charmingly sung with the help of the College choristers. Mr. Campbell McInnes contributed quite a number of songs in musicianly style, while the vocal element was most happily relieved by a quintet of wind from the London Symphony Orchestra. Dr. Dodds conducted throughout with great care and ability.

On June 13, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture in the Sheldonian Theatre before a large and appreciative audience. The subject was 'The Wood-wind of the Orchestra.' The lecture was illustrated by performances on the flute, oboe, clarinet, and bassoon by students of the Royal College of Music. Dr. Allen accompanied on the pianoforte. The lecturer, after describing in detail the special characteristics of the above instruments, said it was a great pity that the beauties of the 'wood-wind' were submerged—if he might be allowed the expression—between the strings and brass, and that it was only now and then that a composer brought them out into broad daylight, and gave them an opportunity of being heard and appreciated.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Eastbourne.—The Eastbourne Choral and Eastbourne Orchestral Societies, whose patron is His Grace the Duke of Devonshire, gave a most impressive performance of Elgar's 'Dream of Gerontius' in the Town Hall on June 5, with a band and choir of one hundred and fifty. The enthusiasm of the audience, which packed the large concert-room, showed how deep an impression the magnificent interpretation of the work had made. The soloists were Miss Gertrude Lonsdale, Mr. Alfred Heather, and Mr. Thorpe Bates. Mr. Rowsby Woof led the orchestra, and Mr. Francis J. Foote conducted with his customary skill and power.

Hobart (Tasmania). — The Orpheus Club gave its second Subscription Concert of the season at the Town Hall on April 15, under the able conductorship of Mr. P. Planche-Plummer, before a crowded audience. The choir sang nine numbers, several of which were encored. The artists assisting were Miss Eva Creese (violin), Miss Josie Miles (vocalist), Miss Essie Meyers (reciter), and Mr. Percy Henry efficiently accompanied. The Club has greatly increased in numbers recently, and is very enthusiastically supported by the public.

JOHANNESBURG.—A varied and interesting programme was selected for the Festival concert given on May 15, which resulted in the collection of £400 for the benefit of the Transvaal Masonic Benevolent Fund. The Amateur Orchestral Society played the 'Tannhäuser' March, the 'Freischütz' and 'Le roi d'Yvetot' Overtures, and accompanied the Male-Voice Choir in choruses. The solo artistes were Miss Elsa Partiss, Miss Kate Opperman, Mr. Denbigh Edwards and Mr. Alfred Bertwhistle (vocalists), Master Eddie Goldstein (violinist), and Miss Dorothy Neill (reciter). Mr. F W. Peters conducted, and is much to be congratulated on the success of the event.

TREDEGAR.—The annual concerts of the Tredegar Male-Voice Choir and Choral Society took place under the direction of Mr. W. J. R. Davis on June 5 and 6, when artistic performances were given of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and miscellaneous numbers. The soloists were Madame Sobrino and Mr. Lloyd Chandos, and Mr. Ben George led the orchestra.

SALMON ARM (BRITISH COLUMBIA).—Musical enthusiasm runs sufficiently high in this town of 500 inhabitants to support a Philharmonic Society with a choir of forty voices, for whose training and conducting Mr. J. E. Lacey is responsible. On May 8, the Society gave a concert at which Mendelssohn's 13th Psalm, Cooke's 'Strike the lyre,' Macfarren's 'You stole my love' and the male-voice part-songs, 'The comrades' song of hope' by A. Adam, and 'A Franklyn's Dogge' by Mackenzie, were performed in the most creditable manner. The soloists of the occasion were Mrs. A. J. Marlow and Mrs. W. Ashton (vocalists), and Miss B. A. Stead (violinist). Accompaniments were played by Mr. J. D. Macey.

Foreign Notes.

AIX-LA-CHAPELLE.

The eighty-eighth Lower Rhine Musical Festival took place during the last days of May. Three concerts were given. At the first of these, Bach's Mass in B minor was performed under the direction of Professor Schwickerath. Bruckner's eighth Symphony and works of Brahms, including the 'Fest und Gedenksprüche' for eight-part chorus, formed the programme of the second concert, which was conducted by Dr. Karl Muck. At the third concert, a miscellaneous programme was given.

BAYREUTH.

The Wagner Festival performances will commence on July 22. The scheme this year comprises 'Parsifal,' 'Die Meistersinger,' and 'Der Ring des Nibelungen.' The conductors will be Dr. Carl Muck, Dr. Hans Richter, Messrs. Balling and Siegfried Wagner. The singers will, as usual, include some of the best-known German operatic artists. Twenty performances are planned.

BERLIN.

At the Circus Schumann two special performances of Mahler's eighth Symphony have been given under the direction of Herr Willem Mengelberg and Dr. Georg Göhler. According to the majority of the critics the artistic message of the work is not proportionate to its gigantic dimensions.——Under the direction of Professor Siegfried Ochs, the Philharmonic Chorus gave a beautiful performance of four Church cantatas by Bach, viz., 'O Ewigkeit du Donnerwort,' 'Sehet wir gehen hinauf gen Jerusalem,' 'Mein liebster Jesus ist verloren,' and 'Jesu der du meine Seele.'

BRUNSWICK.

On May 16, a comic opera, 'Eulenspiegel,' by Hugo Rüter, was produced at the Court Theatre.

BRUSSELS.

Under the direction of M. Albert Zimmer, a Bach-Beethoven Festival took place recently. The performance of Bach's Mass in B minor and Beethoven's Mass in D gave an interesting opportunity for more immediate comparison than is usual. The choral parts were excellently sung by the Société J. S. Bach.

CARLSRUHE.

Méhul's opera 'Joseph in Aegypten' has been successfully revived at the Court Theatre. The work had not been given for many years. At the same theatre Hermann von Waltershausen's opera 'Oberst Chabert' was performed for the first time.

CHICAGO (U.S.A.).

Liszt's 'Dante' Symphony, Richard Strauss's 'Ein Heldenleben,' Busoni's 'Berceuse Elégiaque,' and the Suite, Op. 9, by Georges Enesco, have figured in the last programmes of the Thomas Orchestra (conductor, Mr. Friedrich Stock).——A visit by the London Symphony Orchestra, conducted by Professor Arthur Nikisch, proved the sensation of the season.

CINCINNATI (U.S.A.).

The twentieth musical Festival commenced on May 7 with a performance of Mendelssohn's 'Elijah.' César Franck's 'The Beatitudes' was given at the second concert. The programme also contained Berlioz's 'Requiem,' Liszt's 'Dante' Symphony, the overture, 'Die Frühlingszeit der Liebe,' by Georg Schumann, and Frank van der Stucken's Symphonic Prologue 'Pax triumphans.' A special feature of the Festival was the excellent singing of a choir of 800 children who took part in the performance of Wolf-Ferrari's Cantata, 'La Vita nuova,' and the children's cantata, 'Hinaus in die Welt,' by Peter Bénoit. The conductors of the Festival were Messrs. Frank van der Stucken and Friedrich Stock, and among the vocalists were Mesdames Gadski, Schumann-Heink, and Messrs. Alessandro Bonci, Whitehill and Ricardo Martin.

DANZIG.

The 47th Tonkünstler Versammelung of the Allgemeine Deutsche Musikverein took place here from May 28 to 31. In connection therewith two orchestral concerts and two concerts devoted to chamber-music and vocal works were given. Among the orchestral works performed were Ernst Boehe's 'Tragic' Overture, a new Violin concerto by H. G. Noren (soloist, Herr Alexander Petschnikoff), a Symphonic Prologue, 'Und Pippa tanzt,' by Richard Mors, a Symphony in D major by Erwin Lendvai, the tone-poems 'Haschisch,' by Adolph P. Boehm and 'Nach Sonnenuntergang an der See,' by Otto Lies. Some short choral works, including 'Der Pilger,' by Fräulein Gisella Selden, and 'Sturmesmythe,' by Carl H. David, and a fragment from a comic opera, 'Des Teufels Pergament,' by Alfred Schattmann, were also heard. In the chamber-music concerts a new Pianoforte quartet, Op. 50, by Paul Juon, proved very interesting, and had great success. Other works performed included a Septet for strings, pianoforte and harp, by Rudi Stephan, a Sonata for violin and pianoforte, by Willy Renner, a movement from Paul Scheinpflug's String quartet, a Quartet by Jan Ingenhoven, Variations on an old Ave Maria by Weismann, and Josef Haas's Divertimento for String quartet. Of the newly-presented Lieder, those of Josef Marx proved most interesting.

DETMOLD.

The first 'Lippische' musical Festival took place on May 31—June 2. Four concerts of Haydn's music were given. The programmes included some of the less familiar Symphonies, the recently recovered Violin concerto in C major (soloist, Professor Henri Marteau), and a beautiful 'Symphonia Concertante' for violin, violoncello, oboe, bassoon and orchestra, hitherto unpublished.

DRESDEN.

The Kittelscher Chor recently performed Felix Draeseke's Oratorio-Trilogy 'Christus' in its entirety for the first time. The work made a distinct impression, and the venerable composer was much honoured.——The Royal Opera has been closed for extensive alterations. The performances will be resumed on September 22.

EVANSTON, ILLINOIS.
(FROM A CORRESPONDENT.)

The fourth annual series of concerts of the North Shore Festival Association at Evanston, under the direction of Dean Peter Christian Lutkin, Northwestern University, took place on May 29, 30, and June 1. The first programme, in which Madame Alma Gluck, Madame Rose Lutiger-Gannon, Messrs. Ricardo Martin and Henri Scott took part

consisted of concert-arrangements of Gluck's 'Orpheus' and Gounod's 'Faust.' The singing of the choir in 'Orpheus' was exceedingly effective, careful attention being given to the dramatic qualities, and in the singing of Gounod's music there was a spontaneity which only comes with good preparation and enjoyment of the music. The second concert was an 'Artists' night,' at which Madame Schumann-Heink was the principal attraction. The Thomas Orchestra, under Mr. Frederick Stock, played amongst other selections Strauss's 'Don Juan' and the 'Tannhäuser' and 'Lohengrin' Overtures, with perfect precision and accuracy. On the afternoon of Saturday, June 1, a choir of 1,500 school children occupied the stage. Madame Gluck was the soloist, and captivated the children with her singing. At the final concert, on Saturday evening, Bantock's 'Omar Khàyyam' was given by the choir of 650 voices, with full orchestral accompaniment, the solos being sung by Madame Christine Miller, Mr. Reed Miller, and Mr. Charles W. Clark. This was magnificently done. The performance added to the laurels of the Festival Chorus, and testified to the ability and painstaking care of the moving spirit of the Festival, conductor Peter Christian Lutkin. Previous to the Saturday evening concert, as a mark of respect to the memory of Daniel H. Burnham—one of Chicago's leading citizens and trustee of the Thomas Orchestra—the Orchestra played the Funeral March from 'Götterdämmerung,' and the A Cappella Choir of Northwestern University sang a 'Choral blessing.' It is conceded that this Festival, in the general excellence of everything pertaining to it—soloists, choir, and orchestra—has reached high-water mark, and compares favourably with organizations of much greater age.

HALLE.

Richard Strauss's 'Elektra' has been given for the first time at the Municipal Theatre by the ensemble of the Dessau Court Opera. The recent revival of 'Salome' proved a great success.

LEIPSIC.

At the Neues Theater, Ludwig Thuille's opera, 'Lobetanz'—of which a notable feature is the literary excellence of Otto Julius Bierbaum's libretto—has been given for the first time with considerable success.

MANNHEIM.

Alexander Zemlinsky's fairy-tale opera, 'Es war einmal,' was recently performed at the Court Theatre for the first time in Germany, and was well received. At the same institution Mozart's 'The marriage of Figaro,' in the version of Gustav Mahler, won immense popularity.

STUTTGART.

Under the direction of Dr. Max Schillings and Dr. Philipp Wolfrum, a Bach Festival has taken place here with good results. The programmes included the B minor Mass and five Church Cantatas—'Trauerode' (No. 198), the Cantata No. 60, the 'Begräbniskantate,' the 'Pfingstkantate,' and the 'Leipziger Rathswahlkantate.'——Richard Strauss's new opera, 'Ariadne auf Naxos,' will be produced at the Court Theatre under the composer's direction on October 25.

WIESBADEN.

Under the auspices of the German Brahms Society the second Brahms Festival took place with great success on June 2—5. The four Symphonies, the 'Song of Destiny,' the German Requiem, the 'Fest und Gedenksprüche,' and the 'Nänie' were performed; Herr Arthur Schnabel played the Pianoforte concerto in D minor; and Herr Fritz Kreisler and Hugo Becker joined in a memorable performance of the Double concerto.

Saturday, July 20, has been fixed for the twenty-fourth annual Festival of the Nonconformist Choir Union. Choral and solo-singing competitions will take place as usual, the adjudicators being Dr. Henry Coward and Mr. Dan Price. Dr. Frank Abernethy will give a recital on the great organ, and Mr. Frank Idle will conduct the Festival concert at four o'clock. 4,000 singers are expected to take part, assisted by the full orchestra of the Union, and the services of Miss Mabel Manson have have been secured as vocalist. Mr. J. A. Meale, of Hull, will preside at the organ. Tickets may be obtained from any choir members, or from Mr. W. E. Bryant, 21, Campdale Road, Tufnell Park, N.

A very entertaining performance of 'The Mountebanks,' written by Gilbert and Cellier, was given at King's Hall Theatre, on June 15, by students of Trinity College of Music. Mr. Cairns James, who was responsible for the stage direction, and Mr. Frank W. Greenfield, who took charge of the music, were happy in the ability that was at their disposal, and they put it to the best purposes. The singing was on a high level, and the natural talent for comedy displayed by the principal actors was conspicuous. The principal artists were Misses Grace Ensworth, Edith Davies, Dorothy Sinfield, and Ruth Brandon, and Messrs. Herbert Whitmee, Herbert Turquand, John Priestley, and Leslie Riley. The vocal ability shown by Miss Davies, and the versatility of Miss Ensworth as a *comédienne*, were among the best features of the performance. The work of the choir contributed to the amusement. A small orchestra, assisted by Miss Maud Agnes Winter as pianist, did justice to Cellier's agreeably-written score.

In our June number we omitted to notice the important service which took place on Sunday afternoon, April 28, in connection with the Aberdeen Musical Festival. A large number of church choirs took part. An impressive orchestral performance of Rachmaninoff's Prelude in C sharp minor was a feature; but the most notable musical item was the anthem for double choir, 'I saw the Lord,' by Stainer. The accompaniments to this fine work were effectively arranged for orchestra for this occasion by Mr. John E. West. Many conductors will be glad to avail themselves of this arrangement.

Answers to Correspondents.

A correspondent whose *nom-de-plume* we cannot decipher, asks us to suggest a scheme whereby the slackness and falling-off of pupils in the summer months can be prevented. The case is hard, but it is universal, and we know of no remedy.

WILD ROSE.—The subscription to the International Musical *Society* (which held the *Congress*) is one guinea. Members of the Musical Association are admitted for ten shillings.

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THREE Extra Supplements are given with this number:

1. *Portrait of Willem Mengelberg.*
2. *Evening and Morning. Anthem. By Sir Herbert Oakeley.*
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This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 48.

THE PARIS INTERNATIONAL MUSICAL TOURNAMENT.

WHITSUNTIDE, MAY 26, 27, 28, 1912.

The International Musical Tournament organized by the Paris Municipality was by far the greatest event of its kind that has ever been held in the world. In its main outlines the scheme was finely and generously conceived, and owing to the amicable relations existing between Great Britain and France, the Tournament made a special appeal to our race. It was a challenge to a people who, musically, are before all things choralists, and the gage was accepted eagerly by choral Societies in England, Scotland, Ireland, and Wales. The edifice of goodwill was gracefully completed by the brilliant idea of inviting 500 children from London to be the guests of the Paris Council. This compliment touched the emotions of both nations as nothing else did, and happily it has left no regrets.

Great schemes call for brainy organization, for which amiability and good intentions are scarcely acceptable substitutes. The Paris Tournament suffered from its amazing success in attracting visitors from all parts of the world. The executive staff were dazed, and they failed to see the forest because of the trees. There was a plentiful lack of foresight and imagination displayed almost throughout the carrying out of the scheme. The executive was woefully understaffed, and the burden fell on a few—who were overwhelmed. Yet when all is said the retrospect is pleasant for most of those concerned. The event was full of incident and interest. There was a muddle, but it was a glorious one. The transport service was on the whole very satisfactory, but the hotel accommodation broke down badly.

It is difficult to fix the blame in the right quarter. On behalf of the Council it may be said that they never undertook to find accommodation for competitors. But did they not place the matter in the hands of agents who callously arranged for hapless visitors to be boarded in unspeakably bad lodgings? It is enough to say that many ladies and some of the gentlemen preferred the street to the abominations offered them. Who ought to be hanged for this outrage? Not M. Bonnaire, the London Agent. He was in a tight corner, and we have good reason for stating that if it had not been for his herculean exertions an even worse catastrophe would have happened.

We find it difficult to understand why the whole business was not handed over to Messrs. Cook, a firm which British people can thoroughly trust. We cannot probe the matter further, but we desire to express our deep regret that so many of our choirs suffered this distressing inconvenience and disappointment.

It is gratifying that notwithstanding troubles our choirs upheld the choral reputation of this country. They won first places and other distinctions in almost every class in which they entered. Nearly forty British choirs appeared, and they won prizes to the amount of about £2,000. (It may be necessary to add here that the total cost to these same choirs was about £8,000.)

One of the brightest memories of the Tournament was the reception of the English children. Everything connected with the arrangements for the L.C.C. 500 was admirably planned and generously carried out. We refer in detail elsewhere* to this section of the event. It is impossible to give anything like a full account of the proceedings of the whole Tournament. Nearly 25,000 competitors took part. On Whit-Monday twenty-two different sections were competing simultaneously. We must therefore be content to epitomise the results and to give detailed accounts of the classes we were able to attend. The judging appeared loose to those of us accustomed to the full and fair methods adopted by British judges. There was a too evident desire to appear amiable rather than to estimate justly and to appraise ability. Generally there were at least three, and sometimes seven, Judges to each section. The only English members of the Jury were Dr. McNaught, Dr. Coward, Mr. Arthur Fagge, and Mr. Hermann Klein.

*In THE SCHOOL MUSIC REVIEW edition.

THE CHIEF EVENTS.

Saturday, May 25.—Festival opened with a military torchlight procession.

Sunday, May 26.—Competitions for brass bands, military bands, orchestras, &c.——Open air evening concert in the Place de l'Hôtel de Ville by the Yorkshire choir.

Monday, May 27 (Whit-Monday).—Choral Competitions.——'Réunion' of all competing bodies before the President in the Jardin des Tuileries and procession to the Place de la Bastille.

Tuesday, May 28.—Children's competitions at the Théâtre du Châtelet and the Théâtre Sarah-Bernhardt.——Evening concert at the Trocadéro, by the Yorkshire choir.

THE COMPETITIONS.

It should be noted that generally where more than seven choirs entered for any one class, they were divided into two or more groups, each with a separate and equal award. In the case of the chief Male-Voice Choir class (Division d'Excellence) there were two groups, and the winners had to compete again for a special prize of 10,000 francs offered by the President of the Republic.

MALE-VOICE CHOIRS.

DIVISION D'EXCELLENCE.

The following notes are by Dr. McNaught, who was asked to judge Group A, Men's-Voice, Division d'Excellence. There were seven other Judges, all Frenchmen. Dr. McNaught did not attempt to influence the decision. He marked on the 100 maximum scheme. The prescribed test was 'Aux aviateurs,' by M. Saint-Säens.

No. 1. AVENIR NARBONNAIS.

Marks 86 and 63 = 149.

(a) 'Aux aviateurs.' Sang from memory. A round tone. Rather dark in quality. Robust tenor. A little rough as blend. Attack rather fine; had such grip and certainty. Admirably in tune. Knew the music thoroughly. No striking delicacy. Could wonderfully veil tone for expression. Vehement, too much so, in places.

(b) Own-choice piece, 'Le Sommeil de la Gaulé.' Humming with rather a highly-veiled nasal tone. Very French, melodramatic piece! *Ben marcato* style. Occasional confusion, and some tired tone and ragged attack. Intonation very unsatisfactory in places. An indefinite tonal attack. Very uninteresting piece—long, vague, uninspired. Some local colour in it. The execution became worse and worse. A climax had a good effect, but it was obvious that the choir either did not know the piece or were not able to sing it. They displayed a banner to which many medals were attached.

No. 2. UNION CHORALE. Marks 67 and 57=124.

(*a*) Some bad intonation from the tenors. Rough tone. Allegretto section excellent as unity. Delicate rhythm occasionally. Some very unblendful tone in the *forte*. Well devised as colour. Tenors very poor. It was not that pitch was lost, but so much was not in tune. Climax p. 10 good. Audience broke too soon into applause. Went wrong on p. 13: very harsh here.

(*b*) Own-choice, 'Le Festin.' Again an idea of high colour, but feverish sometimes. Tone very poor, snatches of delicacy. Tenors almost strangled themselves in *fortes*. Chording rarely good. Sometimes horribly bad. Details casual. Constant looseness of attack. Ragged ends. The copies too much in use. Apparently some tragic incident in the piece. Some glorious passages. Strong accent a feature. The conductor did not use a baton. Both hands vigorously and expressively employed. Not one chord in ten in tune. This choir finished at 9.50. Then for a time nothing happened until 10.15. Three of the Judges had disappeared. Hurried in after the third choir had begun.

No. 3. SAINT-CÉCILE. Marks 80 and 63=143.

(*a*) 'Aux aviateurs.' Clear, firm start. Bad tenor tone. A well-trained choir. Very vague, laborious bits sometimes. (All singing from copies.) Moving round the notes, like rehearsing. Bursts of respectable singing, both of the strenuous kind and as to *pp*. Then whole periods of violent, unmusical strenuousness. Here and there excellent as rhythm. p. 14, vitality a strong point, here vehement and expressive; but tone never good. The feature was the rhythmic vim.

(*b*) 'Les voix de la Nature.' Again at once picturesque, and therefore interesting. Some very loose initial attack, both tonal and rhythmic. Details casual. Occasional good chording. The *pp* was excellent. Some '*oo*' business, of the *ad captandum* variety. Occasional delicate touches. Then some bad groping. Tenor tone never attractive. Seemed strained—tight—pinched—nasal. Used books all through. Laboured execution again and again. A second-rate performance.

No. 4. LONDON WELSH. Marks 97 and 94 = 191.

(a) 'Aux aviateurs.' At once a new world of tone. Beautiful blend, conspicuous unity. Bass a deep diapason. The middle section quite splendid as tone and treatment. Perfect chording. The pace was sometimes terrific, but the effects came off. A performance that electrified the Judges and all others who heard it. Finely controlled.

(b) 'The Phantom Host' (Hegar). A mysterious, ominous opening. The technique splendid. 'Curdled blood to stone,' a real shudder. Vivid and thrilling. Upsetting in the intensity of its expression. The 'grip' section was a very exciting bit. Tenor tone fell off after this intensity. The well-known passage with the repeated diminished fifths was truly sung (often it turns into a perfect fifth). The *Largamente* was grand, but the end was not the best part of the interpretation.

No. 5. STOURBRIDGE. Marks 95 and 93=188.

(*a*) 'Aux Aviateurs.' A lovely, rich tone. Blend very sweet. Plastic to every demand. Ringing resonance of the *ff* a feature. Cultivated style. All so highly finished. Page 6 very beautiful as rhythm. Tenor particularly good. *ff* (p. 7) not overdone. Real music. 'Très modéré' (p. 8), slow at first (about M. 66), then faster, but the movement did not glow enough; p. 10 was also kept back. Little to criticise.

(*b*) 'The Reveille' (Elgar). *pp* too soon! Difficult to follow important opening bass figure. Later the expression was intense, and made one hold breath. Some details over-subdued. *Nobilmente* not big and *sostenuto* enough. Perhaps choir too small? Should be rather broader, and more impressively solemn. Tone always fine. Restrained deliberately, perhaps for artistic reasons. Great finish, but the full message of the piece not delivered.

No. 6. SWANSEA. Marks 93 and 96=189.

(a) 'Aux Aviateurs.' A singularly well-unified tone. Peculiar timbre, but very rich. Allegretto (p. 3) fast. Bad tenor (p. 4, 3rd score). Basses magnificent. Tenor not so good. A little strangled. The nine-eight Andante rather over-accented. Rather thin

accent. (Saint-Saëns leaned back in his chair, and smilingly listened with closed eyes.) A splendid climax. Great expansion of tone. Some shaky chords (p. 13). Reserved themselves for the end. which was volcanic in its forcefulness. (Saint-Saëns was obviously mightily pleased.)

(b) 'The Reveille' (Elgar). I do not think I have ever before heard such a thrilling performance of this piece. The moods seemed so right and the technique so perfect. The insistence of the drum-call was so finely brought out. 'You must do the sum' was terribly significant. 'My chosen people' was grand in the extreme. Allargando finely pulled out. That terrible wail near the end was piercing in its intensity. The Jury were greatly impressed.

FINAL COMPETITION FOR THE Fr. 10,000 PRIZE.

(The three selected choirs sang 'Aux aviateurs' only.)

Choral Nadaud (230 voices).—Marks 93.

Began admirably, and at the first Allegretto sang with much rhythmic charm. So suave and with absolute unity. Able to colour tone to fit moods. The Andantino (nine-eight time) was sleek and very delicate. The 'très modéré' movement was fierce in places, but very dramatic. The choir excels in tender coaxing singing. The 'Gloire,' sung with a slight *portamento*, was almost tearful in its emotional expression. The *Presto* section had magnificent vim. But the end page *ff* was almost a shout, or a scream. Fervent, but not music!

Institut Chant de Prague.—Marks 90.

Small choir—fifty voices. Sang in German or Bohemian. Not a particularly good tone, but there were grip and mastery in the execution. Harsh and over-vibrant in *ff*. Delightfully delicate *piano* and such rare unity and plasticity. Rhythm quite fascinating. The quasi-fugal movement exemplified their sensitiveness to rhythm. The phrasing was so clear. Sometimes the tone was coarse and over-urged. At the climaxes the attack was splendid. The expansion of tone from a choir of fifty was marvellous. The *Presto* section displayed tremendous vitality and a perfect unity; but the tone was still poor.

London Welsh.—Marks 81.

Tone sounded small when one recollected the torrent of sound from the large Belgian choir. Men looked tired and out of sorts. But the tone had a musical ring that promised well. Then it became apparent that the colours were pale, and that the execution was laboured. Some vivid patches. Began to lose pitch. On page 13 of the French copy the basses got clean out of the key at the *Ritenuto*. A great recovery was made, but the error was very serious. The whole performance did not reach the standard attained in the morning.

MIXED-VOICE CHOIRS.

Division d'Excellence.

[The following notes are by Mr. W. McNaught.]

Test-piece: 'Les deux Ménétriers' (Chapuis).

This piece tells a gruesome story in semi-humorous musical terms that are doubtless meant to be grim and sardonic, but tend to be flippant. It aims throughout at 'effects,' with sudden dynamic contrasts, dramatic choral recitative, *la*-ing, and humming or *oo*-ing. Much of it is cleverly done, but musically it is not on a high grade. There is practically no *sostenuto*, and no continuity of musical development. One of the English conductors said afterwards that preparing it was like flogging a dead horse. The competition took place in the Salle Wagram—apparently a ball-room—capacious and high-roofed. The judges were MM. Chapuis, Gresse, De Constant, and Torchet. Dr. Coward, who was in the list, did not officiate.

Manchester Vocal Society (60 voices).
Conducted by Mr. Herbert Whittaker.

The test-piece was sung with dramatic expression that appealed strongly at the time, although it was surpassed by later performances. The vocal tone had the Northern mellowness and purity, and fell gratefully on the ear. The unity of the singing was incomplete here and there in the middles and ends of phrases—very little, but just enough to make one wish for a more practised discipline. In Bantock's 'On Himalay' the choir was more in its element, and the exquisitely-pure *mezza-voce* singing, perfect intonation, gentle, continuous rhythm and the mood of reverie, made a practically ideal performance. Debussy's 'Cold winter' was sung with some effusiveness, which slightly loosened the technical grip.

Halifax Glee and Madrigal Society (90 voices).
Conducted by Mr. H. Shepley.

The highly-organized training of this choir told at every point. The dramatic meaning with which the test-piece was performed was heightened by the fact that it never interfered with the musical beauty of the singing. The technique was perfect. Wherever the opportunity occurred a point of interpretation was worked up consistently, and some balance and continuity arrived at. The piece was made to hang together to some extent—a difficult task. The six-eight fugal passage on the significant words, 'La, la, la,' &c., was sung so delicately and clearly that one might have been listening to the finest string quartet. The male-voice '*oo*-ing' passage was thrilling in itself as an example of beauty of tone. Thus even the subordinate episodes of the piece helped to build up a telling interpretation, which was a far higher achievement than any of the more declamatory performances that were given. The choir then turned its attention to Morley's madrigal, 'Hard by a crystal fountain,' and Bruch's 'Morning song of praise,' in which the same ability and resources of beauty were lavished upon far more responsive and worthy material. The singing of these two works was the richest treat of the competition, and as both the music and its performance were of a kind with which we are happily familiar at our own competitions, they need not be further described. Bantock's delightfully delicate and next-to-impossible part-song, 'The leprehaun,' was then sung in striking fashion. Its most difficult passage did not quite 'come off'; but probably it never will.

La Lyre, Douai (200 voices).
Conducted by M. P. Allouchery.

The singing of this choir in the test-piece had a kind of bustling brilliance; there was life-or-death earnestness in its *pianos* as well as its *fortes*, and its *crescendos* were tremendous. It reminded one of orchestral-playing with much 'tremolando' in the strings, copiously underlined by the brass and well-punctuated by drums and cymbals. The carrying-power and number of the voices, the 'mouthing of the words and declamatory distinctness of the articulation, the attack and good discipline of the singing, all heightened the dramatic effects, and added to the dramatic point of the performance. Where the music did not lend itself readily to emphasis, the choir was less happy. For instance, the aforementioned fugal passage was confused for lack of control. The

chosen work was a 'Symphonie religieuse,' by Bourgault-Ducoudray, a pious piece of music in symphonic movements, straightforward, and presenting no difficulty of execution or field for interpretation. This choir, at least, showed no capacity to make it interesting.

Melton Mowbray Choral Society (45 voices).
Conducted by Mr. W. Warner.

This choir, after its fiery predecessor, sang the test-piece at a disadvantage. A choir has its own particular field in which it is best able to shine, and that of the Melton Mowbray is not melodrama. Their voices had a soft quality of beauty that was not capable of high vitality and sonority, and their instincts were for refinement. The choice of Elgar's 'My love dwelt in a northern land' and 'Take heed, ye shepherd swains' as their other pieces put them on a better footing. The former was sung with gentle, attractive, emotional feeling, and the latter with true madrigalian phrasing; the nature of the rhythm in both was realised.

Glasgow Choral Union (191 voices).
Conducted by Mr. H. Verbrugghen.

At twelve o'clock it was announced that the competition would be continued at two; at two it was postponed till three; at three this choir had finished the test-piece, and was occupied with Cornelius's 'The surrender of the soul to everlasting Love.' Their conception of it was dignified and not overflowing with expression, and it was not only in the difficult harmonies that their intonation lost accuracy. The voices made a sonorous body of tone which was well unified in quality and movement. Morley's 'Fire, fire, my heart,' was efficient and without exaggeration. On the whole the singing was respectable without being highly inspiring, and it had moments of excellence.

A Cappella Gantois (35 voices).
Conducted by M. E. Hullebrœck.

Here exceedingly brilliant and often penetrating tone made up for lack of numbers. The members of the choir seemed to be so many soloists who were not backward in expressing themselves, so that the more obvious 'points' in the test-piece were well brought off. In vividness the reading was on a level with that of 'La Lyre,' and it was no less to English ears wanting in choral technique. Some chords were undefined, and phrases were apt to straggle for lack of unity. Dramatic intensity and vitality in the tone were the most obvious qualities, and they overshadowed everything else. Their second piece was the Credo from Palestrina's 'Missa Papae Marcelli,' which they sang with much emphasis, dramatic attack, and bold phrasing. Considering that there is hardly any music in existence more suggestive of repose and reverence, the interpretation was at least individual.

The result was as follows:

1st. A Cappella Gantois.
2nd. Glasgow Choral Union.
3rd. Manchester Vocal Society.
Halifax Glee and Madrigal Society.

As the choral competitions were held simultaneously at widely-scattered points, we are unable to give further descriptions. We append the results in the remaining 'Excellence' competitions, and all the information we possess as to the 'Superior' and 'First Division' competitions. Unfortunately our sources of information have conveyed, in general, only the successes of British choirs, and repeated application for full results has failed to elicit a reply. We are therefore unable to state who were the first-prize winners in many classes.

DIVISION D'EXCELLENCE.

Mixed-Voice Choirs (accompanied).

1st. Edward Mason Choir (100 voices).
Union Chorale, Gosselles (108 voices, Mr. F. Laurent).

These choirs also tied in the sight-reading test.

Female-Voice Choirs.

Irish Ladies' Choir (30 voices, Madame Cosslett-Heller).
2nd. Farmer Road School, Leyton (50 voices, Miss Margaret Nicholls).
Blackpool Orpheus (40 voices, Mr. Clifford Higgin).
Manchester Vocal Society (40 voices, Mr. Herbert Whittaker).
1st. Mrs. Layton's Choir, London (40 voices).
Padiham (40 voices, Mr. E. Hitchon).
Gitana, Birkenhead (60 voices, Mr. Albert Jones).

In the sight-reading test Mrs. Layton's Choir was first, Manchester second, Blackpool third.

DIVISION SUPERIEURE.

Female-Voice Choirs.

1st. Miss F. Etlinger's Choir (16 voices).
Triphena, Penrith (30 voices, Miss Thompson).
2nd. Liverpool Village Choir (50 voices, Mr. R. T. Edwards).

Sight-reading:

1st. Triphena.
2nd. Liverpool Village Choir.
3rd. Birmingham Ladies' Choir.

Male-Voice Choirs.

Group A.

2nd. Morley Vocal Union (50 voices, Mr. Sam Smith).

Group B.

1st. Orphéon des Mines de Dourges (96 voices, M. F. Morel).
2nd. York Male Choir (40 voices, Mr. H. S. Wilkinson).

Group C.

1st. Habergham Glee Union (50 voices, Mr. E. Hitchon).
Chorale Vincenzo Bellini, Ferrara (50 voices, M. Gino).

Group C (Sight-reading).

3rd. Habergham.

Mixed-Voice Choirs (unaccompanied).

1st. Barnoldswick (68 voices, Mr. F. Lord).
Birmingham Madrigal (36 voices, Mr. Cuthbert Stanley).
Chesterfield District Musical Union (99 voices, Mr. J. F. Staton).
Bradford Old Choral (80 voices, Mr. E. Pickles).

Second prize divided between Ealing Philharmonic (Mr. Victor Williams), Glasgow Orpheus (Mr. H. S. Roberton), and London Scottish (Mr. J. B. Shaw).

Sight-reading:

1st. Chesterfield.
Bradford Old Choral.
2nd. Birmingham Madrigal.

Mixed-Voice Choirs (accompanied).

1st. Newport United (120 voices, Mr. J. Stephens).
2nd. St. James's Glee Party (30 voices, Mr. J. S. Marshall).

A similar result in the sight-reading test.

'FIRST' DIVISION.

Female-Voice.

2nd. Cecilia Female-Voice Choir (50 voices, Mr. Harvey Grace).

This choir was also second in sight-reading.

Male-Voice.

2nd. Barclay's Bank, London (45 voices, Mr. J. W. Lewis).
Les amis réunis, St. Quentin, Alsace (65 voices, M. Amandie).

REMARKS BY CONDUCTORS AND SECRETARIES.

We have received numerous letters describing the experiences of choirs. Of these we print the following selection.

THE SWANSEA AND DISTRICT MALE CHOIR.

Conductor, Mr. Ll. R. Bowen.

Mr. Arthur M. James, the treasurer, writes:

We competed in the 'Division d'Excellence'—Male Choral Section: Group 'A.'

The bed accommodation was unsatisfactory so far as half the choir was concerned. The 'hotels' could not be accepted, and although paid for in advance, half the choir had to look out for other accommodation and pay for it, thus paying twice over. It was a great struggle, without the aid of the guide which the organizing committee had agreed to supply for the use of every foreign choir (Article 18 of conditions). This omission is somewhat inexplicable. The choir would themselves have engaged a guide if they had known one would not be forthcoming.

The meals arranged for the choir at Restaurant E. Chartier, Rue de Rivoli, were in every possible way excellent, and the choir were one and all delighted both with the food and the attendance. This part of the arrangements, by M. Bonnaire, deserves very special praise.

This choir, and, it is believed, all British Choirs, would have liked a detailed adjudication, as is the custom in England and Wales. Adjudication by ballot was also looked forward to as an interesting innovation, but the arrangements furnished no opportunity of judging the merits of this or its practical value. If the judging was carried out in this manner, it would be of interest to have the opinion of each adjudicator.

The enterprise of the Paris Council in establishing this immense Tournament is greatly to be admired. It is believed that no other Council in the world would have undertaken the task. If the Paris authorities had had the practical assistance of, say, the general secretaries of the Blackpool Festival, or the Welsh National Eisteddfod in carrying out the detailed work in connection with the Tournament, we believe the arrangements would have been more smoothly completed and managed.

So far as this choir is concerned their experience in the procession alone, on Monday, was well worth the trip across to Paris. The reception the choir received along the route was princely, and will live for ever in the minds of the participants. Words cannot adequately describe the scene. The continual cries of 'Vive l'Angleterre,' 'Vive l'Entente Cordiale,' &c., are still ringing in our ears. The choir hardly knew how to respond to this enthusiasm, but, as is natural to Welshmen, singing seemed to be the instinctive reply. The 'Marseillaise,' 'God save the King,' 'God bless the Prince of Wales,' and 'Hen Wlad fy Nhadau,' were alternatively taken up and sung with gusto and warmth, and to the evident and great delight of the huge crowd lining the route. It was 8.30 or more when the procession came to an end, and in spite of the fact that the members had had nothing to eat since 11.30 that morning, not a single one would have missed the procession—so much did they enjoy it and appreciate the truly magnificent reception they had received. At dinner the same evening, at M. Chartier's restaurant, renderings of the Welsh and English National Anthems were given at the special request of the diners. We all repeat 'Vive l'Entente Cordiale.'

SOUTHPORT VOCAL UNION.

Mr. J. C. Clarke, the conductor, writes:

We competed in the 'Division d'Excellence' for Male Choirs. The arrangements were made through Messrs. Cook & Son, and, generally speaking, were very satisfactory. I consider better results would have been achieved had there been only one set of Judges for each division: as it was, in our division for instance, there were two groups and two sets of adjudicators. I must mention that we were delighted with the magnificent reception we received after the singing of the test-piece, which I consider was finely interpreted by the choir.

STOURBRIDGE INSTITUTE MALE-VOICE CHOIR.

Mr. G. H. Woodall, the conductor, writes:

We entered in the 'Division d'Excellence' for Male-Voice Choirs. After definitely deciding to compete, we immediately made arrangements with a local tourist agency for accommodation in Paris, and we were perfectly comfortable. The fact of no marks being awarded made the judging somewhat unconvincing to us, and the great number of 'ties' only added to this. Personally I think our system of judging is better in every way. One could not help thinking the arrangements generally were not good. Times were badly kept, and confusion was rife. Still, since our return we have all given our verdict on this wonderful competition, and the procession in particular—Glorious!

LONDON WELSH MALE CHOIR.

Mr. Luther Evans, Secretary of the London Welsh Male Choir, says:

We competed in the 'Division d'Excellence' and Male-Voice choirs. The choir numbered 110, and was placed in eight hotels scattered all over Paris. It took me three hours in a taxi' to hunt up the members and give the orders regarding rehearsals, &c. The whole of the eight hotels were fairly comfortable. The Jury made no remarks as to the good or bad points of any choir, therefore there was very little to learn. Our expenses were £230, and our prize was £200.

The arrangements to reach the Gymnase Voltaire, Rue Japy, to sing for the final were anything but perfect. It took our choir, after travelling on the Métropolitan for thirty minutes, forty-five minutes to walk in the broiling hot sun to reach the venue, and then enter a place at about 110 degrees and sing almost at once. We were tired and parched; the voices were not so brilliant as in the morning, yet we cheered the winners to the echo!

MORLEY VOCAL UNION.

Mr. A. A. Foster, the Secretary, writes:

We competed in the 'Division Supérieure,' Group 1. Five hotels were good and one unsatisfactory. The judging was satisfactory, except that we expected to have at least one English adjudicator along with the French adjudicators, as printed on the programme; this was not the case in our class. We think it impossible to have a fair test in any competition where forty-five voices have to compete with 175 voices, as was the case in our class; hence it is desirable to have a maximum and minimum.

Having taken part in most of the musical competitions in Yorkshire and Lancashire during the past sixteen years, in alto-lead classes, we have some idea of what a few of the best adjudicators have taught our choir in competition work. We listened to the singing of some of the foreign choirs, and were surprised at the liberty they took with the test-piece. For instance, tempo marked 120 they sang 70, also tempo marked 150 they sang 200, therefore expression and tempo were reversed in many instances. In our experience we have always found it advisable not to sing too mechanically, but at the same time to understand that the metronome marks are approximate; in Paris this was absolutely ignored. We attended the Paris Festival not for the sake of trying to win a money-prize, but to endeavour to encourage the art we love and pay some noble tribute to the town in which we live.

MELTON MOWBRAY CHORAL SOCIETY.

Mr. J. W. Warner, the conductor, writes:

We competed in the 'Division d'Excellence,' Mixed Voices (unaccompanied).

The arrangements on the whole were satisfactory, but there was a lack of system and too much was left to chance.

The absence of English adjudicators proved a serious handicap for British choirs. The adjudications, though possibly quite fair, appear to have been made from a Continental point of view. The absence of any analysis or characterization of the singing of the various choirs robbed the competition of much of its educative value.

Our party were comfortably and safely housed, and fairly well fed. They all enjoyed the visit to Paris very much.

The correspondent of an English musical publication says of us that we were 'the only choir that he found happy and contented with their lot,' mischievously adding: 'before the awards were made.' It is to be hoped we were not perceptibly less so afterwards. Small room is there for wonder that a choir entirely composed of amateurs should have to give place to one largely if not entirely made up of professionals. The volume of tone produced by the thirty-five members of the A Cappella Gantois choir was absolutely marvellous, and adequately illustrated what is possible in the way of voice-development. The Glasgow choir had the advantage of singing under a conductor having the Continental temperament—a Belgian, it is said.

With such choirs as Manchester and Halifax dividing the third prize it was not surprising that Melton should be amongst the 'also ran,' especially as our 'own-choice' pieces were of so light and delicate a character. To have no instrument to give the chord was rather a surprising experience, but happily it caused no catastrophe.

GLASGOW CHORAL UNION.

Conductor, Mr. H. Verbrugghen.

The President, Mr. Donaldson, writes:

We entered for the 'Division d'Excellence,' Mixed Voices (unaccompanied). From the first we thought the project too huge, and made all our own arrangements as to travelling and hotel accommodation. We left Glasgow on Friday, May 24, at 8.50 p.m. by special train, and reached Paris on Saturday about 7 p.m. All our members were thoroughly well pleased with both travelling and hotel arrangements. As to judging, we have no fault to find other than that we thought it unfair that a professional choir of thirty-five voices should compete with large amateur choirs. The professional choir won first-prize.

There seemed to be no one at the head of affairs and the result was chaos. If there had been even one man of sound organizing ability, I think the tale to-day would have been very different.

We were fortunate however in having a delegate appointed to look after our interests, who did everything possible to help us and to whom our best thanks are due.

THE MANCHESTER VOCAL SOCIETY.

Conductor, Mr. Herbert Whittaker, of Blackpool.

The Secretary, Mr. Charles W. Sadler, says:

We competed in the 'Division d'Excellence,' Mixed Voice, and the Female-Voice 'Excellence,' both unaccompanied, and in the Sight-test Sections.

We arrived in Paris, Saturday midnight, found chaos at Gare du Nord. The arrangements for our accommodation in Paris were mixed. We were divided into four sections in various parts of the City. Only about ten of our number were able to take part in the procession. The judging was quite satisfactory, but the general arrangements left much to be desired.

THE HALIFAX MADRIGAL SOCIETY.

Conductor, Mr. H. Shepley.

The President, Mr. T. W. Benson, writes:

We competed in the 'Excellence Class' for Mixed-Voices (unaccompanied) and in the Sight-test competition. Our choir and friends, 125 in all, were allotted to eleven hotels; eight were good and three were bad. On the whole our choir did fairly well, and we are not desirous of complaining too much. Our Society has passed a Resolution of thanks to M. Bonnaire, in appreciation of all he did for us. Our guide was satisfactory, and did his best.

We were asked to sing before the President of the French Republic in the Jardin des Tuileries on the Monday afternoon, and the arrangements for this were very much muddled, yet in spite of this mismanagement we enjoyed the honour and appreciated it. We complain very strongly indeed that there was no English judge in our competition. Dr. Coward was appointed to act, but declined because of his connection with the Glasgow Choral Union. No other English judge was appointed. But apart from this, we were dissatisfied with the result, and think we should have received higher award if we had sung before an English judge.

THE EDWARD MASON CHOIR.

Mrs. Mason writes:

We competed in the 'Division d'Excellence,' Mixed Voices (with accompaniment), and in Sight-reading.

As to accommodation, it could have been better had steps been taken early enough to secure more suitable quarters.

Considering the great number of English competitors, it would have been helpful if the 'instructions' had been printed in English as well as French. Possibly much confusion would thereby have been avoided. In spite of the very natural disappointments arising, our members accepted the inevitably inadequate accommodation, and went in for getting all the enjoyment possible from the short visit.

NEWPORT (MON.) UNITED CHOIR.

Mr. Tom Stephens, conductor, writes:

We competed in the Mixed Choir Competition (accompanied), 'Division Supérieure.'

My singers, numbering about ninety, were divided into eight parties. Seven of these parties were provided with very comfortable accommodation, but one party was not so fortunate. The judging arrangements were carried out admirably.

We won first prize (£100), with felicitations of the Jury, and were placed in the 'Division d'Excellence.' We also won first prize (£25) in the sight-singing competition, again with felicitations of the Jury, and were pressed to take part the same evening in the 'Division d'Excellence' Concert held at the Salle des Horticulteurs, where our choir received a great ovation and a double encore. Miss Maud Stephens [12½ years of age, daughter of the conductor], who won the soprano solo prize among adults at the South and West London Festival last March, also sang the solo 'Villanelle' in French. The cosmopolitan audience were by this solo roused to the highest pitch of enthusiasm.

CHESTERFIELD AND DISTRICT MUSICAL UNION.

Conductor, Mr. J. Frederic Staton.

The Secretary and Treasurer, Mr. George Ed. Short, writes:

We competed in 'Division Superiéure,' Mixed-Voices (unaccompanied), and in the Sight-test. Arrangements for hotel accommodation excellent. The division of members into sections of from eight to twenty-five suited our party admirably, and the hon. secretary received numerous compliments on the excellence of the arrangements and comfort of the various hotels, not one person out of the 133 being anything but fully satisfied.

There was extraordinary difficulty in obtaining tickets or information concerning performances by the competitors. Hundreds of pounds might have been made by the authorities had tickets in advance been available. Lack of persons in authority at the various halls, particularly at the Théâtre Châtelet, where no one could be found to give any instructions whatever as to our performance on the Tuesday afternoon. No accommodation or dressing-rooms available for the choirs; no order of programme. Reporters advised for 3 p.m.; choir instructed to be there at 2.30 p.m. Consequently in report of the concert which our choir opened, our contribution to the programme was not mentioned.

THE GLASGOW ORPHEUS CHOIR.

Mr. Hugh S. Roberton, the conductor, says:

We competed in the 'Division Supérieure,' Mixed Voices (unaccompanied). We made our own hotel and other arrangements at the last moment, upon discovery that the accommodation provided was hopeless.

Not a single member of our Jury understood a word of the English language, yet eight British choirs sang before them pieces in which, to appraise properly, the textual factor had to be taken into account. That factor was, as a matter of necessity, discounted. The Jury, on their own confession, had never heard such choral singing. Not knowing the *pros* and *cons.* of modern choralism, they were unable to come to a definite finding. As a result, and after a weary

day in which the recollection of early performances must have almost vanished four choirs, including two tip-top ones and one at least of very ordinary calibre, were bracketed first, and three choirs bracketed second. Amongst the prize-winners was one choir which had not even learned the notes of, and therefore could not sing, the test-piece!

[Many other letters are held over.]

THE YORKSHIRE CHOIR.

Conducted by Dr. Coward.

The enterprise of the Sheffield and Leeds choralists in uniting to form a representative Yorkshire choir to sing at Paris simply for honour and not for competition deserves the highest praise. It resulted in one of the most brilliant achievements of the whole Festival. Sometimes they sang in the open air under considerable disadvantage, but here as elsewhere they displayed a virtuosity that gained the sympathetic attention and warm applause of the tens of thousands of Parisians who strained their ears to hear them. On the Sunday evening they performed on a platform raised in the centre of the great plateau in front of the Hôtel de Ville. The audience was enormous—estimates vary from fifty to one hundred thousand. Of course, the choir could not be heard well by all this immense concourse, but the attention and applause given amply repaid the Yorkshire singers for their trouble. They sang 'Messiah' choruses to the accompaniment of a weak orchestra, and the programme included 'O gladsome Light,' which next day a Parisian newspaper described as 'O gladstone light.'

On the Monday afternoon they gave a concert in the hall at the Jardin d'Aclimatation, Bois de Boulogne, where they were accompanied by an orchestra from Amiens. From here they proceeded to the Tuileries Gardens, where they were to sing before the President. Not having been told at which gate to enter they chose the wrong one, and found themselves amongst the fenced-off and much crowded public. After much strenuous wandering they called a halt in a space kindly kept open for them by the gendarmerie, and set forth—but not the two hundred—to enter at the right gate. They sang 'The bells of St. Michael's Tower' before the President, and took their places in the grand procession.

On another occasion the choir sang before the President at the Hôtel de Ville. He warmly felicitated Dr. Coward upon the performance, and afterwards sent a valuable Sèvres vase to him as a souvenir. The visit of the choir to Paris culminated in a set concert given at the Trocadéro, a magnificent structure almost rivalling the Royal Albert Hall in its size. Here there was deplorable failure in the arrangements. Notice had not been given by the Paris Council to the Trocadéro authorities, and all arrangements had to be made at the last moment. There was practically no advertisement of the event, and although the material for printing the programme, including translations of the English words, had been furnished weeks before, no programmes were printed! Yet an audience of two or three thousand persons attended. The choir sang splendidly. Their most artistic effort was the performance of Bach's great motet, 'Sing ye to the Lord.' But the most popular items were their remarkable performance of 'You stole my love' (Macfarren) and 'The bells of St. Michael's tower.' The bell effects in the latter piece were greatly enjoyed. Altogether the concert, which was exclusively choral, was a worthy exhibition of English choral powers.

On June 8, at the invitation of the Duchess of Norfolk, a large and influential gathering assembled in the Great Hall of Arundel Castle to hear an address by Dr. W. G. McNaught on the Competitive Musical Festival movement. The meeting was designed to promote the establishment of a centre in this section of Sussex. Sir Hubert Parry and the Rev. (late Archdeacon) Sinclair, who recently retired from St. Paul's Cathedral and now resides in this district, spoke warmly on the value of the movement. The Duchess of Norfolk presided, and announced that a Festival will be held next spring (probably on April 4 and 5) at either Horsham or Chichester. The schedule will be issued in September, and entries will have to be sent in by January 1, 1913. Amongst those present were the Countess of March, Mrs. Maxwell-Stuart, Lady Gifford, the Hon. Lady Cunliffe, Lady Maud Parry, and Lady Johnston.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

President, Her Grace the Duchess of Norfolk ; *Committee*, Lady Mary Trefusis (*Chairman*), Lady Winefride Elwes (*Hon. Treasurer*), Miss Edith Barran, Mr. J. A. Fuller-Maitland, Mr. Gervase Elwes, Miss Stella Hamilton, Mrs. Argles, Mrs. Commeline, Mr. H. Plunket Greene, Mrs. Herbert Peake, and Miss Mary Egerton and Dr. W. G. McNaught (*Hon. Secs.*).

The annual Council Meeting and Conference will be held at Norfolk House, St. James's Square, London, W. (by kind permission of Her Grace The Duchess of Norfolk), on Tuesday, July 16, 1912.

10.30 a.m., Council Meeting (open only to delegates of affiliated Festivals).—Lady Mary Trefusis in the chair. The suggestions from members of Council should be brought forward by the members proposing them (*see* 'Rules' relating to Council and Conference).

11.45 a.m., Conference (open free to all members of the Association, and to non-members on payment of one shilling).—Subject for discussion, 'Musical Phrasing in its Relation to Words in Choral and Solo Performance.' To be introduced by Mr. Harry Evans and Mr. H. Plunket Greene.

2.45 p.m., Business Meeting.—Reading of Minutes ; Reports of Secretary and Treasurer ; Election of Officers ; Report of Hon. Sec. of Certificate Sub-Committee ; Resolutions of Council sent to Conference ; other business.

3 p.m.—(1.) Paper on 'The Training of School Choirs.' By Miss Margaret Nicholls, of the Farmer Road, Leyton (London, E.), School (winners of the Blackpool (1910), and Birmingham (1912) Challenge Shields, and of Prizes at Paris, &c.). The School Choir will sing some of the test-pieces used as tests at these Competitions.

(2.) (about 3.45 p.m.) 'Some Notes on the Paris International Competition.' By Dr. W. G. McNaught.

(3.) (about 4.15 p.m.) Performance by Mrs. Mary Layton's Ladies' Choir (winners of two first-prizes at Paris).

The proceedings will close about 5 p.m.

Address of *Acting Secretary*, Miss E. Maddock, 22, Addison Court Gardens, London, W. Annual subscription (*2s. 6d.*) should be sent to the above. Any person interested in the movement may join.

HASTINGS.—May 20 to 22.

Abundant success attended the Festival held this year at Hastings. The comprehensive invitations of the syllabus received ready response, and there was much in the work of the competitors that was interesting and encouraging. We regret that we have no more space than is sufficient to record the chief choral results. In the Juvenile Section, prizes were won by Silverhill Presbyterian, St. Paul's, St. Mary's Lodge, and Wellington College. Silverhill Presbyterian Choir were the best of five choirs from places of worship. In the Male-Voice Section, Ore and District (Mr. Fred Shoesmith) beat Bexhill (Dr. Herman Brearley) by a small margin. Three Mixed-Voice Choirs sang Faning's 'Moonlight' and Elgar's 'O happy eyes,' and were placed in the following order : 1st, Hastings Madrigal Society (Dr. Herman Brearley) ; 2nd, West Hill (Miss Alphea Parry) ; 3rd, Old Town Choral Society (Mr. F. Shoesmith). Mr. John Lockey, the hon. secretary, is to be congratulated on the excellent outcome of his organizing efforts. The judges in the musical sections were Dr. McNaught and Mr. Dan Price.

LEAMINGTON.—May 30, June 1.

The second Leamington Festival has further justified and encouraged the promoters of this event, and it is clear that it can become of great influence in moulding the musical taste of the neighbourhood. The outstanding feature on this occasion was the magnificent service rendered by Mr. Plunket Greene as adjudicator of the solo classes. Mr. S. Coleridge-Taylor also endeared himself as chief co-adjudicator, and valuable assistance was given by Mr. Basil Johnson.

In the Junior and Senior Choral Classes, the tests, entries, and results were as follows:

SCHOOL CHOIRS (A).

Tests: 'Riding to fairyland' (Bantock).
'The Posy' (E. M. Boyce).

Four entries.

1st. Portland Street Wesleyan.
2nd. Allesley School, Coventry.

SCHOOL CHOIRS (B).

Tests: 'New-Year's song' (G. Richmond).
'Weep you no more, sad fountains' (Madeley Richardson).

Six entries.

1st. Murray School, Rugby.
*2nd. Rugby Road Mixed.
*2nd. Elborrow Boys', Rugby.

Seven parties entered for Action-songs, the prizes being taken by Shrubland Street Girls, Bath Place National School, and Sir T. White's Orphanage, Coventry.

MALE-VOICE CHOIRS.

Tests: 'The beleaguered' (Sullivan).
'The banners wave' (Kücken).

Seven entries.

1st. Coventry Musical Club (Mr. Chapman).
2nd. Leamington.
3rd. West Bromwich.

CHORAL SOCIETIES (A).

Tests: 'Lullaby of life' (Leslie).
'When winds breathe soft' (Webbe).

1st. Coventry Co-operative.
2nd. Manfield Northampton.
Rugby Co-operative.

CHORAL SOCIETIES (B).

Tests: 'Moonlight' (Faning).
'You stole my love' (Macfarren).

1st. Primrose Hill Congregational.
2nd. Manfield, Northampton.
Earl's Barton Baptist.

BERKS, BUCKS, AND OXON.—June 7 to 11.

For the tenth Festival it was the turn of Berkshire to provide accommodation, and Newbury was the town selected. The syllabus was again complicated, and with much subdivision, regulated by the number of inhabitants in the places represented, it contained forty-seven classes, of which twenty were choral. In two divisions no competitors entered. The eighteen winners of first-prizes were the following:

Kendrick Girls' School; Theale School; Aston Clinton Boys' School; Coleshill School; Langley Central School; Cowley, St. John's Girls' School, Oxford; Beaconsfield G.F.S. Class; Langley Central School, Teachers; Saunderton Choral Society; Newbury Ladies' Choir; Newbury Male-Voice Choir; All Saints' Church, Coleshill; Broad Street, Reading, Congregational Church Choir; Beaconsfield Church Choir; St. Giles's, Reading; Brightwell Musical Society; Goring and Streatley Choral Society; Newbury Madrigal Society.

The second annual Musical Competition Festival of the Free Church Musicians' Union will be held during November. The organizing secretary is Mr. William C. Webb, 10, Nightingale Road, Clapton, N.E.

LYTHAM—June 12—15.

It is always a pleasure to attend the Lytham Festival on account of its amenities of situation, the pleasant spirit that inspires the proceedings, and the excellence of the musical results. This year's Festival was no exception, and it beat all its records in the number of competing choirs. When the new hall is ready and this expanding support is adequately housed, the Lytham Festival may be expected to rank with the most important events of the kind. The adjudicators were Dr. McNaught, Mr. Harry Evans, and Mr. C. H. Fogg. We append a list of the chief choral tests, entries, and results, Those in the children's section will be given in THE SCHOOL MUSIC REVIEW for August.

FEMALE-VOICE CHOIRS.

Tests: 'A June rose bloomed' (Coleridge-Taylor).
'A love song' (Brahms).

Five entries.

2nd. Blackpool Glee and Madrigal (Mr. H. Whittaker).
1st. Barrow St. James' (Mrs. Bourne).
3rd. Blackpool Orpheus (Mr. Clifford Higgin).

MALE-VOICE CHOIRS (under 25 voices).

Tests: 'Softly fall the shades of evening' (Hatton).
'The keys of Heaven' (arr. Button).

Fifteen entries.

1st. C.W.S., Manchester (Mr. Lewis Evans).
2nd. O.M., St. Helens, (Dr. S. B. Siddall).
3rd. Denton (Mr. James Hardy).

MALE-VOICE CHOIRS (under 36 voices).

Tests: 'Media Vita' (Bruch).
'The little sandman' (arr. West).
'Marching' (Brahms).

1st. Habergham Glee Union (Mr. E. Hitchon).
2nd. Todmorden (Mr. Lawson Berry).
3rd. Southport Vocal Union (Mr. J. C. Clarke).

In a class for local church choirs of men and boys, Lytham Parish Church (Mr. S. H. Broughton) was the only entry. Four choirs entered for the open class for small church and chapel choirs; the winners were Adelaide Street United Methodist, Blackpool (Mr. J. S. Warburton).

MIXED-VOICE CHOIRS.

Tests: 'Dead in the Sierras' (Coleridge-Taylor).
'Vineta' (Brahms).
'Lullaby, my sweet little baby' (Byrd).
'Come, pretty wag' (Parry).

Haverigg Madrigal Society (Mr. H. G. Cooke).
1st. Blackpool Glee and Madrigal Society (Mr. H. Whittaker).
2nd. Barrow Madrigal Society (Mrs. Bourne).
South Shore Vocal Union (Mr. J. T. Schofield).
Stretford Glee and Madrigal Society (Mr. Thomas Corlett).
Blackpool Orpheus Glee Society (Mr. Clifford Higgin).

The much lamented death of the late Chairman of the Executive, Mr. T. B. Crook, was referred to during the Festival by the new Chairman, Mr. C. F. Critchley, and by Dr. McNaught. It was gratifying to find that the sad event had not injured the Festival, for as a matter of fact the entries constituted a record. No doubt many former competitors rallied to the support of the Festival as a tribute to the memory of Mr. Crook. Mr. Critchley showed himself to be a man of great driving force.

The greatest need at Lytham as a community is the provision of a commodious hall not only for the musical Festival, but for many social, recreative and local purposes. The hall on the pier in which perforce the Festival is held, is quite inadequate for the purpose.

The Grand Chair Eisteddfod organized by the Welsh C. M. Church, Falmouth Road, S.E., will take place at Queen's Hall on November 20.

We regret that we have no space in our present issne to report the following competitions: Cornwall County, Secondary Schools Division, Truro, May 30; Prestatyn Eisteddfod, Whit-Monday; Rhymney Eisteddfod, Whit-Tuesday, and the important one held at Ayr.

ANTHEMS
FOR
TRINITYTIDE.

COMPLETE LIST.

*Almighty and everlasting God	Gibbons	1½d.
Angel spirits ever blessed (Hymn to the Trinity, No. 3)	P. Tchaikovsky	2d.
Ascribe unto the Lord	S. S. Wesley	4d.
Behold, God is great	E. W. Naylor	4d.
Beloved, if God so loved us	J. Barnby	1½d.
Beloved, let us love one another	Gerard F. Cobb	1½d.
Be ye all of one mind	Arthur E. Godfrey	3d.
*Blessed angel spirits (Hymn to the Trinity)	P. Tchaikovsky	1½d.
*Blessed is the man	John Goss	4d.
Blessing and glory	Boyce	1½d.
*Blessing, glory	Bach	6d.
Come, ye children	Josiah Booth	3d.
*God came from Teman	C. Steggall	4d.
*God so loved the world	Matthew Kingston	1½d.
Grant, O Lord	Mozart	1½d.
*Hail, gladdening Light	J. T. Field	2d.
*Hail, gladdening Light	G. C. Martin	4d.
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The Musical Times
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1912.

H. BALFOUR GARDINER.

We often hear nowadays of the existence and doings of what is called the Young British School of composers. Whether the description 'young' applies to the school or only to the individuals comprised in it, is uncertain, but we imagine we are justified in including in the category all British musicians under forty years of age. Therefore, the subject of the present sketch may safely be given a niche in this Parthenon. But what the school represents, and what community of ideas influences its disciples, we are unable to say. We prefer to regard it as a loose classification of totally different methods and idioms that are simply the self-expression of a number of composers who happen to live in the same country, but who have little or nothing else in common. Amongst those who are working out their own musical salvation according to their own inward impulses, we must include Mr. Gardiner, the composer whose brave support of British art was a feature of the 1912 London musical season.

Mr. H. Balfour Gardiner was born in London on November 7, 1877. Direct heredity had little influence on his musical faculty, for neither of his parents was distinctively musical. His mother died during his infancy. His father played the violoncello, and any early inclinations young Gardiner had towards music were fostered by the occasional musical gatherings that took place at his father's residence. Listening to Corelli's Trios when he was but four years of age instilled in him a desire to learn to play the pianoforte, which he was allowed to begin to do on his fifth birthday as a special treat. This was his only form of musical practice until he was about nine years old, when he began to compose little pieces for the violin and pianoforte. A few years later he began to learn to play the organ under Mr. T. S. Guyer (now organist at Bexhill-on-Sea). It was this 'musician of pure and refined taste' (to quote Mr. Gardiner's grateful testimony) 'who developed my feeling for tone-colour.' In these safe hands he remained for several years; meantime he went to school at Margate, next to Folkestone, and later to Temple Grove at East Sheen, where he won an entrance scholarship to Charterhouse, which famous school he joined when he was about thirteen years of age. At Charterhouse he was taught the pianoforte by Mr. Becker, through whom Gardiner became acquainted with some of the classics of pianoforte literature. Whilst in this school he won a senior scholarship.

When he was seventeen years of age, and before he proceeded to the University, he spent about a year studying music at Dr. Hoch's well-known Conservatorium at Frankfurt. There he studied composition under Professor Iwan Knorr. Amongst his fellow-students were Cyril Scott, Norman O'Neill, Percy Grainger, and Roger Quilter, all of whom have achieved distinction. He studied the pianoforte under Professor Uzielli, an Italian pupil of Madame Schumann. His first experience of modern music was gained at Frankfurt. On the night of his arrival in the city he heard 'Die Walküre' performed. He recalls that at that time the music made no appeal to him—it seemed absolutely incoherent and contained no melody or attraction of harmony. He ascribes his then absolute unreceptivity to the fact that his previous training had been exclusively on classical lines. Later he heard the 'Tristan' Vorspiel six times before he could make anything of it. Not everyone to-day who listens to modern music is so frank and sincere in recording impressions! It was at Frankfurt that Gardiner heard with intense interest Tchaikovsky's sixth Symphony for the first time. He also heard nearly all Wagner's operas, and others of the French, German, and Italian schools. It was a great and pregnant period in the young musician's life. As to composition his work was mostly of the academic and conventional kind. He was then, as it may be said he is now, fond of experimenting with chords he could not find elsewhere. Form was also studied, but it was at this time a strange experience. He now began to perceive that he thought, in turn, in two different harmonic systems—one, in which he was free to exercise his imagination and individuality, and one in which he worked mechanically to fit the accepted musical forms.

He says: 'One phase of my early attempts at composition consisted almost entirely of experiments in harmony, though at that time I was acquainted with nothing more modern than Schumann, excepting the "Tannhäuser" Overture and the Horn trio of Brahms. During my school-days at Charterhouse these experiments were continued with increasingly strange results, to the neglect of other elements of music; and thus I entered the Conservatorium at Frankfurt with an exuberant harmonic imagination, but with very little resource in other respects. I soon found that a harmonic scheme in which tonic and dominant had no place was of small use in solving the simple formal problems that were put before me; and I was compelled accordingly to descend to a lower and, indeed, to a primitive plane of musical thought in order to cope with them. Thus I acquired a second style—formal, practical, and less imaginative—which co-existed along with my more intense, natural, and original efforts; and it is on the basis of this second style that my musical development proceeded. Looking back on those bygone years, I cannot but feel that I paid a heavy price for the normal equipment of a composer in the loss of originality it entailed. Like all other students who undergo a conventional musical training instead of developing their style at every point on their own lines, I had to take the bad with the good; to learn to solve problems that would never have arisen if I had gone my own way; to utter things and acquire methods of utterance that were essentially alien to me: and I

was thus left, as all apt students invariably are left, with a limited imagination, and burdened with a number of habits that had to be unlearned, and will still have to be unlearned till I come to my own again. While saying this, I wish to acknowledge to the full the efficient handling and sympathetic insight of my master, Professor Iwan Knorr, than whose teaching, on its own lines, I can conceive none better.

'Those who defend the musical institutions that bring composition "within reach of all" may say that I was losing myself in my own particular cul-de-sac, and might never have become a composer at all. Be it so. Let the strong overcome the difficulties they make for themselves: let the weaklings go to the wall. As things now are, all the weaklings are helped to compose: and compose they do, with lamentable results. I would have more danger, and no helping hand outstretched; and the man with the courage, skill, and endurance to face the danger and overcome it will produce finer and truer music than the man who is shown the broad and easy path that leads but to conventionality.'

In 1895 he went to New College, Oxford, but during the vacations he continued to study at Frankfurt. Whilst still at Frankfurt, over-practice at the pianoforte led to a partial paralysis of his hand-muscles, and he had to relinquish any idea that he harboured of becoming a solo-pianist, and he decided to devote his whole musical mind to composition. At Oxford he secured a second in Mods, but in Greats he only 'satisfied the examiners,' and he has never ceased to wonder at their equanimity and what it was that gave them this satisfaction.

Asked whether the University environment had any formative influence in his musical development, he says:

'As to the influence of Oxford on the musician, I should say that in my experience it was not stimulating. For it is the business of the artist as of the philosopher, to use his creative and selective faculties in defining his attitude towards his environment; and his character becomes firmer and fuller, and his expression of that character more complete, in proportion to the constancy and intensity with which he uses those faculties. His growth must be directed by impulse from within, not by imposition from without; and the imposition from without in the case of an Oxford education is such as to leave him lumbered with a mass of undigested and unassimilable facts on the one hand, and stunted on the other by lack of nourishment that is congenial to him.'

This is a strong method of describing his experience of the almost insuperable difficulties in the way of a University like Oxford providing for a young student of modern music. The study of the art is an incidental one in the general curricula of the University, and unlike many other subjects, it must be specialised in early youth.

After leaving Oxford he went again to Frankfurt, and thence to the Sondershausen Conservatorium, where he was taught conducting and had the valued opportunity of hearing some of his own extended orchestral compositions for the first time. He next returned to England, and resided in London and the country for a few years. The only professional work he has undertaken was at Winchester College, where for a term he was junior music-master. He now spends most of his time at his cottage in Berkshire.

Conversing over a wider field of musical topics, Mr. Gardiner remarks *apropos* the difficulties of the young English school, that the craze of concert-givers for novelties is a bar to progress. The desire to announce that something is to be 'given for the first time' prevents many good works from being heard again.

As mentioned above, Mr. Gardiner's concerts, of which there were four, were a feature of the Spring season of this year. It was not only that the programmes were almost exclusively made up from the compositions of British musicians, but that by a sure instinct the particular works chosen were undoubtedly interesting to the audiences. Enthusiasm was quite common. The following composers, besides the generous giver of the concerts, were represented:—Frederic Austin, Arnold Bax, W. H. Bell, Frederick Delius, Sir Edward Elgar, Percy Grainger, Hamilton Harty, Gustav von Holst, Norman O'Neill, Cyril Scott, Sir Charles Stanford, R. Vaughan Williams, and six old English madrigal composers. Mr. Gardiner says:

'We have in this country to-day a number of composers whose claim to be heard rests on the originality of their utterance and their quite remarkable freedom from foreign influences. Unfortunately, in spite of the goodwill of our most prominent conductors, opportunities for hearing these works are few; and my concerts were designed with a view to partially remedying this defect. They will be continued, I hope, as long as the need for them exists; but nobody would be more pleased than myself to see the need disappear, by the immediate and frequent performance of each good work as it is produced.'

COMPOSITIONS.

For Orchestra.

Suite in A major.
English Dance.
Overture to a Comedy. (Novello.)
Symphony in D major.
Shepherd Fennel's Dance. (Hawkes.)
Fantasy.
Humoresque for small orchestra.

Chamber Music.

String Quartet in B flat. One movement. (Novello: Avison Edition.)
String Quintet in C minor.

Vocal, with Orchestra.

Two Love-songs, from 'The Song of Solomon.'
'When the lad for longing sighs.'
'The Recruit.' (Goodwin & Tabb.)
'Dream-tryst,' for baritone.
'A Corymbus for Autumn,' for soprano, chorus, and orchestra.
'News from Whydah,' for choir and orchestra. (Novello.)
'April,' for chorus and orchestra.

Songs.

'The Golden Vanity.' (Goodwin & Tabb.)
Two Lyrics. (Goodwin & Tabb):
1. 'Music, when soft voices die.'
2. 'When I was one-and-twenty.'
'The Stranger's Song.' (Boosey.)
'Roadways.' (Forsyth.)
'Winter.' (Novello: Avison Edition.)

Pianoforte.

Prelude, Humoresque, Mere. (Forsyth.)
'Noël.' Five pieces. (Forsyth.)

Choral.

Evening Hymn, for mixed choir and organ. (Novello.)
'Evenen' in the village,' part-song for S.A.T.B. (Novello.)
'The Stage-coach,' part-song for S.A.T.B. (Novello.)
'Cargoes,' part-song for S.A.T.B. (Novello.)

MOUSSORGSKY.

One of the few memorable events of the past concert season was the introduction which Madame Olénine D'Alheim effected between the London musical public and Moussorgsky, the great Russian song-writer. Most of us had had a bowing acquaintance with him before. Mrs. Newmarch has translated several of his songs into English, and Sir Henry Wood has made two or three of them immensely popular in orchestral versions given at the Promenade Concerts. Other singers have occasionally drawn upon him for their recital programmes, and at least one of the set of 'Seven children's songs,' the delicate little 'Evening prayer,' is fairly well known. But these things merely touch the fringe of Moussorgsky's work, for neither the 'Song of the Flea' (from Goethe's 'Faust') nor the brilliant satire known as 'The Musician's Peep-show' represent his musical convictions at all clearly. By giving all three of the cycles, the 'Four Songs and Dances of Death,' the 'No Sunlight,' the 'Children's Songs,' with a number of the detached songs and, what was perhaps still more important, by placing them beside folk-songs and songs by other Russian composers, Madame D'Alheim gave us the opportunity of realising what was Moussorgsky's aim, what his achievement, and in what he was distinguished from his countrymen.

Some critics have expressed the opinion that he is now merely receiving the posthumous honour which comes sooner or later to every eccentric who is ill-treated during his life; that these songs consist of a quantity of loose and unmelodic declamation supported by haphazard and generally ugly harmonies; and that now, since he no longer represents modern experiment and composers can do all that he tried to do and do it better, we need not bother very much about him. As to this there are two things to be said. In the first place, even granting that there is truth in this kind of criticism, Moussorgsky becomes an intensely interesting historical figure when we consider that he formulated principles of song as the musical expression of poetry which were akin to, if not identical with, those on which Wolf and Debussy founded the modern German and French schools, and that his work was done while those composers were still children. But that in itself would not make us want to listen to him for long, and we must deny the accusation or at least find that it leaves other great qualities unaccounted for, in order to justify the fascination which Moussorgsky's songs can exercise when one becomes familiar with their external features.

The fact is that Moussorgsky, unlike Rimsky-Korsakov, who has since edited most of his work, had much of the amateur's impatience of technique. Like the primitive Russian who records his impressions in snatches of melody with little care for their rhythmic or melodic balance, Moussorgsky seems to have taken such musical ideas as the rhythm, accent, and feeling of the verse suggested, and their beauty and artistic success depends primarily upon their truthfulness of expression, though, as we shall see, he could use artistic devices as means to gain that expression. The music is so closely bound up with the words that translations, however skilful, are necessarily unsatisfactory. The translations into French which Madame D'Alheim used are tolerably close, so are those of M. Calvocoressi published in the edition of Messrs. Bessel & Co., but it is impossible always to avoid the unnecessary word brought in to fill the musical phrase, whereas one of the chief beauties of the original is the avoidance of any note not essential to the poetic phrase. Those of us who do not know the Russian language have to gain our acquaintance with Moussorgsky by difficult and indirect means, and we owe him an additional degree of receptive and sympathetic attention in consequence. There is always the possibility that what seems loose and unmelodic declamation of even a good translation may represent the most natural contour of the phrase in the original language, and gain a new kind of musical beauty from its linguistic faithfulness.

This is very evident in the 'No Sunlight' cycle (poems by Count Koutouzov), which we will discuss for purposes of illustration. The first poem, called 'Within four walls,' is unusually concentrated by the absence of any word which would not contribute to the impression. The following is a rough English version, which aims merely at a literal reproduction of the sense of the Russian:

The little room is cramped, quiet, sweet;
An impenetrable shadow, a shadow that gives
no answer;
A deep thought, a sad song;
In the beating heart a cherished hope.

The moments pass quickly, one after another.
A fixed look at distant happiness;
Many doubts, much patience.
There is my night, my lonely night!*

The absence of all articles, definite and indefinite, gives the Russian language a natural terseness of expression comparable to Latin. Here its effect is heightened by the suppression of the verbs in the first stanza of the song, an effect which M. Calvocoressi was unable to reproduce in his French translation to fit the music. One has only to hear the original poem read intelligently

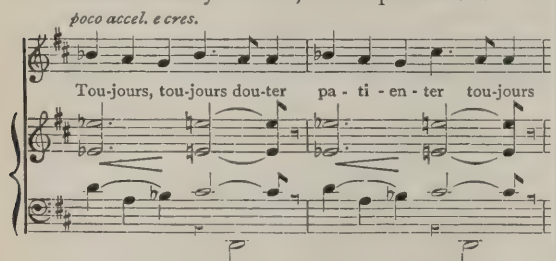
* I have to thank Mrs. F. J. Matheson for this translation, as well as for other literal transcripts of the words of Moussorgsky's songs.—H. C. C.

by a native of Russia to appreciate the fact that Moussorgsky has simply put down notes according to the accentuation of the verse, and as it were crystallised the intonation of the speaking voice in musical notation.

There are, of course, two ways in which that may be done—the intellectual way, advocated by some modern French composers who teach that the voice-part should first be written entirely on this principle and that harmonic justification and amplification should be added afterwards; and the artistic way, in which vocal line and instrumental harmony are inseparable, and spring into being in the composer's thought at the same time, both alike being generated by the poem.

It is always perilous work trying to come by an artist's method from the evidence of the finished product, but this song appears to be a clear instance of the second and spontaneous method of creation. The harmonies are either those which most obviously belong to the vocal line of melody, as in the first phrase:

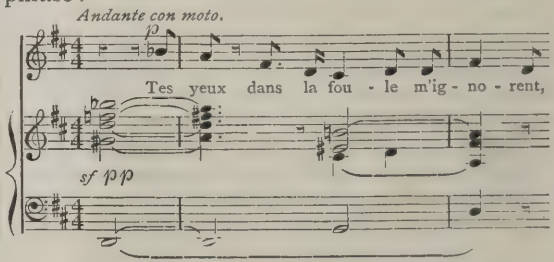
or merely add a touch of heightened emotion to the climax—'Many doubts, much patience':



[The French of M. Calvocoressi is quoted with the music for the convenience of the reader.]

The pianoforte part admits of no separate process of thought, and when one listens to it in conjunction with the vocal part it is certainly not haphazard. One may not be able to claim that the song has great and original musical beauty: it is too featureless, perhaps. But yet it creates a perfectly true impression, one in which the suggestion of the physical conditions, the cramped, quiet room in shadow, comes through sympathy with the spiritual conditions.

Moussorgsky's choice of sad subjects is here and elsewhere the outcome of his own temperament intensified by the circumstances of his life, which were always depressing, often cruel, and under which he finally broke down. There is no affectation in his choice or in his musical execution of his songs. He has been accused of despising technical accomplishment, and we have suggested that he showed an amateurish impatience—one might almost say petulance—with regard to it. And yet he sometimes surprises one by a skilful moulding of his material almost at the same moment when he has irritated one by his carelessness about technical finish. The second song of this series gives the two characteristics side by side. Its poem is more passionate than the first one. The lover unrecognised catches a glimpse of his beloved's face in a crowd, and in that moment lives through 'all the joy of past love, all the bitterness of forgetfulness and tears.' The method of expression is the same as in 'Within four walls,' but the sprawling positions of the chords, in which the effects of pianoforte tone seem to have been neglected and its limited power of sustaining sounds forgotten, are symptoms of Moussorgsky's carelessness. Here is the first phrase:



At the same time the artist's innate sense of form appears in the exquisite way in which the song is rounded off with reference to its first phrase, and that without any break in the outburst of emotion or the smallest hint of formalism:

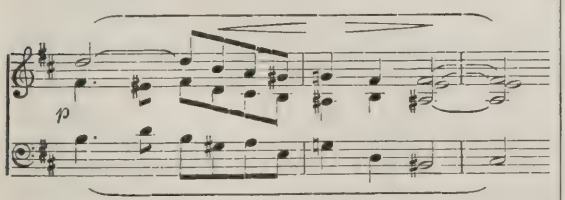
Imagine this carefully scored for strings and the song is perfect, whether one looks at it from the point of view of spontaneity of expression or as a

piece of artistic design. Moussorgsky would probably have resented the latter point of view being applied to any of his work, but one has a right to admire the balance as it serves to complete the idea.

These two songs give us the essential characteristics of Moussorgsky's art while they employ the simplest means of expression—a voice occupied in musical declamation of a poem and supported merely by instrumental harmonies without the aid of any kind of rhythmic figure. Three out of the four later songs of the same cycle call for bigger means of expression, and Moussorgsky's readiness to use any appropriate means is exemplified in them. This resourcefulness makes his art peculiarly free from mannerisms of any kind. It distinguishes it from much of the modern French song-writing, and links it in feeling to the folk-songs of his own country. If one reads through a collection of Russian folk-song such as the interesting set of one hundred edited by Rimsky-Korsakov, one is struck by the difficulty of placing a finger upon this or that feature and saying 'this is distinctively Russian.' Melodic mode and rhythmic structure seem capable of infinite variety according to the mood of the poem to which the tune belongs. It is equally so not only with Moussorgsky's vocal melodies but with his instrumental parts.

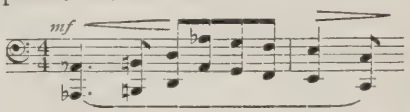
Three of the remaining poems are, like the first one which has been described in detail, expressions of some deep and stirring impulse of the soul thrown into relief against a background of physical circumstance. No. 3, 'The idle, noisy day is done,' describes the vision of 'passionate spring dreams' and the 'shade of youth' coming to a sleepless man in the still night. No. 5 is an elegy for dead ideals recalled to memory by the beauty of a night scene; No. 6, 'On the river,' tells of the call of an unknown voice through the murmur of the lapping water. All are different poetic settings of the same idea.

Only No. 4, 'Ennui,' stands apart from the rest. It expresses no conflict between the ideal and the actual; it accepts fate grudgingly, it confesses failure in the words 'drop by drop you will spend your force, then you will die, and Heaven help you!' There is little to be said of this song musically, beyond the fact that its music is strikingly true to the crushing pessimism of the words. The small chromaticism contained in the opening phrase for the pianoforte is characteristic of the whole song:

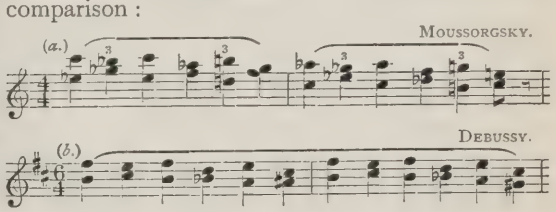


its very intervals show the bent back and lowered head, the attitude of the man who has given up fighting.

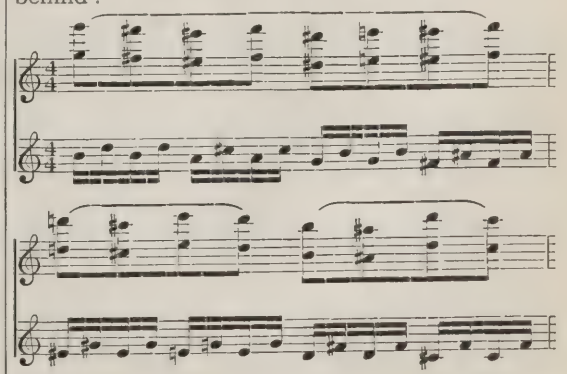
'Ennui' is the only one of the six which deserves to be called morbid. The others, no matter how much we may rebel against their introspective attitude, have too much vital force to be described so. In them the musician is occupied not only with the psychological problems but with the beauty of the night scenes which form the background to the poet's thought, and even the details of description. Sometimes an eloquent phrase makes a single appearance, to emphasise a change of idea—as in No. 3, where, after the subdued opening, telling of the stillness of the night, the words 'but sleep flies from my eyes' are accompanied with:



or some telling figure of accompaniment is maintained and developed through a whole period against the free declamation of the voice. Such an one occurs in this song, where the phantoms of past hopes fill the imagination, and curiously enough Moussorgsky has lit upon a form to express the phantoms which, save for a difference of accent, is practically identical with the theme of Debussy's 'clouds' in the second of the 'Three Nocturnes for orchestra.' The two are worth comparison:

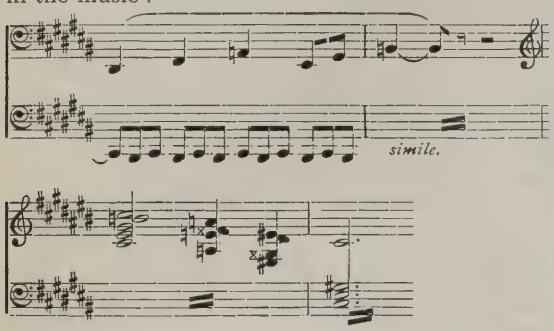


The most highly developed in this respect is the 'Elegy,' at the beginning of which Moussorgsky again takes one by surprise with a page of such delicately-coloured pianoforte-writing as might have come from the pen of any of the great German song-writers. It is a beautiful nocturne in water-colour, and moreover he follows it with a piece of music developed on broad, almost symphonic, lines—a big theme which has musical purpose of its own, and which through the greater part of the song makes even the vocal declamation a thing of secondary importance. It is the only instance where the musician leaves the poet behind:



The last song, 'On the River,' is equally definite in its musical interest, yet the music again becomes

wholly tributary to the poem. From first to last an unbroken figure of triplet quavers is maintained in the bass, moving about a continuous 'tonic pedal,' and over this there is a pure and strong melody shared between the voice and the upper instrumental parts. The music taken by itself is a tone-poem upon the words, for out of many strands of melody one phrase emerges into prominence and fixes itself in the memory—'The waters rise and break, tender, caressing; their murmur is full of enchanting force. Boundless thoughts and passions are heard, and an unknown voice stirs my soul; it caresses, it frightens, it fills me with doubts.' The voice is unmistakable in the music:



It gradually takes possession, silencing all other voices, and is repeated lingeringly at the end, leaving off as it were with a question on the unresolved 'tonic seventh.'

The diversity of means used in this series of songs would merit the term 'haphazard' if it could not be shown that they are called into play in obedience to a consistent principle. Moussorgsky seems to have been actuated by two principles—one acknowledged, the other intuitive. The acknowledged one is literary, devotion to the content of the poem which he set; and this was more or less unconsciously controlled by a feeling for musical form which helped to mould the song most conspicuously in the second, the fifth, and the sixth of the series. As to the actual worth of the musical ideas, it may be admitted that they vary, but some have been pointed out as being of great beauty, taken in connection with the poetic context, while those of the last two songs are beautiful, both as a commentary on the poems and in their own right as pure music. This cycle represents one aspect of Moussorgsky's art, and there are others which illustrate the same principles under different forms. The 'Seven children's songs' (in which both words and music are his own) are among the most fascinating; but though they show different sides of his nature, its tenderness and whimsical sad humour, they are not more intimate than the 'No Sunlight' songs. In the latter he set words which were the outcome of another brain, but those words happened to be the expression of his own heart.

H. C. Colles.

[Modest Petrowitsch Moussorgsky (or Mussorgski) was born at Toropez on March 16-28, 1835, and he died at St. Petersburg on March 16-28, 1881. His opera, 'Boris Godounow,' was produced at the Imperial Russian Opera in 1874. He also composed two other operas, 'The Fair at Sorochinsk' and 'The Chovanski.']

HUGO WOLF AS MUSICAL CRITIC.

By Ernest Newman.

Readers of the life of Hugo Wolf will remember that in his youth he acted for a time as musical critic of the Vienna *Salonblatt*. Dr. Decsey gave a selection from these criticisms in his biography of the composer; and now the Vienna Wagner-Verein has issued the whole of the articles in book-form, under the editorship of Richard Batka and Heinrich Werner.* Youthful as Wolf was when he did this work, his editors rightly point out that the articles are expressive also of his maturer thinking, for Wolf 'found himself' very early both as critic and as composer. The articles, it may be added, run from January 20, 1884, to April 17, 1887, and are here reprinted in their entirety, with the exception of one or two passages of a highly personal character that Wolf flung out in the heat of his conflict with his enemies of the day.

Like all reprinted musical criticism, these articles have become a little old-fashioned in so far as they deal with names, such as those of singers and performers, that count for little or nothing in the musical life of a later time. It says much for the vitality of Wolf's ideas, however, that even his criticisms of performances at the Vienna Opera or in the Vienna concert-rooms are still to be read with interest and instruction, for he had the genuine critic's gift of seeing general problems in the smallest particular events,—the gift of looking at everything *sub specie æternitatis*. His sharp pen, too, makes everything live that it describes, even though we have no further knowledge of the men or the things he is dealing with. The writing is always fresh, and often witty. This is how he disposes, for example, of a quintet by Prince Heinrich XXIV. of Reuss: 'The Prince no doubt intended to write a good quintet; if he has not succeeded, it is because he is the opposite of Mephistopheles, "der stets das Böse will, und doch das Gute schafft" [who always wills evil and achieves good].'

A certain Donna Anna in 'Don Giovanni,' he says, 'was a reflection on the good taste of the Don.' He wrote about everybody and everything, but especially the singers, with perfect frankness, so that needless to say he made enemies everywhere. He seems to have realised this, and at the end of his first season makes a sort of apology to the reader who may have been offended at his occasional vehemence, pointing out that there is a certain natural heat generated by everyone who is fighting for what he takes to be the truth, and against what he takes to be falsehood. 'In these cases one does not choose one's words carefully. Truth is not the language of compliment; that is the speech of diplomats.'

On the whole he is so evidently right wherever we can check him that there is every presumption of his having been right in cases where we cannot. If he condemns a singer or a player it is in terms

*'Hugo Wolfs Musikalische Kritiken: im Auftrage des Wiener Akademischen Wagner-Vereins; herausgegeben von Richard Batka und Heinrich Werner.' Breitkopf & Härtel, Leipsic. M. 7.50.

of some general philosophy of the subject,—say the meaning of a Wagnerian character, or the historical place of an instrumental work in the evolution of a form or of an ideal,—that lets us see at once that his objections were not the expression of mere caprice. And so these 370 pages contain the best collection of musical criticisms ever put together by a great composer. They surpass those of Schumann, for example, both in range and variety of topic and in concision and appositeness of thought. The rich musical life of Vienna gave him a good many texts upon which to preach in the course of his three years' work; and every subject, whether agreeable to him or not, was one to be taken seriously, with a view to getting to the secret either of its vitality or of its worthlessness. Never does he think or write perfunctorily. He had, no doubt, his prejudices, but not more of them than the average man has, and much less of them than the average musician has. On at least ninety-five per cent. of the topics he discussed time has shown him to have been right; and as for the other five per cent., all we have to do to rectify his vision is to take a little of the rose-pink off some of his judgments and a little of the drab off certain others. He seems at first sight to have under-estimated Dvorák, until we remember that in the early 'eighties the essential Dvorák could hardly have been known by anyone. He is a trifle too severe on Brahms, but much that he urged against him is perfectly true. On the other hand he ranks Liszt a trifle too high, but was undoubtedly right in urging the claim of Liszt to be taken seriously as a composer. In both these cases opposition probably made him overstate his real opinions. The official Brahmsians in Vienna no doubt did as much as their brethren in England to make Brahms a nuisance to plain people by their super-solemn way of talking about him. Like Wagner, he suffered less from the attacks of his enemies than from the support of certain of his friends. Hanslick, for instance, never did half so much to set sensible people against Wagner as Mr. Houston Stewart Chamberlain and a few other German and English thurifers have done. Wolf lived in a town that reeked with unintelligent and exaggerated adulation of Brahms. If somebody persists in shouting at us day after day that when Jones puts two and two together the result is five, he will certainly drive a number of people to say, in pure exasperation, that the true result of Jones's little sum is only three. That is very much what happened in Vienna in the 'eighties; the Brahmsians shouted 'five' and Wolf yelled back 'three.' And naturally, when they pointed the finger of scorn at Liszt and said 'two-and-a-half,' Wolf flung back his hair and screamed 'five-and-three-quarters.' When the Brahmsians gravely invited mankind to ponder upon the world-shaking fact that Brahms's fourth Symphony was in the key of E minor,—a key in which neither Mozart, nor Beethoven, nor Schubert, nor Mendelssohn, nor Schumann had ever written a symphony,—we can understand Wolf, in his rage against such fatuity, striking out at Brahms instead of at the solemn noodles who were making him ridiculous. 'What a colossal discovery! What an original and profound artist is Herr Brahms, who can not only write in C, D, or F, like Beethoven, but also in E minor, which no one has hitherto been able to do! Heavens! I am beginning to be scared at the awful genius of Herr Brahms.'

Leaving Liszt and Brahms on one side for the moment, Wolf's judgments as a whole have stood the test of time very well. He drew a sharp line of distinction · and an accurate one —between the first-rate and the second-rate men, and he lectured the Viennese public for its occasional preference of the latter. He disparaged the second- and third-rate Italian opera composers—Boïto, Ponchielli, and the rest of them—as every sensible musician does now. He put people like Goldmark and Volkmann in their proper places. He laughed at the 'nationalist' cranks in Germany and in Russia, and told them that what they had to do was not to write good German music or good Russian music, but simply good music, —the greater including the lesser. He put his finger upon the root of the weakness of this 'nationalist' craze in Russia,—that it mainly appealed only to the second-rate minds. When all is said and done, he asked,—and we are asking it again to-day,—who are the Cuis and the Balakirevs and the Liadows and the Rimsky-Korsakovs and the rest of them? The only man of genius among them is Tchaikovsky, who, says Wolf, 'is bent on writing not Russian national music, but just music.' It was probably this antipathy to any man who bore his nationality too plainly stamped upon his art that made him insensitive to Grieg's Pianoforte concerto—one of his few errors of judgment.

It must have taken uncommon courage for a young man to be anti-Brahmsian in the Vienna of those days, and to sound the slogan for Berlioz, Liszt and Bruckner. Wolf's whole attitude towards music may be deduced from his writings upon these four. Dr. Decsey surmises that Wolf's dislike for the grey and frosty element in Brahms came from the instinctive repugnance of his warm southern nature for the chillier north. The editors of the present volume find the explanation rather in Wolf's adoration of Wagner, and his fury at Brahms being thrust into the front of the fighting line by those who had opposed Wagner so stupidly and so meanly. Mr. Fuller Maitland, in his recent book on Brahms, calls Wolf's criticisms 'diatribes,' and puts them down to his being 'hard up and disappointed.' That seems to me the weakest theory of the lot, for it appears to postulate some logical connection between the accuracy of a man's musical judgment and the state of his banking account. I should say it would be quite possible to have a very decent balance at Coutts's, and yet utter a number of musical judgments,—about 'Tod und Verklärung' or 'Don Quixote,' for instance,—that were anything but reasonable. The two other theories are no doubt both right in their way. I would suggest another. Wolf was a typical modern in his desire for a new freedom of

form in music; and what he often saw in Brahms was a timid clinging to old formulas at the cost of a certain sacrifice of strength and elasticity of imagination. With all our admiration for Brahms can we say that Wolf was wrong? Does not the future of music lie along these freer paths? Wolf was not unconscious of some of the defects of Bruckner's symphonies,—particularly the occasional lack of a great controlling purpose in them. But he liked them because of the freedom of wing that the composer gives to his fantasy. An article of Wolf's (January 10, 1886) on Bruckner's Quintet is very instructive in this regard. He praises it for the spontaneity of its invention, its absence of stereotyped formality, its attempt to let the music follow the natural ebb and flow of emotion in the soul. He happily compares Bruckner's epigrammatic style to that of Victor Hugo; and, though he does not regard it as the highest form of art, he sees that it has at least as much value as the more ponderous and self-conciously formal styles. In Brahms he saw the epigone, walking circumspectly in the giants' footsteps instead of making a path of his own for himself. He was not at all blindly prejudiced against Brahms. He greatly liked the G major Sextet, the F major Quintet, the Alto Rhapsody, and the song, 'Von ewiger Liebe,'—anything, indeed, in which he could be conscious of natural warmth and an abandonment of the 'classical toga' pose of the symphonies. Whatever the state of Wolf's pocket may have been, this is all rationally thought out and rationally expressed. The liberation and expansion of the symphonic form that he pleaded for are what we all desire to-day. On the other hand, we have only to discount slightly his enthusiasm for Liszt to see that here again his æsthetics were on the side of progress. Not that he was unaware of many failings in both Liszt and Berlioz. Neither of them seemed to him a purely musical nature; but he had the wit to perceive the stimuli that modern music owes to them, and to know that it is mainly along the lines of the poetic imagination that music will have to seek the increasing freedom of form and of impulse that she desires. The history of music since Wagner's death proves this conclusively. And therefore, in spite of sheer absurdities like the remark that 'there is more soul and sensibility in a single cymbal-clash in a Liszt work than in the whole three Brahms Symphonies and the Serenades into the bargain,'—the kind of exaggeration into which a journalist is sometimes betrayed, but which he would be willing to expunge next day if he could—in spite of one or two things of this sort, Wolf's estimate of the two great æsthetic forces that were warring in Germany at that time is mainly correct. He may now and then have seen the men at a wrong angle, but that was simply because he looked beyond them to the principles they represented. Brahms was a greater composer than Liszt; but nothing significant has come out of the school of Brahms, while nine-tenths of the life of modern music is derived from the school of Liszt and Wagner.

A GREAT CARILLONNEUR: JOSEF DENYN.

At any time Mechlin is an interesting place, but on Monday, July 1, it was particularly so. The city was bedecked with flags; the great bells were ringing; the Carillon was played by the finest players of Belgium and Holland, and for lovers of bell-music there was a veritable feast. All this in celebration of the completion of twenty-five years' service of the renowned Josef Denyn as City Carillonneur. There was an atmosphere of gaiety and delight about everything and everybody. This is indeed as it should be, for Josef Denyn is undoubtedly the greatest living exponent of his instrument, and is justly esteemed no less for his personal qualifications than for his great abilities.

The festivities were of a national character, in which people of every rank—from the King and Queen to the humblest citizen—took part. During

JOSEF DENYN.

(From a photograph by P. Koekkoek, Mechlin.)

the day many and costly were the gifts showered upon the illustrious carillonneur by his admirers and friends, but none was more appreciated or more touching than the simple bouquet of flowers presented by a blind woman on behalf of the colony of lace-workers, who wished to show their appreciation of his playing which for so many years had been such solace and joy to them during their hours of labour.

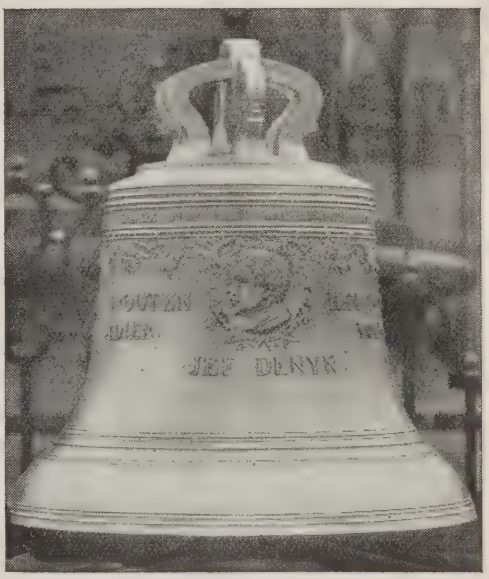
The first item in the day's proceedings was the arrival of the new bell from the foundry of Van Aerschodt. This was placed on a timber frame in the Grand Place and exhibited to the public throughout the day. It has been subscribed for by the public and presented to M. Denyn to be placed in the famous carillon. It will replace a defective

bell in the upper part of the instrument. The casting is a good piece of work with a well-finished exterior. On it is a medallion portrait of Josef Denyn with this dedication in Flemish: 'To the great Carillonneur Jef Denyn by an admiring public.' In the afternoon at 4.30 a carillon recital was given in honour of the occasion by the best representative players of Belgium and Holland —Messrs. Redouté (Mons), Igodt (Ypres), Steenackers (Borgerhout), Van Beers (Schaerbeek), Rolliers (Saint Nicholas), Van Zuylen (Gouda), and Nauwelaerts (Lierre). This was of the greatest interest, as it exemplified the different methods of playing. The ancient (one blow of the clapper to each note) is generally practised by the Dutch carillonneurs; the modern method (with its rapid tremolando effects for notes and chords) being almost universally adopted by the Belgian players. It is undoubtedly in the latter style that Denyn is pre-eminent. He has completely revolutionised the ancient method and greatly raised its artistic value. The older method is most successfully employed in music of a contrapuntal type, while the modern is best suited to the production of harmonic effects, *crescendo* and *diminuendo*—both in single notes and in chords—and has a much greater range of expression which the former is quite incapable of. The performance of the recitalists also testified to the very great advance made in the playing during the past ten years, and there is no doubt whatever that at the present time it is of greater artistic excellence than ever before —principally due to the playing and teaching of Josef Denyn.

The items of the recital which deserve special mention are: 'Klein Moederken,' expressively played by F. Redouté; 'Invocation' (Mailly), by Rolliers, and Andante Cantabile (Jef Denyn), brilliantly played by Nauwelaerts. The latter is a young player of much promise. He possesses excellent technique and strong rhythmic feeling—indispensable requirements of good carillon-playing. In the evening, just before eight o'clock, as Jef Denyn approached the tower door of St. Rombaud, he must have been thrilled and inspired by the immense audience, numbering anything from 20,000 to 40,000 people, assembled to do him honour, to testify their goodwill towards him, and to show their appreciation of his genius. Punctually at eight o'clock, and immediately after the chimes had finished playing, he held his immense audience spellbound with a splendid performance of Van den Gheyn's difficult third Prelude. All through the recital he played with great expression and with reinforced power. As one would expect, the occasion seemed to inspire him to even greater things, and nothing more beautiful could be imagined than the exquisite treatment of the 18th-century melody, 'Je n'irai plus au bois,' or the real life imparted to the 16th-century dance, 'La Romanesca.' The concluding item of the programme was a Prelude composed by the recitalist, in which technique and expression of the highest order were amply displayed.

Immediately after this a procession was formed in which all the Societies of the city were represented. They marched, to the accompaniment of the ringing of the great bell and the playing of national melodies on the carillon, to the Concert Hall in Rue Mérode. This large room was soon filled to its utmost capacity.

The chair was taken by the Burgomaster, M. Dessain, who was supported by many officials, provincial and municipal. The chairman, in opening the proceedings with a few well-chosen remarks, announced amidst tumultuous applause that the King had conferred upon M. Denyn 'La Croix de Chevalier de l'Ordre de Léopold,' and then read a telegram of congratulation from the King and Queen. He pinned on M. Denyn the medal of the First Class for twenty-five years of distinguished service to his country, and presented him with another medal from the city of Mechlin



NEW BELL AT MECHLIN.
(From a photograph by De Tonghe, Mechlin.)

in commemoration of the occasion. This was followed by a vigorous and stirring speech by M. de Keyser, who made the presentation of the bell in eloquent terms. M. Peters, on behalf of the Malines-Attractions, presented the bas-relief (a striking likeness of M. Denyn) in marble, beautifully executed by the well-known sculptor Baldwin Tuerlinckx. M. Michot presented the bound 'Album d'Art,' containing many autographs, MS. writings, colour-sketches, &c., of over a hundred well-known musicians, poets, artists, composers, &c. At the conclusion of the presentations Mr. W. W. Starmer, the well-known English authority on bells and a familiar figure to Mechliners, spoke on behalf of the admirers of bell-music in foreign lands, and said:

> In the name of your many friends in other countries, and particularly England, I offer you the heartiest congratulations on this most memorable occasion. The

great Handel is credited with the statement that the bell is the English national instrument, and centuries ago England was called 'the ringing isle.' We love the music of bells, but our 'change-ringing'—clever as it is—possesses none of the artistic merits of carillon-playing, of which you are a consummate master. You know to the greatest nicety the capabilities of your instrument; your artistic perception unfailingly directs you as to the best music for it; your executive skill, in which you have no equal, and other qualifications give you the highest position as an artist. Long may you live to maintain and excel in the best traditions of your art.

This speech was received with great enthusiasm. M. Denyn briefly replied in very suitable terms, and thus ended a day which will ever be memorable in the history of carillon-playing.

THE BELL-TOWER AT LOUGHBOROUGH.

On Monday, July 22, M. Denyn paid a special visit to Loughborough in order to give a recital on the new carillon recently completed by Messrs. Taylor, the well-known bell-founders. The bells (numbering 40) are placed in a tower specially erected for the purpose on their own premises. The compass of the instrument is three-and-a-half octaves (three octaves chromatic). It is the first carillon with clavier ever made by an English founder, and is probably the most accurately tuned set of bells in existence. It is the only carillon in the world tuned to equal temperament, and the very accurate tuning of the small bells is a veritable triumph over the difficulties which have been experienced by every bell-founder up to the present time.

The following programme was played to a large audience:

1 Praeludium.
2 Rondo ... ... *Pleyel*
3 Old Flemish Songs (16th century):
  (*a*) 'Merck toch hoe sterck' (historic song)
  (*b*) 'Ghequetst Ben ic van binnen' (love song)
  (*c*) ''t Halsken' (hunting song).
4 Praeludium.
5 3rd Sonata ... ...*Nicolai*
6 St. Romboutoklokken ... ... *Alph. Rolliers*
7 Old French Songs:
  (*a*) 'Que ne suis-je la fougère' ... *Pergolesi*
  (*b*) 'O ma tendre Musette' ... *Mousigny*
  (*c*) 'Non, je n'irai plus au bois' (18th century).
8 'Ave Maria' ... ... *Schubert*
9 'Het lied der vlamingen' ... ... *Benoit*
'God save The King.'

Occasional Notes.

The Musical League and the Incorporated Society of Musicians are co-operating to give a series of concerts at Birmingham during the annual conference of the latter body, which is to take place in that city from December 30, 1912, to January 4, 1913. It is intended to give three concerts, one of orchestral works, one of choral works, and one of chamber music, and in the choice of works preference will be given to those of British composers which have not hitherto been performed. A joint-committee, formed of members of both Societies, has been formed for the purpose of selecting the music to be performed. As to this vital part of the scheme, further particulars can be obtained on application to the Secretary of the Joint-Committee, care of the I.S.M., 19, Berners Street, London, W.

The Musical League was founded in 1908, and its announced objects are to foster the cause of music in England, and to promote the development of musical life and culture throughout the country by holding Festivals of two or three days' duration, at which the works performed shall consist partly of new compositions, both English and foreign, partly of older works of musical interest which, under present conditions, cannot be heard so frequently as their merits entitle them to be, and by making use at the Festivals of the existing musical organizations of each district and of the services of local musicians.

A very successful Festival was held at Liverpool in the autumn of 1909, but since that time circumstances have hindered the carrying out of other schemes that had almost reached fruition. The arrangements for a Festival at Hanley were almost completed, but they had to be cancelled, owing mainly to the death of a local conductor, the late Mr. Whewall. Other centres were sounded, but in each case there was some difficulty of date or the convenience of local resources. Then came the great scheme of the International Musical Congress (held in London in May last year), which absorbed the energies of the active members of the League, and which in a great measure temporarily carried out the objects of the League by giving concerts the programmes of which were formed chiefly from the works of British composers.

The intention of the I.S.M. to hold its annual New Year's Conference at Birmingham and to give a series of concerts, seemed to afford an opportunity for the League once again to launch out under favourable

auspices, and under the conditions it has all along imposed upon itself of allying its operations with local resources. In the present instance the League takes no pecuniary risk beyond placing its existing funds at the disposal of the joint committee. The dates chosen are admittedly not the most suitable for ordinary concert-giving. But the disadvantages thus incurred are greatly mitigated by the fact that the members of the I.S.M. and of the League will form a considerable and appreciative audience. It may be added that no proposition to amalgamate the two Societies has been suggested, or is likely to be brought forward. It is simply that in the present situation it suits the purpose of both bodies temporarily to unite resources. The future of the League may soon have to be discussed seriously. The secretary is Mr. Norman O'Neill, 4, Pembroke Villas, Kensington, London, W.

The eighteenth annual series of Queen's Hall Promenade Concerts, given by the Queen's Hall Orchestra under Sir Henry Wood, will open on August 17, and continue every evening (except Sundays) until October 26. As usual, Mondays and Fridays will be Wagner and Beethoven nights respectively. The Symphonies of Beethoven will be played in order, the choral portion of the 'Ninth' being omitted, and on the tenth Friday the fifth Symphony will be repeated. Symphonies by Tchaikovsky, Brahms, Mozart, and others will be heard on Wednesdays. Tuesdays, Thursdays, and Saturdays will be 'popular' nights in the modern Promenade sense of the term—that is, the programmes will consist of high-class and not-too-serious works. Every evening two, three, or more soloists—the great majority of them British—will appear. From October 1 to 4, when Sir Henry Wood's duties call him to the Birmingham Festival, Dr. George Henschel will be the conductor.

The list of novelties is the most interesting and important that the Promenades have given us for some years. The new British works in the list are the following :

Musical Pictures, Group III.	*J. H. Foulds*
Elegy for organ, strings, and drums	*A. M. Hale*
Concert-piece for organ and orchestra	*B. J. Dale*
Suite, 'The Sea'	*Frank Bridge*
Suite from the Fairy-play 'Where the rainbow ends'	*Roger Quilter*
Violin concerto	*S. Coleridge-Taylor*
'Celtic Sketches'	*E. L. Bainton*
Variations on 'Down among the dead men'	*Julius Harrison*
Three English Dances	*Algernon Ashton*

An arrangement by Mr. Norman O'Neill of three 18th-century dances by Fiocco will also be performed for the first time. The following works by foreign composers will be introduced to England :

Piedmontese Suite	*Sinigaglia*
Concerto for pianoforte, violin, violoncello, and orchestra	*Paul Juon*
Roumanian Rhapsody No. 2, in D	*Enesco*
Vorspiel and Serenade	*Korngold*
Five orchestral pieces	*Schönberg*
Hungarian Overture	*Korbay*
Intermezzi Goldiani, for strings	*Enrico Bossi*
Eight German dances	*Mozart-Steinbach*
Nocturne for orchestra	*Poldowski*
Symphony No. 3, in E major, for orchestra and organ	*Weingartner*
Entr'acte from 'Der Schneemann'	*Korngold*

We look forward to hearing the works of Korngold with great interest, and those of Schönberg with some trepidation. We had hoped to become acquainted with some music by the sensationally-discovered Parisian composer Fanelli, but doubtless Sir Henry has good reason for passing him over.

Besides the actual novelties, there are many works in the list that are neither new nor familiar, and well deserve a hearing. Such are Hamilton Harty's 'Comedy Overture,' Ravel's 'Mother Goose' Suite, Mackenzie's 'Scottish' Pianoforte concerto and 'Twelfth Night' Overture, Strauss's 'Macbeth,' the Prelude to Act III. of 'Parsifal,' Bantock's 'Sappho' Prelude, the love-scene from Strauss's 'Feuersnot.' The most notable omissions from the list are Tchaikovsky's fourth Symphony and B flat minor Pianoforte concerto, Max Bruch's G minor Violin concerto, Schumann's Pianoforte concerto in A minor, the Symphonies and Violin concerto of Elgar, Mozart's 'Jupiter' Symphony, Beethoven's fourth Pianoforte concerto, Brahms's Violin concerto and first and fourth Symphonies.

The statistical analysis of the programmes that we gave last year was extensively quoted, and we feel that the world expects us to repeat the process. The items already chosen number 648. The name of Wagner appears 109 times ; Beethoven, thirty-nine ; Mozart, twenty-eight ; Tchaikovsky, twenty-six ; Saint-Saëns, eighteen ; Bach, sixteen ; Brahms and Liszt, fourteen ; Weber, thirteen ; Elgar, Mendelssohn, Berlioz, and Dvorák, twelve ; Handel, ten. These fourteen composers contribute over half the music in the programmes. British music supplies eighty items, or 12.34 per cent. Last year the percentage was 12.4.

The alleged failure of this year's concert-season in London has been the subject of doleful and pessimistic articles in the Metropolitan Press. We are disposed to deny that the case is nearly so bad as it is represented to be by weary critics, and we trust our country cousins will not assume that music in London is going to the dogs. What are the data upon which the lugubrious opinions expressed are founded? Apparently an impression derived from the bitter complaints of performers and an observation that audiences at numerous concerts have been small. But is this a fair generalisation? The question is really a statistical one, and in order to arrive at a rational conclusion we need to know how many concerts have been given and the total number of the audiences during the recent season, along with the same particulars regarding former seasons. To tot-up the number of perfectly futile recitals given at numerous small concert halls, and the audiences that are persuaded to attend, and to leave out of the calculation, say, the Royal Albert Hall and the Handel Festival, is to mislead. We are glad to hear on unimpeachable authority that the season of the Royal Albert Hall Choral Society has been financially one of the best ever experienced. And what happens at that enormous auditorium when Tetrazzini or Clara Butt performs ! The audiences then, as at the Handel Festival, have to be counted imperially by thousands. We admit the failure of many concerts, but this arises from the fact that there never has and never will be enough of the musical public to go round, when the supply is so much in excess of the natural and, on the whole, fairly satisfactory demand.

A daily contemporary recently published some statistics of concert-giving in Berlin. It appears that 1,214 concerts took place during the season 1911-12. With thankfulness we admit that London cannot vie with such a record, but its score is by no means meagre. Our own columns have put on record nearly 750 concerts that have taken place in central London since August, 1911, nearly all at the Albert, Queen's, Bechstein, Æolian, or Steinway Halls. The list is not exhaustive, as many concerts of a kind

that seems to be included in the Berlin list (such as organ recitals and small choral concerts) do not come under our notice. In one particular we can boast that we leave Berlin well in the rear, for we have had far more than twelve violoncello recitals! Vienna, with only 431 concerts to its credit, is a poor third (failing Parisian statistics) to Berlin and London.

The *Athenæum* says: 'In the new "Bach-Jahrbuch," published by Dr. Werner Wolffheim of Berlin, interesting details are given of an unpublished Bach cantata, "Mein Herze schwimmt in Blut," for soprano solo, oboe, two violins, viola, and continuo. Reference was made to it in the year 1790 in the "Verzeichnis" of the library of Carl Philipp Emanuel Bach, and even earlier in Bernhard Christoph Breitkopf & Söhne's catalogue of musical works issued in 1770. The cantata, written in 1714, will shortly be published. Hitherto only three Bach cantatas for solo soprano have been known.'

It is often our grateful task to record the performance at some Continental centre of an important work by a British composer. We are now glad to state that the management of the Berlin Opera have decided to produce 'King Harlequin,' an opera by Mr. G. H. Clutsam, on September 7. Unless it falls considerably short of the standard of Mr. Clutsam's 'A summer night,' which Mr. Beecham produced at His Majesty's Theatre, the new opera should achieve a decided success. We look forward to hearing it in London before long.

An inquiry to which we give willing assistance is being made as to the whereabouts of the score of the late Mr. Learmonth Drysdale's comic-opera 'The Oracle.' If the score were found, there is reason to believe that the opera, of which only portions are now available, would be produced shortly. It is requested that papers in South Africa should make it known that the score is urgently needed, as it is considered possible that Mr. Drysdale took his manuscript to that country on his recent visit. Any information discovered should be communicated to Miss J. C. Drysdale, Braid Crescent, Edinburgh.

A wide circle of friends will join in congratulating Mr. Cecil Sharp on his being granted a Civil List pension of £100 per annum, in recognition of his laborious services in collecting folk-songs and other folk music.

HANDEL IN ENGLAND AND ABROAD.

By H. Davey.

In the 'seventies public attention was occupied by the angry Wagnerian controversy, and in another direction by the introduction of Bach's choral works, and it seemed that Handel was losing his supremacy in England.

It may be argued that the change was only on the surface, that the great public was just as devoted as ever to the old favourite; but among those who direct public opinion and are its recognised utterances the change was undeniable and extreme. The cry about Handel's plagiarisms, of his unblushing robberies from Erba's Magnificat and Urio's Te Deum and other works, has been by no means without influence on the popularity of Handel. Here, however, comes in Mr. P. Robinson's plea that 'Erba' and 'Urio' are the names of villages on Lake Como, where Handel was staying when he composed the works which have passed for compositions of men named Erba and Urio.

Hitherto it had been commonly supposed in this country that Handel was a peculiarly English composer whom no other nation appreciated. Here are some words of the unreasoning Handel-worshipper Rockstro, discussing Handel's mature style, as first shown in the Utrecht Te Deum and Jubilate:—'Except in England, this new Style has nowhere been thoroughly appreciated. In France and Italy it is, and always has been, utterly unknown. To the great mass of the German people it has absolutely nothing to say. Where sympathy with the genius of Bach has produced its richest fruit, reverence for that of Handel has invariably failed to take firm root. . . . Handel is ours; and we alone know how to value him.'

This was written a generation back; but it was greatly exaggerated even then. If written now, it would be laughably inaccurate. Still, most English musicians would have imagined, and would still imagine, the facts were correctly stated: that Handel's music is peculiarly English, unknown or despised elsewhere. Mr. H. H. Statham went further still; he actually signed his name to an article in the *Nineteenth Century* for June, 1900, which contained the amazing passage:—'In Germany Handel is an almost unknown quantity. . . . The Germans it is true care as little nowadays for Bach as for Handel, regarding both alike as rococo.'

Now in that same year (1900) there were German performances, in Chrysander's versions alone, of 'Messiah' (10), 'Israel' (2), 'Judas' (7), 'Deborah' and 'Saul' (3), and 'Acis' (2). And these were only those in the Chrysander arrangements,* and are very far from a complete list. Handel performances are continual in Germany; and he is more thoroughly known there than among ourselves. The least-known of his oratorios, 'Joseph,' was given to commemorate his birthday at his native town a year or two back; it has since been given repeatedly elsewhere. 'Susanna,' another of his neglected masterpieces, has also been lately given in Germany. Nearly every other oratorio, from 'Esther' to 'Jephtha,' is performed there, besides the Odes and other secular works; while the Concerti Grossi are regular features of the orchestral repertory, and especially at Leipsic, where Handel is enthusiastically cultivated. At a recent performance of two 'Concerti Grossi' in the great Alberthalle there, three harpsichords were used with the orchestra; the effect is said to have been splendid.

Except in regard to Paris, I know but little concerning French doings; and it is not easy to get full particulars, even of Paris. But the Société G. F. Haendel is working well. Last year it gave 'Saul' and 'Alexander's Feast,' and in April and May 1910, a whole series of 'Messiah' performances on a large scale. O thou Londoner, concert-goer, Handel-lover, when didst thou last hear 'Saul'?

The same Society announced 'Judas Maccabæus' in May last. 'Messiah' is given every Christmas at the Church of the Sorbonne. At a Conservatoire concert in April, the programme consisted of one of Handel's Organ concertos, a Bach Violin concerto, and new native works; such a programme would hardly be relished at the Philharmonic Concerts in London, I fancy. For the very day after that concert, in the same hall, Lilli Lehmann announced a recital with airs from Handel's 'Radamisto,' 'Partenope,' 'Semele' and 'Joshua.' Thus, though Handel's music is less popular in France than Bach's, it is far from unknown there. And there have been grand performances of both Bach and Handel in Italy.

* There are at least four other German performing-versions of 'Messiah.'

Contrast these facts with Mr. Surette's assertion that Handel sounds 'daily more thin and archaic'; or with Dr. Walker's 'the old idol, hurled down somewhat indignantly from the impossible position that he formerly occupied, is in some danger of being relegated to the rubbish-heap.' Some little truth there is in Dr. Walker's exaggerations, but as regards England only. Elsewhere Handel is, if not increasing in public estimation, continually becoming more widely disseminated. The restriction of our own repertory to a few of Handel's works regularly repeated, caused satiety. 'Such musical circles as artistically count for anything,' to use a phrase of Dr. Walker's—we know what he means—were content to let what little they knew of Handel stand for the whole, and have not cared even to look at the rest—at the matchless Chandos Anthems, for instance; the divinely-beautiful airs in 'Susanna'; the massive choruses in 'Athalia' and 'Belshazzar'; the orchestral experiments in 'Alexander Balus'; the picturesque contrasts in 'L'Allegro' and the two Odes; least of all at the long series of operas and chamber cantatas, with their dozens, dozens, dozens of the most perfect songs ever composed. It has been thought by 'such musical circles as artistically count for anything' quite necessary to study Bach's Church cantatas, but a waste of time to read a Chandos Anthem. Probably the setting of 'Vouchsafe, O Lord' in Handel's short Te Deum in A, a piece which Rockstro truly calls 'of almost unexampled beauty,' would not be recognised if performed without the composer's name at any English concert; the setting in the Dettingen Te Deum has been repeatedly announced in London *with Latin words*, probably on the authority of a German edition! Since the popularization of 'Ombra mai fu' as Handel's 'Largo,' more attention has been drawn to the opera airs; but even now a very few are generally known. How many English musicians have ever heard the two airs Handel thought his best, 'Cara sposa' in 'Rinaldo,' and 'Ombra cara' in 'Radamisto'?

Possibly if our public realises that Handel is not an exclusively English possession, that he is estimated more highly abroad than here, there will be a return towards 'the faith of our fathers.'

The belief of many in the 'circles which artistically count for anything' is that everything musical among ourselves is bad. They should hear an average operatic performance in Germany or Italy! As regards oratorios, they may be recommended to read the address given recently at Berlin by Dr. Schering (see the *Zeitschrift* of the I.M.G. for March, p. 213). The learned authority discussed Oratorio, pointing out that all æsthetics of oratorio must be founded upon Handel. The conclusion of the report is worth translating:

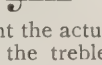
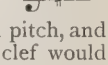
'Finally, the oratorio of the 19th century was briefly surveyed, which is full of stilistic restlessness; and besides F. Schneider, C. Loewe, and B. Klein [? Spohr], specially Mendelssohn was recognised, whose enormous influence was founded not only upon his musical gifts, but also still more in his instinct for oratorio reminding of Handel; the survey closed with a glance at the productions of Liszt and the doings of other countries, especially of the English masters, Mackenzie, Parry, Stanford [? Elgar]. Recent German oratorio lacks living force, because the inner sympathy with the species is gone, and we no longer feel "oratorically." *Here the poet will be the path-finder, and perhaps England will bring forth the oratorio of the future;* from historical investigation, Schering is convinced that the vitality of oratorio production is by no means exhausted.'

This is highly important; above all, the suggestion that the poet must lead the way. So it was when Pope wrote for Handel the text-book of the first concert-oratorio; and so it was when the poetasters of Hamburg wrote rhyming passages for interspersion in the liturgical recitation of the Passion, and even complete poems without Biblical text, which soon led up to the Passion-oratorios of Bach.

THE BEST MEANS OF TRAINING THE TENOR VOICE.

By E. Davidson Palmer.

What are the best means to be employed in the training and development of the tenor voice? This is a question which perplexes the minds not only of many students of singing, but also of many earnest and conscientious teachers of the art. For it has of late years become somewhat widely recognised that modern methods of training, which are commonly supposed to be scientifically unimpeachable, and which seem to be fairly successful with voices in general, or, at any rate, with women's and boys' voices, are by no means safe guides where the tenor voice is concerned. Instances in which their employment, even by skilful teachers, has been attended with injurious, and even disastrous consequences to voices of this class, are so frequently to be met with that, however attractive and plausible they may appear theoretically from the physiological standpoint, their practical inapplicability in this particular direction may be regarded as sufficiently demonstrated.

The tenor voice is usually found on examination to be divided more or less distinctly into two portions or registers, as they are technically termed. According to the orthodox teachings of the day these two registers exist in every case, though they are not always discoverable, and the point at which the 'break' or change of production should be made is said to be fixed by nature, not only for the tenor but for all voices alike, between  and 

These notes, of course, represent the actual pitch, and in music written for tenors in the treble clef would appear an octave higher.

The ordinary practice, in accordance with this theory, is to begin the training with the lower or chest register, which, as comprising the greater part of the compass, is regarded as the more important. When it is thought that sufficient time has been given to the exercise of this register alone, attention is directed to the upper register, which is also exercised independently for a time, within the limits assigned to it. Afterwards the pupil is taught to practise exercising the voice backwards and forwards across the 'break,' the object being to lessen the prominence of this 'break,' and to equalise and unite the registers, an object which, it may be added, is by these means never attained. If the upper register was thin and weak originally, as it often is, it remains thin and weak still. If at the commencement of training the 'break' is prominent and troublesome, it is found to be no less so at the close.

This being so, it is perhaps not much to be wondered at that some teachers refuse to believe this upper register to be of any practical value to the tenor. When it is found clearly distinguishable from the lower register they look upon it as something unnatural. Otherwise they regard it as non-existent. Hence they train only the chest-voice, which they teach the pupil to carry upwards as far as it will go. In some cases it is quite possible, though not at all probable, that this method may prove

successful, namely, in those already alluded to in which no change of production is discernible throughout the whole compass of the voice. But in the vast majority it must always be productive of serious injury, while in those cases where the two registers are at all clearly defined it is, if vigorously carried out for any considerable length of time, absolutely destructive of all ease of production and all beauty of tone.

Here and there teachers are to be found who, in training the tenor voice, adopt a method which, though not without inconsistencies and drawbacks, has certainly a good deal to recommend it. In those voices in which the upper register is found to be in fairly good condition and not too markedly different in quality from the lower, they regard this register for training purposes as the more important of the two, and, under the name of head-voice, make a much freer use of it than modern theory affirms to be either permissible or practicable, taking it down as far as or But it is only when this register is in good condition that they treat it in this way. When it is weak and thin they mistake its true character, call it falsetto, regard it as something unnatural, and forbid its use entirely. Another kind of voice is then made to take its place. This is sometimes called mixed-voice, as it seems to possess something of the qualities both of the lower and of the upper registers ; but by the teachers I am referring to it is termed head-voice, since they assume it to be, for the voices in which they employ it, the genuine and legitimate upper register. In reality it is nothing more or less than an extension in a modified form of the lower or chest register, the change of quality being brought about by a sudden and extreme elevation of the soft palate, which subdues and sweetens the tone, while at the same time it considerably relieves the strain which always attends the production of this register at a high pitch.

In spite of its inconsistencies the method of training just described may sometimes prove, as indeed it certainly has proved, successful in a marked degree ; but the voices likely to reap much benefit from it are only those which are in really good condition to begin with. Its success with such voices is due simply to the great use which is made of the upper or head register. If the same use were made of this register in every case, no matter what its condition might be, the success of the method would be much more frequent. As it is, the instances in which it is completely successful are somewhat rare, while its failures are necessarily numerous.

The true principle, however, is here plainly discernible, though only partially and imperfectly carried out. That principle lies in the recognition of the supreme importance, for training purposes, of the upper or head register, which term must be understood to mean *that kind of voice into which the chest register breaks when forced upwards to its extreme limit.* This register must on no account be regarded as of merely equal value with, much less as subordinate to, the chest register, but must always be treated as the one essential factor in the development and perfecting of the voice. It should be carried downwards, not to any definitely fixed point, but *as far as it will go.* With the exception of a few of the highest notes, which are better omitted, it should be exercised vigorously and persistently throughout its whole extent, the chest register being either rested entirely while the development process is going on, or at most employed only for a few notes in the lower part of its compass. The result of this treatment, if persevered with for a reasonable length of time, and provided the voice subjected to it be at the outset in moderately good condition, is that the break gradually disappears, and the voice acquires throughout its whole compass all that robustness of tone associated with the term 'chest-voice,' while the more or less painful effort which commonly characterises the production of the upper notes of that voice is altogether absent.

This then is the way in which the tenor voice ought to be trained. Not only is it the best but it is the only safe way. By these means, and by no other, is it possible to guard against the injury to which the tenor voice is peculiarly liable, and to ensure that perfect ease of production which, along with the purity and beauty of tone which are its natural concomitant, gives the voice its true musical value, and should ever be the primary object of its training.

THE BACH FESTIVAL AT BRESLAU.

The sixth of the movable Festivals held by the Neue Bachgesellschaft took place at Breslau on June 15-17. The Silesian capital possesses a very fine concert-hall, where three concerts were given ; a Festival service and a sacred concert were also given in the spacious Lutherkirche, where, as in all new German churches, attention has been specially paid to the accommodation for musical performances. The first programme began with the cantata 'Ein' feste Burg' (A Stronghold Sure), No. 80 of the Complete Edition, and included also Cantatas No. 176, 'Es ist ein trotzig,' and No. 19, 'Es erhub sich ein Streit,' the 'Brandenburg' concerto with solo violin and flutes, and the D minor Pianoforte concerto. The sacred concert opened with the Organ prelude and fugue in F minor ; followed by Cantatas No. 103, 'Ihr werdet weinen und heulen'; No. 56, 'Ich will den Kreutzstab gerne tragen' (bass solo) ; and No. 161, 'Komm du süsse Todesstunde.' A most impressive Motet, 'Unser Leben ist ein Schatten,' which has been published as a composition of J. Michael Bach's, but is more probably by Johann Bach, of Erfurt, was sung unaccompanied ; and two choruses by Heinrich Schutz, 'Woman, why weepest thou?' and 'Saul, why persecutest thou Me?' proved most interesting. Sir Hubert Parry has discussed them in the 'Oxford History of Music.' The miscellaneous concerts were specially enjoyable. The enforced absence of the gambist caused the omission of some early French solos ; a Suite by Rameau for harpsichord, flute, and gamba was given with the help of the violoncello, which does not exactly reproduce the effect. The tuneful duet from the cantata 'Jesu der du meine Seele,' and the bass solo in 'Liebster Gott, wann werd ich sterben' (When will God recall my spirit) were sung with the original accompaniment for *basso continuo.* Three Preludes and Fugues from the 'Forty-eight' and the Concerto in C major for two harpsichords showed the powers of the older instrument, while the modern pianoforte was used for the Sonata in A with violin. At the last concert the programme was entirely secular, except for the Kyrie from the 'Short Mass' in G major—a singular choice. An orchestral Suite in D major, probably new to all listeners, proved quite as tuneful and as popular as the well-known Suite in the same key which contains the 'Air.' The audience was put into the best humour ; and the greatest enthusiasm of the Festival was aroused by the next number, the F minor Concerto for harpsichord ; after several recalls Madame Landowska added the first Prelude of the 'Forty-eight.' Then came a glorious conclusion to the Festival—the cantata, 'Æolus appeased.' The

poor libretto of this cantata was written by Picander, and describes the Winds destroying everything at the command of Æolus, who delights in the ruin and refuses all entreaties for mercy till he is told the day is the birthday of Professor August Müller! At the mention of this revered name Æolus relents, commands the Winds back to their caves, and everybody joins in a glorification of the Professor.

The Church service is always a very special feature of these Festivals; in many ways it was the most important function, as care was taken to reproduce the service of Bach's own day. A Toccata and Motet by Pachelbel began. All the portions in liturgical plain-chant were taken from the Leipsic setting of Vopelius (1683). The 'Kyrie eleison' was from Hasler's Mass, 'Quem in cælo.' The Cantata was Bach's 'Give to the hungry man' (No. 39). Besides the usual 'Allein Gott in der Höh sei Ehr' (sung after the celebrant has intoned the 'Gloria in excelsis'), the congregation sang 'Nun preiset alle Gottes Barmherzigkeit,' the metrical creed 'Wir glauben all,' 'Nun danket alle Gott' (with brass instruments), and 'Gott sei uns gnädig' from Schein's Cantional. The sermon, suitable to the occasion, recalled the memory of Mosevius, music-director at Breslau, and a distinguished pioneer in the cult of Bach's music. It was followed by a setting by Bach of 'Herr Gott, dich loben wir.' Two bars were sung by the choir with a quartet of brass, then two bars by the congregation with the organ; this alternation was repeated four times till the whole force joined in 'Heilig ist unser Gott, der Herre Zebaoth! Amen.' The effect was most imposing. This service, as published in the Programmbuch of the Festival, should be studied by lovers of Bach; English critics, even those best qualified to judge Bach's concert-music, have too often shown themselves ignorant of the Lutheran liturgy and hymns, and of the particular Leipsic Uses.

The attendances were always immense, even standing-room being difficult to obtain. But there was not the enthusiasm—*Weihe* best describes it—which reigned during the preceding Festival at Duisburg, a smaller town which wished to make its musical reputation.

The Breslau audiences were generally quite stolid; Professor Schumann in the Pianoforte concerto, and Madame Landowska at the harpsichord, alone seemed able to rouse them to enthusiasm. The choir and orchestra were almost always deserving of every praise. Among the soloists Herr Meschaert (bass) was the most successful, the others having been heard to greater advantage elsewhere. When it is remembered that some of the choruses were among the most difficult of all, the highest credit must be accorded to the conductor, Professor Dohrn; the runs in 'Es erhub sich' and the chromatic intervals in 'Ihr werdet weinen' are trying tasks for any choir. Sometimes, however, the voices overpowered the orchestra, notably in the concluding chorale of Cantata No. 161, where the counterpoint for flutes was inaudible.

The banquet was presided over by Prince Friedrich Wilhelm (a cousin of the Kaiser), the 'Protector' of the Neue Bachgesellschaft. Among those present were the Rev. Mr. Hoskyns (Sunderland) and Mr. J. Michael Diack (conductor of the Glasgow Bach Choir). Several cities had sent invitations for the next Festival, in 1914; Vienna was chosen.

H. Davey.

Dr. Vaughan Williams has completed the Phantasy for two violins, two violas, and violoncello, commissioned by the Musicians' Company ('Cobbett' Series, No. 11).

LONDON OPERA HOUSE.

By Hermann Klein.

Wanted—a policy! Looking back at what Mr. Hammerstein has done, and guessing at what he still threatens to do, the main impression one receives is that he has no definite, workable plan of campaign. His intentions are excellent, as all are agreed, but he does not know his own mind. His fighting instincts are so strong that he cannot refrain from challenging Covent Garden on its own ground. With or without the right artists, with or without the right répertoire, he persists in putting forward 'grand opera' in Italian or French at high prices, only to discover in his second season, as he did in his first, that the public will have none of it. That may be policy of a kind; but it is not sound business policy, especially when the impresario has to confess himself beaten and again to fall back, at cheap prices, upon operas and singers and methods that have found no place in his original design. He may scoff at the indifference and dulness of London opera-goers, but he must at least admit that, with all his experience and acumen, he has failed to discover exactly what they want or to offer them something worth having that they cannot obtain elsewhere.

He is possibly on the verge of making the discovery. Mr. Hammerstein is going to attempt a third season in November. In June he did not know this; for he then informed the writer that he had had enough of London and intended returning to New York for good as soon as he could get away. He subsequently changed his mind, just in time, apparently, to inform the audience on the last night of the season (July 13) that he was going to try again here next winter. That altered determination bespoke, in Mr. Hammerstein's case, an underlying cause—promise of better support, an improved outlook from some view-point or other. The question that really interests, however, is whether this third effort involves or contains a more settled policy. Does it imply that Mr. Hammerstein has at last bowed to the inevitable and come to the conclusion that his only chance of genuine and lasting success in the British metropolis is to give opera in the language and consequently in the manner 'understanded of the people'?

Seriously, I consider opera in English not merely his best, but his *only*, chance. The solitary experiment of the 'Children of Don' was of course not a true criterion of success, either for Mr. Josef Holbrooke's work—*i.e.*, the peculiar trend of his operatic genius—or the taste of a still uneducated public in this particular direction. The cause is not to be won by a hurried production of exotic compositions, interpreted without the smallest sense of *ensemble* by artists unknown to each other, trained by foreigners unacquainted with the laws of English diction, and uttering a text that could not be comprehended even if it could be heard. If opera in English is to have a fair trial, it must be under conditions that are fair in every sense. The works, whether old or new, must be such as the public can listen to with pleasure. The same may be said of the singers' voices and of the lines they are called upon to deliver either vocally or in spoken dialogue. The bad old translations must go by the board and the new ones must be first-rate. The enunciation of every word must be clear, refined, accurate, and free from dialect or provincialism. In sum, the English must be as good as is the French at the Opéra-Comique or the German at the Hofoper. With all this there must be conducting and artistic direction in complete sympathy with English-speaking artists and the English language. A representative répertoire

and adequate time for stage and scenic rehearsals will do the rest.

But since the above lines were written Mr. Hammerstein has once more changed his mind. He said in an interview on July 22: 'Although the prospects are brilliant, I cannot say I will go on. . . . If I were in a better financial position I would certainly go on unaided, but candidly I see no hope of being able to carry on this scheme of opera for London without the co-operation of others.' Such is the situation for the moment. In a couple of months' time we shall know more.

Church and Organ Music.

THE NEW ORGAN AT THE ROYAL ACADEMY OF MUSIC.

The new organ in the Concert Hall, the specification of which was prepared by Dr. H. W. Richards in conjunction with Messrs. Norman & Beard, Limited, is the gift of Mrs. Thomas Threlfall, whose husband was for many years Chairman of the Committee of Management. The formal opening of the Hall, which took place on June 22, was described in our last issue. The front is shown in the picture of the interior of the Concert Hall, given on page 531. The specification of the instrument is as follows:

GREAT ORGAN. CC to C (61 notes).

	Feet		Feet
1. Double diapason, wood-metal	16	5. Corno flute, metal	8
2. Open diapason, metal	8	6. Principal, metal	4
3. Open diapason, metal	8	7. Harmonic flute, metal	4
4. Claribel flute, wood	8	8. Fifteenth, metal	2
		9. Tromba, metal	8

SWELL ORGAN. CC to C (61 notes).

10. Lieblich bourdon, wood	16	16. Dulciana mixture, metal, three ranks.	
11. Open diapason, wood-metal	8	17. Contra fagotto, metal	16
12. Rohr flöte, wood-metal	8	18. Cornopean, metal	8
13. Salicional, metal	8	19. Hautboy, metal	8
14. Vox angelica, metal	8	20. Tremulant.	
15. Gemshorn, metal	4		

CHOIR ORGAN. CC to C (61 notes).

Enclosed in Separate Swell-Box.

21. Gamba, metal	8	24. Flauto Traverso, metal	4
22. Hohl Flöte, wood	8	25. Harmonic Piccolo, metal	2
23. Dulciana, metal	8	26. Corno di Bassetto, metal	8

PEDAL ORGAN. CCC to G (32 notes).

27. Open Diapason, wood	16	30. Octave, wood	8
28. Violone, metal	16	31. Bass Flute, wood	8
29. Bourdon, wood	16	32. Ophicleide, metal	16

COUPLERS.

33. Swell Octave (pneumatic)	37. Swell to Pedal (mechanical)
34. Swell Sub-Octave (pneumatic)	38. Great to Pedal (mechanical)
35. Swell to Great (pneumatic)	39. Choir to Pedal (mechanical)
36. Swell to Choir (pneumatic)	

ACCESSORIES.

4 pistons to Great Organ.
4 pistons to Swell Organ.
4 pistons to Choir Organ.
1 reversible pedal for Great to Pedal Coupler.
1 reversible piston for Great to Pedal Coupler.
4 composition pedals to Pedal Organ.
4 composition pedals to Swell Organ.
1 stop to connect Pedal Compositions and Great Pistons.
Balanced Swell Pedals.

In addition to the above, Messrs. Norman & Beard, Limited, have built two new practice organs, the console arrangements of which are identical with those of the Concert Hall organ. The wind supply for the three instruments is supplied from one source, consisting of two 'Discus' blowers, which are actuated by a 6-b.h.p. motor.

THE WINCHESTER CELEBRATIONS.

The Thanksgiving services held at Winchester on July 13 to 21, to celebrate the successful completion of the work of restoring the yielding foundations of the Cathedral—an event that is likely in itself to become historical—had features of historical interest, especially to the musician. As far as was possible the music was chosen from the works of composers who had at some time been connected with the Cathedral. Psalms and Anthems by Gibbons, Wesley, Gladstone, Garrett, and Arnold were sung, and the compositions of Dr. W. Prendergast, who now so ably fulfils the duties of organist, were a prominent feature. On Monday, July 15, when their Majesties The King and Queen attended the service, his new anthem, 'O how amiable are Thy dwellings,' specially written for the occasion, was performed. The musical administration of the services was throughout on the high level associated with the Cathedral and worthy of an event of national importance.

On July 11, at Lambeth Palace, his Grace The Archbishop of Canterbury conferred the degree of Doctor of Music, Honoris Causa, on Mr. Percival Illsley, Mus. B., of Montreal, Canada. Mr. Illsley has been organist and choirmaster of St. George's Church, Montreal, for upwards of a quarter of a century, and has done excellent service in the cause of music generally in Canada. The petitioners were the Archbishop of Ottawa; the Bishops of Montreal, Ontario, Toronto, Huron, Algoma, and Fredericton; and Dr. Albert Ham, F.R.C.O., organist and choirmaster of St. James's Cathedral, Toronto, and President of the Canadian Guild of Organists, who presented Mr. Illsley for the degree.

The new organ in the Convocation Hall, Toronto University, was formally opened on June 6 with a recital by Mr. F. A. Mouré. His programme included the Sonata in B flat (Op. 46) of Aloys Claussman, and Bach's Prelude and Fugue in C major. The organ, which was built by Messrs. Casavant Frères, St. Hyacinthe, Quebec, has four manuals, seventy-six speaking stops, thirty-two couplers, and twenty pistons.

The twenty-second Triennial Choral Festival of the Lichfield Diocesan Choral Association, which was founded in 1856, and was the first organization of the kind, took place on June 20. The Cathedral organist, Mr. J. B. Lott, conducted the combined choir of 800, drawn from the choir of the Cathedral and over twenty churches in the Diocese. As usual, two services were held.

On the same day, the Triennial Diocesan Festival was held at Norwich, under the direction of Dr. Bates. Over thirty churches contributed to a choir of 1,000 voices. The musical works in the service included Wesley's 'God and Father,' and Schubert's 'Song of Miriam.'

In connection with the patronal Festival held at Brighton Parish Church on June 23-30, a Service of Praise was held on June 27, when Mendelssohn's 'As the hart pants' and Mozart's 'O God, when Thou appearest' were performed under Mr. Chastey Hector, organist and choirmaster of the church. Orchestral numbers were given by the Brighton Municipal Orchestra under the direction of Mr. A. Lyell-Tayler.

The annual Diocesan Choral Festival was held in St. Iberius' Church, Wexford, on June 29. The massed choirs, from all parts of the diocese of Ferns, consisted of 250 voices, and were under the direction of Mr. Edward Challans, organist and choirmaster of St. Mary's Church, Enniscorthy. Mr. Clough, organist of Wexford Church, presided at the organ. The anthems sung included Woodward's 'The sun shall be no more thy light by day,' and Kent's 'Thine, O Lord, is the greatness.'

In a few months Mr. W. W. Starmer, the well-known campanologist, will have completed the twenty-fifth year of his choirmastership of St. Mark's Church, Broadwater Down, Tunbridge Wells. The completion of this period of service was marked by a novel outing of the choir and Mr. Starmer during July. They all went to Lucerne for eight days. On previous occasions they have visited Paris, Brussels, and Edinburgh.

ORGAN RECITALS.

While the post of City Organist at Liverpool remains vacant particulars interest attaches to the recitals given at St. George's Hall from time to time. On July 10, Miss Lilian Frost, the only lady who has played on this organ, gave a recital with Bach's Prelude and Fugue in E minor in the programme. Mr. Edwin H. Lemare paid a visit on July 4, and played, among other works, Mendelssohn's first Sonata. Recitals have also been given on the organ by Mr. W. A. Roberts, who played Dr. Basil Harwood's 'Dithyramb'; Mr. I. H. Stammers (John Stanley's Organ concerto in D minor), and Mr. Westlake Morgan (Homer N. Bartlett's Suite for the organ).

Mr. Paul Rochard, St. John's Church, Leicester—Sonata in D minor, No. 1, *Guilmant.*

Mr. A. H. Edwards, St. Peter Mancroft, Norwich—Prelude and Fugue in C minor, *Bach.*

Mr. George Tootell, St. James's Church, Whitehaven—Prelude and Fugue in D major, *Bach.*

Mr. T. W. Hanforth, Heath Parish Church (dedication of the new organ)—Toccata and Fugue in C major, *Bach.*

Mr. Chastey Hector, Parish Church, Brighton—Organ concerto No. 2, in B flat, *Handel.*

Mr. F. A. Keene, Church of St. Mary, Sandringham—Sonata No. 1, in F minor, *Mendelssohn.*

Mr. F. Walton, Church of St. John the Baptist, Kidmore End, Oxford—Grand Chœur in A, *Salomé.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Toccata and Fugue in D minor, *Bach.*

Mr. Frank H. Mather, Grace Church, Rutherford, New Jersey—Prelude and Fugue in C major, *Bach.*

Mr. W. Ellis, Parish Church, Richmond, Yorks—Sonata in A minor, *Borowski.*

Mr. Albert Orton, Walton Parish Church, Liverpool—Fantasia and Fugue in A minor, *Merkel.*

Mr. Fred Gostelow, East Hyde Church—Scherzo Symphonique, *Guilmant.*

Mr. Percy E. Medley, Commemoration Church, Grahamstown, South Africa—Funeral March and Hymn of Seraphs, *Guilmant.*

Mr. R. Hetherington, Union Church, Valparaiso—Funeral March and Hymn of Seraphs, *Guilmant.*

Mr. Wilfred Arlom, Town Hall, Adelaide, Australia—Toccata in D minor, *Bach.*

Dr. Arthur Pollitt, St. Mary's Church, Hardman Street, Liverpool—Fantasy, *Harvey Grace.*

Mr. C. H. Moody, Ely Cathedral—Præambulum Festivum, *Karg-Elert.*

Mr. John Pullein, All Saints' Church, Pickhill—Two choral preludes, *Karg-Elert.*

Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Fugue in G minor, *Bach.*

Dr. A. W. Pollitt, St. Mary-the-Virgin—Sonata in C minor, *Pollitt.*

Dr. G. H. Smith, Sculcoates Parish Church, Hull—Adagio in E, *Merkel.*

Mr. W. Wilson Foster, St. Nicholas, Whitehaven—Concert fantasia on 'Hanover,' *Lemare.*

Mr. John E. West, on the private organ of F. S. Wykes, Esq., The Mount, Limpsfield, Surrey—Adagio and Finale, Sonata in F sharp, *Rheinberger.*

Mr. Edward Challans, St. Mary's Church, Enniscorthy—Fantasia in D minor, *Starmer.*

APPOINTMENT.

Mr. A. W. Fletcher, organist and choirmaster, Belgrave Church, Torquay (in succession to Dr. Orlando Mansfield). Mr. Fletcher, the father of the well-known composer, Mr. Percy E. Fletcher, has been for eight years organist of the Bagshot Church, Adelaide, Australia.

The Barclay's Bank Musical Society (male voices) dined at the Royal Adelaide Gallery (Gatti's), on July 9, to celebrate their winning of a prize at the recent Paris competition, and to make a presentation, consisting of a substantial cheque, to their very able conductor, Mr. J. W. Lewis. Mr. Cosmo Bevan, one of the directors of the Bank, took the chair, and there was a large company. During the evening the choir sang Elgar's 'Five Songs from the Greek Anthology,' and the competition test-piece, 'The two messages,' by Henri Maréchal.

Reviews.

A NEW ROMAN CATHOLIC HYMN-BOOK.

The Westminster Hymnal. The only collection authorized by the hierarchy of England and Wales. The music edited by Richard R. Terry, Mus. Doc. (Dunelm.), F.R.C.O.

[London: R. & T. Washbourne, Ltd.]

In a commendably brief Preface, the Bishop of Newport (Right Rev. Dr. Hedley, O.S.B.) explains that the new 'Westminster Hymnal' has been issued with the sanction of the Archbishops and Bishops of the Provinces of Westminster, Birmingham, and Liverpool. The approved Book of Hymns (words only) has been a few years in existence, but the musical edition contains seven additional hymns, bringing up the number to 250, along with 13 Latin hymns. 'The tunes have been in part selected and in part composed by Mr. R. R. Terry, Mus. Doc., Organist and Choirmaster of Westminster Cathedral, who has also written and edited the harmonies. This eminent musician has here presented the public with a work of great originality and distinction, for which he is entitled to the thanks of the Catholic Church in English-speaking countries. . . . . The hymns are arranged and numbered in the order prescribed by the Bishops' Committee.'

Dr. Terry, in his 'Musical Editor's Preface,' explains the *raison d'être* of this new Hymnal. He includes many of the older tunes, 'some of which are good, some are indifferent, and some bad'; he apologises for the last-named on the score that they have been 'bound up with the pious association of so many holy lives'—yet alternative tunes are provided for most of this class.

As to the 'popular' tunes, no doubt many are included, but there are some notable omissions. Why, for instance, have not 'Lead, kindly Light,' 'Immaculate,' 'The angel lights of Christmas morn,' 'I was wandering and weary' (composed by Newman to Faber's words), 'By the first bright Easter day,' 'O come to the merciful Saviour,' and others been included? But probably it is a case of *de gustibus non disputandum.* Dr. Terry prints what he calls the 'authentic version' of these old tunes, and he gives a few examples of variant renderings of some of the most popular. Strangely enough, his editing of 'Hail, Queen of Heaven' (No. 101) destroys the metre of Dr. Lingard's beautiful hymn, giving a strong accent to the word 'of,' and I fear that most choirs will stick to the current version in preference to the one here printed. The tune is a traditional folk-melody (to a variant of which Sir Walter Scott adapted his 'Bonnie Dundee' in 1828) which was first printed in 'Sacred Melodies' in 1843, and was subsequently used by Hemy in his 'Easy Hymn Tunes' in 1851.

Dr. Terry tells us that 'the variations of the old tunes have been reduced to uniformity by giving the tune as the composer originally wrote it, or when this was not ascertainable, by reverting to the earliest form of the melody.' Unfortunately, in not a few cases the original forms of the tune are unsingable by the average congregation, owing to the high pitch. It is all very well to say that some of these tunes, taking the congregation to F sharp (fifth line of the treble stave), are invariably sung 'with lusty vigour,' and that they have been pitched in a key 'which secured the requisite brightness,' but an experience of over thirty years in training congregational choirs has convinced the present writer that it is unwise to have the melody go higher than E flat, fourth space of the treble clef.

In regard to the 'sources of the melodies,' Dr. Terry says that the tunes—like the hymns—were as far as possible taken from 'Catholic sources, or by Catholic composers.' A glance at the Index will show that the rule has been fairly well observed, though it would be hard to classify Barthélémon, Crüger, Isaak, Bach, Hintze, Damon, and some others as 'Catholic.'

Before leaving the subject of 'old' or 'popular' tunes, included in the present work on sentimental grounds, surely it is not a 'counsel of perfection' to print adaptations such as an Irish dance-tune, a Spanish air, an English melody from the 'Beggar's Opera,' an Irish love-song, an adaptation from Haydn, and the 'Old Hundredth.' In the Index, the tune of 'I come to Thee once more, my God,' is ascribed to

Dr. Arne, whereas it was well-known long before the birth of that distinguished English composer. Again, the tune of the 'Old Hundredth' is given as 'attributed to Goudimel,' but it was originally adapted to a secular air by Bourgeois, and was merely harmonized by Goudimel. 'I love those precious Christmas words' is of Unitarian origin, and is generally associated with 'It came upon the midnight clear.' The tune of 'Kind angel guardian' is adapted from Beethoven. 'All in a stable cold and bare' is stated in the Index to be 'an old English carol,' but the melody was really composed by Gottfried Wilhelm Fink, a German, in 1842. Space alone precludes the pointing out of other incorrect ascriptions, both as regards authors and composers.

As to the new tunes, Dr. Terry has contributed forty-eight, and let it be said at once these are dignified, melodious settings. It remains to be seen how many of them will live, but in many cases they will serve as admirable alternative tunes. Laurence Ampleforth is responsible for twenty-one tunes, but it will not be rash to say that their future is insecure, as the majority lack those qualities that congregational tunes should possess. No need to praise the tunes by that excellent English composer, R. L. de Pearsall, nor those by W. Sewell. Praise must be accorded to Miss A. D. Scott 'for generously undertaking tunes to difficult metres, for which there was great difficulty in securing composers'; yet, though it may seem unchivalrous, it would have been wiser to let those 'difficult metres' severely alone. In the case of 'Blest is the Faith' (No. 137), an alternating 4-2 and 3-1 rhythm would defy the best efforts of any average congregation. It is a pleasure to find one tune from the pen of Sir Edward Elgar. His setting of Rev. F. Stanfield's 'Hear thy children, gentlest Mother,' is a veritable inspiration, though the tune had previously been wedded to 'Word of God' in 1897. Equally pleasurable is it to find old favourite tunes by Vincent Novello, Samuel Webbe, George Herbert, Henry F. Hemy, Monsignor Crookall, J. Richardson, Rev. W. Maher, S.J., Rev. C. Raymond Barker, S.J., Rev. F. Stanfield, J. F. Barnett, Canon Connolly, and others. Of greater importance is the restoration of 16th-century tunes by Catholic composers to their rightful place in a Catholic hymnal; and thus we are rejoiced at the inclusion of glorious melodies by Tallis, Tye, and others, as well as a dozen Latin hymns to ancient Plainsong melodies, taken from the Vatican Graduale and the Solesmes Antiphoner. Dr. Terry is certainly to be congratulated on the excellent modal accompaniment he has furnished for the Plainsong melodies. No doubt, by a slip, the popular Christmas hymn, 'Adeste, Fideles,' is wrongly included among the Plainsong melodies, and the source is given as 'first mentioned in a Stonyhurst MS., 1751.' It may be well to point out that the oldest known copy of the words and music is in a Clongowes-Wood (Ireland) MS. of 1746; but the tune is an English air which was first published in 1744 as 'Air Anglois' ('Musical Antiquary,' April, 1910).

In conclusion, we heartily echo the words of the venerable Bishop of Newport as to the debt of gratitude to which Dr. Terry is entitled for all the pains he has bestowed in editing the 'Westminster Hymnal,' the general use of which by English Catholics will conduce, in the words of Bishop Hedley, 'to the devotion and decorum of extra-liturgical worship and popular services.' It is only fair to Dr. Terry to add that the inclusion of so many new tunes was mainly due to the refusal of two proprietors of large collections of tunes to allow the use of their copyrights. It will be an agreeable surprise to many to find Dr. Terry appearing as a hymn-writer, for it is to be presumed that the initials 'R. R. T.' appended to the words of the Easter Hymn 'With one accord now let us sing' (No. 244) are those of the gifted organist and choirmaster of Westminster Cathedral.

Any notice of this important musical work would be incomplete without referring to its beautiful get-up. The type and music-printing (bearing the imprint of Wm. Clowes & Sons, Ltd.) are in the very highest style. Special praise is due to Mr. Frederick Andrew Keene, Mus. B., F.R.C.O., who undertook the task of proof-reading, and I only noticed one typographical error, in the 5th bar of hymn No. 190. The publishers, Messrs. Washbourne, Ltd., have indeed done their part in irreproachable fashion.

The Aristoxenian Theory of Rhythm. By C. F. Abdy Williams.

[Cambridge University Press.]

Mr. Abdy Williams has done the ordinary musician with no knowledge of Greek a real service by his exposition of the Aristoxenian theory of rhythm, and his account of the discussions and applications of that theory by Westphal and others. The basic elements of rhythmical theory are quite simple in themselves, for they are concerned with nothing more complicated than a few divisions and combinations of time. Such obscurity as there is in it has mostly come from its necessarily very technical nomenclature. It is a bit of a shock to the plain man to be told that the opening theme of Chopin's Waltz in A flat (Op. 42) is a combination of spondees, molossi and ionici; but two minutes' explanation will suffice to make the matter clear to him, and to give him the key to similar analyses of the rhythms of other works. Mr. Abdy Williams's book is as good a guide as he could wish to the technical and analytical portions of the subject. He expounds the theories of Aristoxenus, Aristides Quintilianus and others in full, adds to them whatever of importance has been contributed by the German writers of the 19th century, sets forth the rhythmic schemes of a good deal of Greek poetry, and illustrates all his points by references to and quotations from modern European music.

One could wish, however, that Mr. Williams had made a bolder attempt of his own to work out a convincing system of musical rhythm. There are two crucial points in the theory as we have it from the joint hands of the Greek poets and theorists, the medieval grammarians, and the modern metrists. The first is as to the degree to which we can or ought to transfer purely poetic systems of quantities and colotomies to music, and *vice versâ*. It has led, and still leads, to a good deal of confusion. In the present volume, for example, Mr. Abdy Williams submits a number of schemes of musical scansion from which other musicians would dissent most vigorously.

Nor is any useful purpose served by foisting upon modern musical rhythms all the minute subdivisions of nomenclature that rejoiced the heart of the Greek theorist. There may be some point in distinguishing between the several orders of glyconics in Greek poetry. But there is no point whatever in describing the opening phrase of Elgar's String Serenade as in first glyconic rhythm and the first subject of Grieg's Violin Sonata in F as in the second glyconic. A system of categorisation that may have had some validity in connection with the rigid quantities of words has little applicability to so fluid a rhythmic medium as music, where the time-durations of the components of the bar may be varied to almost any extent so long as the equidistance of pulses is maintained. The cyclical dactyl that occurs in the quotation Mr. Abdy Williams gives from Gluck's 'Alceste,'—and which, according to him, makes the rhythm a second glyconic,—could easily be inserted anywhere or everywhere else in the melody. Moreover, there is nothing at all glyconic in the verbal rhythm at this point. Gluck only gets his cyclical dactyl by phrasing the second syllable of 'amants' to two notes instead of one.

The second point is with regard to the so-called 'irrationality' of quantity in certain Greek feet, the question of equidistance or variable distance of accent and time in certain bar-measures, and indeed the whole problem of the epitritic, dochmiac, and logaœdic rhythms, of the cyclical dactyl, and of interpolated rests or interludes. After writing his own book Mr. Williams seems to have made the acquaintance of M. Louis Laloy's brilliant and finely-reasoned 'Aristoxène de Tarente et la musique de l'antiquité,' where quite another theory than that of Mr. Williams as to the dactylo-epitritic and other irregular rhythms is put forward. He is struck by the force of M. Laloy's views, which, he says, 'are novel, and so highly suggestive that one cannot but think that he has discovered the key to the mystery.' M. Laloy's views are hardly novel in themselves, for he does but pin his faith to the virtual fixity of Aristoxenus' remark as to the long being equal to two shorts. What M. Laloy has done is, by a *tour de force* of analogical reasoning, to make it seem a little more probable than formerly that the Greeks listened to the dactylo-epitritic, logaœdic and dochmiac rhythms with a sense of rhythmical modulation as much beyond ours

in subtlety as our sense of harmonic modulation is beyond theirs. But he cannot yet be said to have quite made out his case, suggestive as his presentation of it is. What is now desirable is that someone equally at home in poetic and in musical rhythm should survey the whole field afresh and try to decide which of the two modern views carries the greater weight of evidence. Mr. Williams has unfortunately not set himself to do this; but he has produced a book that should be stimulating and useful even to those who cannot always see eye to eye with him in his scansions. E. N.

The Oxford Book of German Verse, from the 12th to the 20th century. Edited by H. G. Fiedler, with a preface by Gerhart Hauptmann.

[Clarendon Press.]

Professor Fiedler's collection is of interest not only to the student of German poetry pure and simple,—who is here given the best and most comprehensive anthology of the kind that has yet appeared in England—but also to the musician, who will find in the volume some scores of poems that the great German composers have made familiar to him. Prof. Fiedler has had the happy idea of appending to such of the poems as have been set to music the name of the composer and the Opus number of the setting. The information thus given is very full and accurate; one misses only a few of the more out-of-the-way settings, such as the beautiful 'Die stille Stadt' of Fritz Koegel (words by Richard Dehmel), and Theodor Streicher's setting of Heine's 'Ein Fichtenbaum steht einsam.' The collection ranges from Volkslieder of the 12th to the 16th century, through Luther and Sachs and the 17th-century poets to Gellert, Klopstock, Lessing, Goethe, Schiller and others, to Heine and the great chorus of modern lyrists. Eduard Mörike, so beloved of Hugo Wolf, is represented by no fewer than twenty-eight poems,—a striking testimony to the merit of the poet whom Wolf did so much to make popular. The fineness of Wolf's instinct is incidentally shown by the fact that most of the poems here chosen for their purely poetic value are among those selected by him for music. One is struck, in glancing through the volume, at not only the great body of this German poetry but the extraordinary continuity of its spirit; both the expressive 'Elegie' of Walther von der Vogelweide and the 12th-century folk-songs strike, in their several ways, notes that have been incessantly sounded in the German lyric ever since. To the reader already familiar with classical German poetry, but not so well-read in the modern, Prof. Fiedler's liberal drafts upon living or recently dead poets—such as Theodor Storm, Klaus Groth ('O wüsst' ich doch den Weg zurück,' &c.), Keller, Theodor Fontane, Hermann Lingg ('Immer leiser wird mein Schlummer,' &c.), Hermann Allmers ('Feldeinsamkeit'), Conrad Ferdinand Meyer (twenty-two poems), Paul Heyse, Martin Greif, Detlev von Liliencron, Gerhart Hauptmann, Richard Dehmel, Otto Julius Bierbaum, Hugo von Hofmannsthal, &c.—will be especially welcome. One effect of the volume is to show the simplicity of the rhythms upon which so much of the finest German poetry has been based. After so many poems built on simple successions of twos or threes or fours, it is refreshing to come upon the big orchestral sweep of such a rhythm as that of Gerhart Hauptmann's 'Die Tauben':

> 'O ihr weissen, maurischen Städte! Ihr südlichen Hänge!
> Schwarze Cypressen und goldene Kuppeln im Gartengedränge!' &c.

with its rich and musical flow of spondees and dactyls.

Prof. Fiedler's notes rightly occupy the minimum of space, but afford the reader a good deal of help on questions historical, literary, musical, and philological. E. N.

Musikalische Formenlehre. By Hugo Leichtentritt.

[Breitkopf & Härtel.]

Herr Leichtentritt has crowded an amazing quantity of information into the two hundred and thirty pages of his book on musical form. It is probably at once the most comprehensive and most succinct of works of this kind. The author is not only a sound theorist, but has a far profounder knowledge of musical history than, for instance, the average English writer upon this subject. Not the least valuable feature of his book is the copious references it gives to all the works in which the historical development of any given form can best be studied. He is abreast of all modern developments also, and does not commit the vulgar error—so regrettable, for example, in a work like the new Grove's Dictionary—of supposing that the story of interesting and logical form terminates with the old-style symphony. We could wish, though, that Herr Leichtentritt had given more space to the modern poetic forms of musical structure. While sympathetic to them, and lucid in such exposition of them as he has given, he curtails his analysis at this point on the plea that there is here no question of a definitely fixed form. 'Die Formenlehre hat mit dieser sogenannten "symphonischen Dichtung" wenig zu tun, eben weil es sich hier nicht um Herausarbeiten einer bestimmten Form handelt. Damit ist nicht gesagt, dass eine symphonische Dichtung formlos sein muss; sie schafft sich ihre Form jedesmal neu, je nach der Aufgabe, die sie sich stellt.' All the more reason, surely, to point out to the student the main lines of design, at once musical and poetical, upon which this kind of work has run. We may ask, indeed, whether the time has not gone by for writing about the structure of music purely from the external standpoint. In the finest music, both old and new, external form is hardly separable from the much subtler and more intensive quality of style. It is style, far more than form, that makes the C minor Symphony a better work than, say, Stanford's 'Irish' Symphony, or Wolf's 'Denk' es, o Seele' a finer song than Tosti's 'Good-bye.' Musical structure is still too often discussed from the mechanical standpoint of the builder rather than the emotional standpoint of the artist. E. N.

The Rise and Development of Opera. By Joseph Goddard.

[William Reeves.]

Mr. Goddard writes awkwardly and sometimes far from lucidly. His sketches of the development of opera in Italy, France and Germany run on the ordinary text-book and dictionary lines. The bypaths of the subject,—which are of course essential to the complete understanding of the main paths—are left unexplored, and the lack of original research is made up for by quotations from writers like Lavoix and Rockstro. Mr. Goddard's theories as to the failure of English opera can hardly be said to have been proved. All theses as to an imaginary 'English spirit,' and the supposed affinity between the English nature and 'ideal drama' (*i.e.*, oratorio), are the merest beating of the air. The main fact in connection with the sterility of English opera is that there is practically nowhere in England where an Englishman's opera can be certain of being produced. Mr. Goddard, though he admires Wagner, sees no future for opera along Wagnerian lines. In this, as in his general remarks upon the older 'melodic' style of opera and the modern continuous and illustrative styles, he is voicing a personal prepossession rather than stating a reasoned case. The volume contains a number of illustrations, most of them superfluous, some of them irrelevant, and one or two of them inexplicable. There is a photograph of a bust that is alleged to represent Elgar. It would be interesting to know how many of the composer's friends would recognise him in it. E. N.

Sonatinas on National Airs, Nos. 7, 8 and 9. For Pianoforte. By Ernest Austin.

[J. H. Larway.]

The debated question whether it is æsthetically right to use national tunes as thematic material for the construction of serious works has been evaded here by Mr. Austin, as his Sonatinas cannot be regarded as serious music. Their title implies some leaning towards formal design and consistency; but although they have form they are anything but formal, and their development is sometimes curiously inconsequent. The sections of the seventh Sonatina that are based upon 'Oh dear, what can the matter be' are the most acceptable in the above groups. It is difficult to work up enthusiasm for Sonatinas 7 and 8, in spite of much that is ingenious; their fancifulness often seems to lack musical reason. Some of the earlier Sonatinas were distinctly superior. But good or bad, these works have the merit of being out of the ordinary, and their light-hearted spirit is very welcome.

Georges Bizet et son Œuvre. By Charles Pigot.
[Ch. Delagrave, Paris.]

M. Charles Pigot's book on Bizet was first published some twenty-five years ago. The present reprint contains some new matter, but everything is in the same adoring vein as of old. The biography has little or no claim to be considered critical; but it tells the story of Bizet's life in full and gives copious analyses of all his works, and for these purposes it may be found useful as a work of reference. The recently published study of Bizet by M. Henri Gauthier-Villars—reviewed in these columns by M. Calvocoressi in February last—inevitably gives an air of intellectual simplicity to M. Pigot's dithyrambs.

The Office of the Holy Communion. Set to music in the key of F. Composed by Walter L. Twinning.
[Stainer & Bell, Ltd.]

If not very original in material and treatment, this setting may be cordially recommended on account of its straightforward character, while it is well written, with due regard to the capabilities of ordinary Church choirs. The Agnus Dei should prove very effective. The general 'atmosphere' should ensure for the setting due recognition.

Introduction à la Vie Musicale. By P. Lacome.
[Ch. Delagrave, Paris.]

M. Lacome's little book belongs to a class of which we have several excellent examples in England and America. It is designed to make the history, the substance, and the organization of music clear to the plain man who loves the art but has not been able to give much attention to the technical side of it. M. Lacome performs his task with the greatest lucidity.

BOOKS RECEIVED.

Catalogue of printed music now in the British Museum published between 1487 and 1800. By W. Barclay Squire. Two volumes. Pp. 1549. (Printed by order of the Trustees.)

Perse Playbooks. No. 1. Dramatic Work by boys of the Perse School, Cambridge. Pp. 37. Price 1s. (Cambridge: W. Heffer & Sons.)

Correspondence.

CHAUVINISM AND BRITISH MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In the number of the *Edinburgh Review* just issued, Mrs. Henry Newmarch has an ably written article on 'Chauvinism in Music.' Its main purport is to decry injudicious and clumsy patriotism in respect to claims made for our English native-made music. An advocate on the other side might perhaps show that much of what is here called English Chauvinism is the Chauvinism of human nature, and is not confined to this country. However, I will merely ask permission myself to reply in your columns as regards a particular institution whose proceedings you were good enough to report very fully last year, and which it is my official duty to defend.

A certain booklet, honoured by a seven-page notice in the *Edinburgh Review*, has the following remark: 'Every lover of English opera should therefore fix firmly in his mind the hope that the pernicious cult of the foreigner, which makes London the (very profitable) laughing-stock of Europe, should be ended.' On this sentence the article-writer comments as follows: 'What might indeed make London the laughing-stock of the Continent would be—were they read abroad—the utterance of such crudely hostile sentiments; or, still worse, the strange retaliatory policy of the British branch of the International Musical Society, who during the Festival week held in London last season saw fit to produce nothing but the music of our own countrymen; a proceeding so at variance with English traditions of courteous hospitality that it can only be compared to asking guests to dinner, setting before them nothing but local dishes, and boring them with an endless conversation about the merits of our own cooks. It it not by such methods that we shall help to establish, or preserve, in our midst a school of national music; for, to be worthy of the name, such a school must reflect all our noblest and sincerest qualities rather than our pettiest and most insular defects.' The institution thus haled in to be bracketed with a not over-wise booklet was represented on the occasion in question by a committee of thirty persons, who comprised some of the best business-heads in London musical life, and who met almost weekly for deliberation. I hasten however to say that the charge here laid, if it lies anywhere at all, lies against the whole Society, and not against the British Section thereof; as the following facts will show.

The International Musical Society (Internationale Musikgesellschaft) was founded in 1899 in Berlin. It 'is a federation of musicians and musical connoisseurs of all countries, maintained for the purpose of holding mutual intercourse regarding the more serious aspects of the art.' Its current life consists in holding meetings for reading papers, performing seldom-heard music, &c., at twenty-two centres in different parts of the world, and in publishing a Monthly Journal and a Quarterly Magazine. The publications are polyglot, in the sense that the literary products of the different countries lie side by side therein, each in its original language. The internationalism consists in this juxtaposition; there being little or no attempt at co-ordinative survey other than that each country is encouraged to treat of its own affairs from its own point of view. This is material for my purpose. Every two or three years the Society, with the object of bringing its members together, holds a Congress at some capital town, whereat many papers are read and where musical and social entertainment is provided. The Directory of the Society controls affairs under the former head a good deal, and under the latter head very little. Congresses are paid for by local funds raised in the country of Congress. This also is material for my purpose. The Society has held four Congresses. The first Congress was at Leipsic, in 1904; the musical entertainment there was confined to the music of the Leipsic Cantor, J. S. Bach. The second Congress was at Basle, in 1906; with the exception of one short piece by Purcell, which was inserted at the last moment by special request from this country, the music there was all Continental music of a particular type. The third Congress was at Vienna, in 1909; although an effort was made towards having one concert with an international programme, the local committee did not see their way to it, and all the music given was Austrian music—and this, be it observed, while the local committee had a very free hand owing to a £4,000 Government grant. The fourth Congress was at London, in 1911, when the necessary special funds were raised exclusively by private subscription. The London Congress Committee, in deciding what musical entertainment should be given, considered first the fact that the patriotic motive was the only one likely to take money out of private pockets, and secondly the three precedents just mentioned. As a result, the music offered to the visitors was the music of the country in which the Congress took place.

There is a very great deal to be said for the policy of each country exhibiting on these occasions in the way of musical entertainment the best that it can itself do; not as a boast, but as a duty. There is nothing 'retaliatory' in that; one might as well call it retaliation when each of the pilgrims from the Tabard Inn took his turn and capped his neighbour's tale. Nor can I see any petty or insular defect in adopting an almost unique opportunity for showing to foreign visitors (in four performances out of eight) the music which was undoubtedly in its European relations the Golden Age of English music, and which they might otherwise pass a lifetime without hearing. Every first-class miscellaneous concert is really international; the opportunities for performances specialised to a particular country, come only at rare intervals. Whatever the arguments, *pro and con.*, the policy here in question has been that practically arrived at, not by the British Section, but by the Society at large during its thirteen-year history.—Yours obediently,

Charles Maclean,
General Secretary, Internationale Musikgesellschaft.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—May I, a subscriber to the *Musical Times* for upwards of fifteen years, draw attention to the fact that the strong points contained both in Dr. Froggatt's and Lieutenant-Colonel Dixon's contentions respecting the Pedal organ are embodied in a syncretism evolved by myself in 1910 for the reconstruction of the organ in the church of St. Matthias, Richmond Hill. The results were made known to the public ear—the final arbiter—in November of last year.

That which is natural ascends. The ear instinctively reckons upwards and demands a prominent foundation. If a bass temporarily rises above an inner part and does not stand out prominently, the ear is disappointed. The fact that the inner part does not descend below the double bass does little to lessen this disappointing effect. A certain proportion of independent basses of good scale are, then, essential, and further a Pedal organ which lacks the 'point-giving' 8-feet wood open ('octave')—whether such be independent or a self-contained extension of an independent 16-feet wood open, does not matter—always 'just misses it.'

For the benefit of those of your readers who are interested, I append a list of the drawknobs of this particular Pedal organ and a few notes showing how each is derived. Any device which tends to reduce the number of comparatively idle pipes in organs without lessening efficiency is obviously worth full consideration :

PEDAL ORGAN.

1. Open, metal	16	12 pipes	continuation of small open 8-ft.
2. Open, metal	16	32 ,,	independent (CCC, $11\frac{3}{4}$-in. diameter).
3. Open, wood	16	32 ,,	independent.
4. Stopped, wood	16	12 ,,	continuation of manual bourdon, 8-ft.
5. Stopped, wood	16	0 ,,	duplicate of double in Swell-box 4.
6. Stopped quint	10	$10\frac{2}{3}$,,	from No. 4.
7. Octave, wood	8	12 ,,	Extension of No. 3.
8. Stopped, wood	8	0 ,,	From No. 5.
9. Reed	16	0 ,,	duplicate of reed in Swell-box 4.
10. Reed (imitat.)	16	0 ,,	,, ,, ,, 2.
11. Reed (imitat.)	16	12 ,,	continuation of reed in ,, 1.
12. Reed, wood (heavy wind)	16	12 ,,	continuation of manual reed, 8-ft.
13. Reed, wood	8	0 ,,	from No. 12.

Space did not permit continuing any of the enclosed flue-work into the 16-feet octave.

I am, Sir, your obedient servant,

K. G. Burns.

Obituary.

We regret to have to record the following deaths :

Mr. James Hamilton Clarke, on July 9, at Banstead. He was born at Birmingham on January 25, 1840. He did not adopt the musical profession until he was of age. In 1866 he was appointed organist at Queen's College, Oxford, and in 1867 took the Mus. Bac. degree. He then became organist of Kensington Parish Church, and in 1872 he succeeded Sullivan at St. Peter's, South Kensington. After that he became closely associated with music for the Theatre. In Lyceum productions, during Irving's early days he composed incidental music to many plays. In 1889 he visited Australia, and in 1893 he was conductor to the Carl Rosa Opera Company. Later he suffered various vicissitudes which greatly impaired his health and unfortunately affected his mind, and he was compelled to retire from public life. The deceased was a man of varied talents. He had exceptional facility in composition, and his music had a flow of pleasant naturalness. His experiences in a theatre orchestra—that excellent school for a musician who wants to learn how to make the most of limited resources—brought out his exceptional talent in scoring. His manuscript was a model of beautiful penmanship, and his scoring sounded as clear as it looked. Some of his organ-pieces and his music for the Church had—and no doubt will still have—considerable vogue.

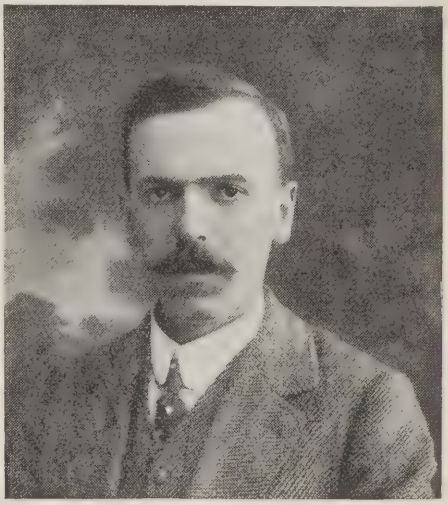
Mr. William James Barton, a noted pianist and teacher of the pianoforte. He was the first to pass the Associateship examination at the Guildhall School of Music, where he was a professor at the time of his death. For some years he was on the pianoforte-teaching staff of the Royal College of Music.

THE BELFAST PHILHARMONIC SOCIETY.

APPOINTMENT OF MR. GODFREY BROWN AS CONDUCTOR.

This excellent Society, the most important of its kind in Ireland, lately suffered loss in the retirement of Dr. Koeller, who had very ably filled the office of conductor for twenty-five years. The record of the Society is an honourable one. In the programme-book of the concert given on March 22, when the first Act of 'Parsifal' was performed, we observe an imposing list of the works given by the Society since 1874. Nearly every composer of extended choral works is represented. In passing, we mention the pleasure deferred that is awaiting the choralists and the audience in the works of Bach. Such a powerful missionary Society will no doubt soon tackle the B minor Mass and the 'St. Matthew' Passion music. The Society consists of 350 men and an orchestra of sixty players ; it therefore has ample resources.

After investigating the claims of about eighty applicants for the vacant conductorship, the committee recently decided to elect Mr. Godfrey Brown, of Penrith. He is a son of



MR. GODFREY BROWN.

(*Photo. by Fearnsides, Penrith.*)

Dr. Brown, of Barrow-in-Furness, a highly-esteemed professor of music in that town. Mr. Godfrey Brown, after receiving his early training from his father, studied violin, pianoforte, organ-playing, &c., for four years at the Royal College of Music, where he gained much experience of orchestral matters. When he left college he became organist of the parish church, Grange-over-Sands, and in 1906 he was appointed choirmaster and organist in the parish church at Penrith. In this small town he revived the old musical Society and transformed it into an important musical institution. So much progress was made under his competent care that a year or two ago it was found possible to venture upon a two days' Festival, and now an even greater scheme is projected for November 20 and 21 of this year, when Sir Henry Wood and his Orchestra are to appear. We trust and believe that in his new sphere Mr. Brown will be equally successful. There is no doubt that the Belfast committee have made a wise choice.

The annual Festival of the Tonic Sol-fa Association was held at the Crystal Palace on June 6. A juvenile choir of 5,000, under the direction of Mr. Alfred Sears, and an adult choir of 2,000, under Dr. J. E. Borland, gave concerts. Mr. Rutland Boughton's choral ballad, 'A song of liberty,' was given its first performance by the latter. The results of the choral competition are given in the *School Music Review* for August.

THE HANDEL FESTIVAL, CRYSTAL PALACE.

June 22, 25, 27, 29.

The great triennial Handel Festival, held as stated above, once again proved that the immortal composer still maintains his extraordinary hold on the British public. Perhaps it would be safe to assert that he is still the most popular composer in the world. If he is not, who is? We need not recapitulate the history of the Festival; it is practically common knowledge. The series of which the present Festival forms a part was begun in 1857, when the choir consisted of about 2,000 voices and its band of 396 performers. This year's resources consisted of 2,700 Londoners and a much-valued contingent of specially-selected choristers from Yorkshire centres trained by Dr. Coward. The band was composed of five hundred players, the nucleus or solo band being the full London Symphony Orchestra. The vocal soloists were Madame Donalda, Miss Esta D'Argo, Miss Perceval Allen, Madame Clara Butt, Mr. Ben Davies, Mr. Charles Saunders, Mr. Kennerley Rumford, Mr. Herbert Brown, Mr. Robert Radford. Mr. W. H. Reed was the principal violinist. Mr. Walter W. Hedgcock was the Festival organist, but besides he was a skilful musical director who did much behind the scenes to make the event successful. The solo trumpeter was Mr. John Solomon. Sir Frederic Cowen conducted.

We can do little more than record the fact that the Festival took place, and that artistically and financially it was a highly satisfactory success. The public rehearsal that was held on June 22, at once proved that the choir was splendidly equipped and that Sir Frederic Cowen was a masterful conductor. The music performed during the four days of the Festival was 'Israel in Egypt' (which was preceded by the overture 'Giustino,') 'The Messiah,' a selection from 'Samson' (Nos. 1, 3, 13, 14, 16, 20, 21, 31, 35, 57, 67, 78, 79, 87, 88, 95, 96, of Novello's copy, edited by Prout) and the following miscellaneous selection:

Miscellaneous Selection.

Orchestra ..	Concerto Grosso for Strings (No. 1.)	
Chorus	'Wretched lovers' ..	('Acis and Galatea').
Recitative and Air	'Rasserena, O Madre,' 'Rendi 'l sereno al ciglio'	('Sosarme').
Air	'Lusinghe più care'	('Alessandro').
Recitative and Air	'Lo, here my love,' 'Love in her eyes'	('Acis and Galatea').
Chorus	'Ye tutelar gods'	('Belshazzar').
Air	'Vinto è l' amor'	('Ottone').
Orchestra	'Dance of Sailors'	('Rodrigo').
Recitative and Air	'Tyrannic love,' 'Ye verdant hills'	('Susanna').
Solo and Chorus ..	'As from the power'	('St. Cecilia's Day').

Performed at the General Rehearsal, June 22.

Recitative and Air ..	'O worse than death,' 'Angels, ever bright and fair'	('Theodora').
Recitative and Air ..	'Deeper and deeper still,' 'Waft her, Angels'	('Jephtha').
Recitative and Air	'Frondi Tenere,' 'Ombra mai fù' ..	('Serse').
Air	'Del Minacciar del vento'	('Ottone').
Orchestra	'Overture'	('Giustino').
Air	'Si tra i ceppi'	('Berenice').
Air	'O had I Jubal's lyre'	('Joshua').
Air	'Where'er you walk'	('Semele').
Recitative and Air ..	'I feel the Deity within,' 'Arm, arm, ye brave'	('Judas').

The oratorio 'Israel in Egypt,' which was performed on June 25, was attended by an audience of about 10,000 persons. No one present is likely to forget the thrilling dynamic and rhythmic effects of the great double choruses, more especially the Hailstone Chorus, and the penetrating and awe-inspiring expression of the Plague Choruses. The certainty and resiliency of the execution of the enormous choir was a striking tribute to the great advance in technique made during recent years by the amateur choralist.

On June 27 'Samson' excerpts and the miscellaneous selection described above were given. Some of the 'Samson' choruses did not seem important enough for the resources, but the choruses 'Then round about the starry throne' (encored) and 'Fixed in His everlasting seat' made their customary effect. In the second part the performance of 'Wretched lovers' was extraordinarily fine, and to our mind one of the most memorable achievements of the whole Festival. The clarity of the themes and the expansion of the climaxes were wonderful.

Madame Clara Butt sang the airs from 'Sosarme' (which one would be inclined to say that Handel had cribbed from Mozart, were it not that chronological facts are inconvenient for this theory) and 'Alessandro' as well as we have ever heard this artist sing. Her voice, of course, is the ideal one for the great arena of the Crystal Palace. Madame Donalda sang 'Vinto e l'Amor' and the solo in the 'St. Cecilia's Day' item with much acceptability; and Mr. Ben Davies 'brought down the house' very figuratively speaking with his solos. But no singer surpassed Mr. Robert Radford. The splendid sonority of his voice and purity of his vocalisation in 'Honour and arms' and 'Ye verdant hills' told throughout the vast auditorium. All his numerous admirers, who have deeply sympathised with him in his recent illness, will now hope that he is permanently restored to health.

The Concerto for strings and the lively 'Sailors' dance' were agreeable instrumental items. Altogether, it may be said that this miscellaneous selection exhibited the marvellous versatility of the composer.

On the 'Messiah' day (June 29) practically every seat was sold, the audience numbering nearly 19,000. It would seem, therefore, that the glory of this immortal work is still undimmed by time.

The performance all round was an impressive one. The soloists were Miss Perceval Allen, Madame Clara Butt, Mr. Ben Davies and Mr. Robert Radford. 'For unto us a Child is born' was sensationally performed. Whether the reading adopted—the *pp* beginning—was intended by Handel is doubtful. But in any case it is not an innovation as was stated in one or two newspaper quarters. We recall the attack on Costa, made by Victor Schoelcher in his 'Life' of Handel, in the course of which he says: 'For some time past the orchestral conductors have manifested a great passion for contrasts between *pianissimo* and *fortissimo*. That in "Unto us a Child is born" (which is attributed to Mr. Costa) doubtless arises from that deviation from good taste. . . .'

The general manager, Mr. G. O. Starr, and the officials under him, were all that could be desired, and they greatly ministered to the comfort and convenience of the public and the Press.

SOCIETY OF WOMEN MUSICIANS.

One of the most important, as well as one of the most successful, functions of this Society's first year was the Composers' Conference held on July 5 and 6 at the Society's headquarters, 92, Victoria Street, S.W. The primary object of the founders of the Society being the encouragement of serious composition among women, the enthusiasm shown over this Conference was exceedingly gratifying. A large audience of members, associates, and guests assembled for each paper, and contributed to the animated discussions which followed. The chair was taken by a member of the Council, Miss Grinly, Mus. Doc.

At the first meeting, on Friday evening, July 5, three papers by members of the Society were read. The first was entitled 'The pianoforte as Friend or Foe in composition,' by the hon. secretary, Miss Katharine Eggar, who said that, roughly speaking, the pianoforte was the composer's friend when it enabled him to grasp things outside its own scope, and his foe when it limited him to its own peculiarities. She then proceeded to trace the various ways in which the pianoforte's friendliness is shown, *e.g.*, in enabling the composer to understand what other composers have written, to test his own writing, to experiment with chord combinations, and so on. Pointing out the danger which lurked in the very comprehensiveness of the pianoforte, she went on to suggest how it might prove positively inimical to the development of the composer on account of, first, its tempered scale; secondly, its limited tone-quality; thirdly, its technical resources; fourthly, its over-use as a prop tending to atrophy the inward hearing; and fifthly, habitual study of four-part harmony at the keyboard resulting in a kind of musical paralysis. With regard to writing for the instrument itself, Miss Eggar said it was supremely important to treat the

pianoforte as a friend and to study its special characteristics, in order to make the most of them, and not to regard it as a foe when it showed up one's own mistakes of treatment.

Miss Mabel Saumarez Smith next addressed the audience on the subject of 'Part-writing for Women's Voices,' and drew attention to the very common error of keeping the alto part too low in the endeavour to get effects which could properly only be obtained by a mixed choir. She made a special plea for intelligent and elocutionary setting of words, and for ease in the allotment of vowel sounds, giving interesting examples from her own experience. She also urged composers to write contrapuntally.

The third paper was a valuable contribution towards solving 'The problem of combining violin and pianoforte,' by the vice-president, Miss Marion Scott. The problem, she said, was dual: on the one side difficulties arose from the fact that the combination of these two instruments had a merciless clarity of tone which showed up any defect in inspiration; on the other hand, difficulties were brought about by the innate difference in character between the instruments. After briefly sketching the development of both violin and pianoforte, Miss Scott said that if we considered the fundamental elements of music—melody, harmony, and rhythm—we found that in melody the violin was easily first, in harmony the pianoforte was pre-eminent, in rhythm both instruments met on equal terms. It was helpful to remember this, especially in sonata writing, where it was well to have at least one subject which could be used equally freely by violin or pianoforte. She emphasised the fact that while the violin played in the pure scale, the pianoforte was tuned in the tempered scale, and therefore the pianoforte should never play the same successive notes in *unison* with the violin. After speaking of the ways in which the violin could be treated as a solo instrument, she proceeded to give some hints as to its treatment when used to accompany the pianoforte. In contrapuntal writing, she said that quick movements were more effective than slow ones, because the points of imitation were more readily recognised when they flashed out in rapid repartee: also in quick passages, particularly in staccato ones, the violin resigned some of its characteristic sustaining power. Miss Scott then dealt with such special effects as double-stopping and pizzicato, pointing out that while octaves on the pianoforte were delightful—the only intervals which were really in tune—on the violin octaves were very hard to get in perfect tune, and they did not in the least correspond with pianoforte octaves. Pizzicato was mainly an effect for the string quartet or orchestra, though it could produce beautiful results in violin and pianoforte compositions when its peculiar conditions were realised and turned to advantage, as in Schumann's Sonata in D minor. In conclusion Miss Scott touched briefly upon future possibilities. A number of illustrations were given during the course of the lecture, taken from the works of J. S. Bach, Mozart, Beethoven, Schumann, and Brahms. They were played by the lecturer, very kindly assisted by Madame Lily Henkel.

Among those who took part in the discussions were Dr. Thomas Dunhill, Miss Kathleen Bruckshaw, Miss Katherine Everett, and Mrs. G. L. Voynich.

On Saturday afternoon, July 6, the chair was taken by the president, Madame Liza Lehmann, and the first address was by Dr. R. Vaughan Williams, whose subject was 'What should be the aims of our Younger Composers?' Having started by saying that all that was really possible or profitable to *say* about music was summed up in Turner's rejoinder to a two hours' discourse from Ruskin upon Art—'Yes—painting's a rum go, isn't it?'—Dr. Vaughan Williams proceeded to give his hearers an interesting discourse on the past, present, and particularly the future of English music.

After an adjournment for tea, the audience assembled once more to hear Dr. R. R. Terry, of Westminster Cathedral, who spoke on 'The Modes and Gregorian Rhythm.' He begged his hearers not to be dismayed at the 'hopeless mystery' of what was really quite simple—and proceeded to give a detailed and illuminating explanation of the preliminary intricacies of terms, notation, and so forth. He then illustrated the various points at the pianoforte, the audience following with music-books. The latter part of the lecture dealt with the correct accompaniment of Plainchant, which Dr. Terry illustrated with examples both of what to do and what to avoid.

MR. J. ALAN TAFFS.

The New Mendelssohn Scholar.

The most valuable musical award offered in the United Kingdom is the Mendelssohn scholarship, which has just been won by Mr. J. Alan Taffs, a student at the Royal College of Music. The scholarship, which was inaugurated in 1856 in memory of Mendelssohn, has been held by the following musicians: Arthur Sullivan (1856); C. Swinnerton Heap (1865); William Shakespeare (1871); Frederick Corder (1875); Maude Valerie White (1879); Eugen d'Albert (1881); Marie Wurm (1884); S. P. Waddington (1889); Christopher Wilson (1895); Percy H. Miles (1899); George Dyson (1904); Eric W. Gritton.

(From a photograph by the Grafton Studios, Cheapside.)

Mr. J. Alan Taffs was born in London in 1892, and was educated at the Stationers' Company's School, where he gained the 'Thomas Brown' scholarship of £80 in 1906. His first lessons in music were given him at a very early age by his father. In due course he was entered as a student at the Royal College of Music, where he gained many distinctions. He won an open scholarship for pianoforte in 1909, and has been awarded the 'Dannreuther Memorial' prize for concerto playing and the 'Arthur Sullivan' prize for composition; he also won the 'Challen' gold and the 'Hopkinson' silver medals, and the pianoforte offered by Messrs. Brinsmead & Sons. Also, outside the College, he secured one of the Obermeier pianofortes in the open competitions instituted some time back by that firm. His pianoforte and violin Sonata was performed last year at one of the College concerts. He is at present studying composition under Sir Charles Stanford, and pianoforte under Mr. Franklin Taylor. His course in working out the scholarship has not yet been settled.

On July 16 a special service was held in Westminster Abbey as part of the celebration of the 250th anniversary of the Royal Society. A feature of the musical portion of the service was the production of Sir Edward Elgar's new anthem, 'Great is the Lord' (Psalm xlviii.), written for chorus, bass solo, and organ. This is a work of considerable importance, written in the composer's broadest style. For the present we simply record the performance on this occasion, and we propose to review the work fully in our next issue. The service was under the direction of Sir Frederick Bridge, and Mr. E. S. Roper accompanied on the organ. Mr. Bertram Mills sang the bass solo.

MUSIC FOR THE HOLIDAY SEASON.

At least three north-country holiday resorts make very ample provision during August and September for music-loving visitors—Blackpool, Llandudno, and Harrogate.

At Blackpool, Mr. Simon Speelman conducts the series of North Pier concerts for the thirtieth season. The instrumental soloists include Miss Lena Kontorovich, Miss Jessie Morris, and numerous members of his very efficient orchestra (mostly Hallé members); very often the conductor plays viola solos with orchestral accompaniment. The vocalists engaged are Miss Doris Carter, Miss Lucy Nuttall, Miss Caroline Hatchard, Miss Phyllis Lett, Miss Ruby Helder, Madame Conly, Madame Laura Evans-Williams, Miss Effie Thomas, Mr. Hamilton Harris, Mr. Robert Radford, Mr. Joseph Cheetham, Mr. Charles Tree, and Mr. Maurice D'Oisly. Mr. Landon Ronald conducts eight symphony concerts on Sunday evenings in the Winter Gardens Pavilion. Here come Miss Stella Carol, Miss Marie Hall, Miss Alice Verlet, Madame Donalda, Miss Leonora Sparkes, Miss Irene Scharrer, Mr. Fraser Gange, Mr. Morgan Kingston, M. Szigeti; and, for the week beginning September 16, Madame Pavlova and her troupe of Russian dancers. In the Tower Pavilion similar lavish provision is also made, Mr. J. W. Gaggs being the conductor.

Mr. Arthur Payne, at Llandudno, often constructs his programmes in accordance with the requests of his visitors. Thursday is 'classical' night, Saturday brings special soloists; many of the soloists enumerated above sing also at Llandudno, and to these may be added Miss Evangeline Florence, Miss Alice Wilna, and Mr. Frank Mullings.

At the Harrogate Kursaal, where Mr. Julian Clifford is conductor, the band is augmented once a week to forty-five players for the 'symphony' concerts on Wednesday afternoons, which run from Easter to the end of September. During August, special visits will be paid by Mr. Arthur Hervey, Sir Alexander Mackenzie, and Sir Edward Elgar, each conducting one or more of his own compositions. The ordinary Kursaal concerts would attain greater distinction if the management could see its way to eliminate from the programmes the items contributed by very renowned pierrot troupes or variety-theatre artists. Orchestral music alone is surely quite capable of entertaining Harrogate's visitors.

NEXT SEASON AT THE SCALA, MILAN.

The Scala, Milan, opens its doors, contrary to its custom, exactly two months earlier than usual, so instead of the season being inaugurated on December 26, the same date in October will see the beginning of the campaign in Italy's leading opera house. Information as to its plans may be interesting to some readers. As in most cases of the kind there has been much talk as to operas to be given and singers to be heard, in both cases without the faintest chance of either being brought forward. Of some absolute facts I am however in a position to give definite particulars. The opera decided on for the opening of the season is Verdi's 'Don Carlos,' followed by 'l'Habanera,' by Raoul Laparra, 'Lohengrin' (not heard at the Scala since 1900), 'Salome' (Strauss), 'La Fanciulla del West' (for the first time here), 'L' Amore dei tre re' (a new work by a new composer, Montemezzi), 'Carmen,' 'Le Donne Curiosi,' by Wolff-Ferrari, and probably Weber's 'Oberon.' So far these are the works that, unless some unforeseen circumstance occurs, will be presented during the season, which will continue till April 20. 'Don Carlos,' not heard at the Scala since 1897, will have for principal interpreters Mesdames Russ and Maglino, Messrs. de Muro, Galeffi, and de Angelis. For 'l'Habanera' the Belgian baritone, M. Bourbon, has been expressly engaged. In 'Lohengrin' the soprano, Signorina Villani, will sing Elsa; a young tenor, Signor Ettore Cesa Bianchi, will appear as the Knight of the Holy Grail; and the baritone, M. Bourbon, and the bass, M. de Angelis, will likewise figure in the cast. Signorina Maria Labia will be the Salome in Strauss's opera. She, though Italian, has followed her career in Germany, never, I have been told, having sung in her native land. Special interest will attach to a new Carmen in the person of a Peruvian singer, Mlle. Margherita Dalvarez, who has studied in Brussels, in which Capital she held the post of Court singer. Singing also in New York, and other parts of America, she appeared more recently at the Royal Opera House, Vienna. Those who will be associated with her in Bizet's masterpiece are Signorina Villani (Micaela), Messrs. de Muro (José), and Montesanto (Escamillo). Villani, de Muro, and de Angelis will create the parts in 'L' Amore dei tre re,' while Madame Poli-Randaccio, who recently sang the same part in Paris, will be the Minnie in 'La Fanciulla del West,' and Signor Martinelli, who has been so brilliant a success at Covent Garden, will be the Johnson, Signor Galeffi sustaining the baritone part. The above is all that is definitely known so far of the season's plans, to which may be added a ballet by the Hungarian composer, Ivan Hüvos, entitled 'Tiama.'

Claude Trevor.

SCHOOL OF FOLK-SONG AND DANCE, STRATFORD-ON-AVON.

In our last issue we referred to the Summer School of Folk-song and Dance to be held from August 3 to 31 at Stratford-on-Avon, in connection with the Shakespeare Summer Season. Mr. Cecil Sharp is again the director We quote the following from the syllabus:

'The purpose of this School is to give to teachers and students a knowledge of, and insight into the character of, English folk-dancing and singing, that will enable them to introduce these subjects into their schools on sound artistic and educational lines. With this end in view, the teaching is entrusted to those only who have been specially trained in the art of class-teaching, and possess a thorough and intimate knowledge of the way in which folk-songs and dances are performed by the best traditional exponents.

'The course includes lectures upon folk-lore, theory, and history of English folk-song and dance and its educational significance, while classes are held every day at which folk-songs, children's singing-games, Morris, country- and sword-dances will be taught, and the students invited to enter into an informal discussion upon any points of difficulty upon which they may desire help or enlightenment.

'In this way it is hoped that the School will stand for something more then a mere series of technical lessons; so that the students, after a week's course, may return to their homes not only with some practical knowledge of the subjects studied, but with a full realisation and appreciation of the meaning and purpose of including those subjects in the school curriculum.'

Information as to fees and boarding arrangements is obtainable from Miss Rainbow, Box Office, Stratford-on-Avon.

ROYAL MILITARY SCHOOL OF MUSIC.

At an invitation concert given by the Kneller Hall students on July 11, to meet the Master and Court of the Musicians' Company, the following programme was performed by the band of upwards of 150 players:

Programme.

Quick March .. .. 'Kenilworth' *Student W. Gumbley.*
Overture .. .. .. 'The Naiads' .. *Sterndale Bennett.*
Three Bavarian dances .. .. *Elgar.*
(1) Allegretto giocoso. (2) Moderato. (3) Allegro vivace.
Two songs .. (*a*) 'The first spring day' (*b*) 'Lift my spirit up to Thee' *Mackenzie.*
March .. .. 'Spirit of pageantry' .. *Fletcher.*
Selection (No. 2) from the works of Brahms.
Overture .. .. 'The sapphire necklace' .. *Sullivan.*
Gipsy suite .. .. *Edward German.*
(*a*) Valse mélancolique. (*b*) Allegro di Bravura.
(*c*) Menuetto. (*d*) Tarantella.
(*a*) Flower dance from 'Colomba' (*b*) Courante from 'Ravenswood' .. .. *Mackenzie.*
Excerpts from 'Der Rosenkavalier' .. .. .. *Strauss.*
Valse gracieuse .. .. *German.*
God save the King.

The skill and remarkable precision of the playing called forth many tributes of admiration from the audience. Sir Alexander Mackenzie and Mr. Edward German addressed some words of thanks and encouragement to the students.

On the occasion of Chigwell School speech-day an excellent concert was given under the direction of Mr. Henry Riding, the music-master. Part-songs by Sullivan, John E. West, Maunder, G. M. Palmer, and others were sung.

When all the world is young.

PART-SONG FOR S.A.T.B.

Words by CHARLES KINGSLEY. Composed by JOHN POINTER, Op. 9, No. 2.

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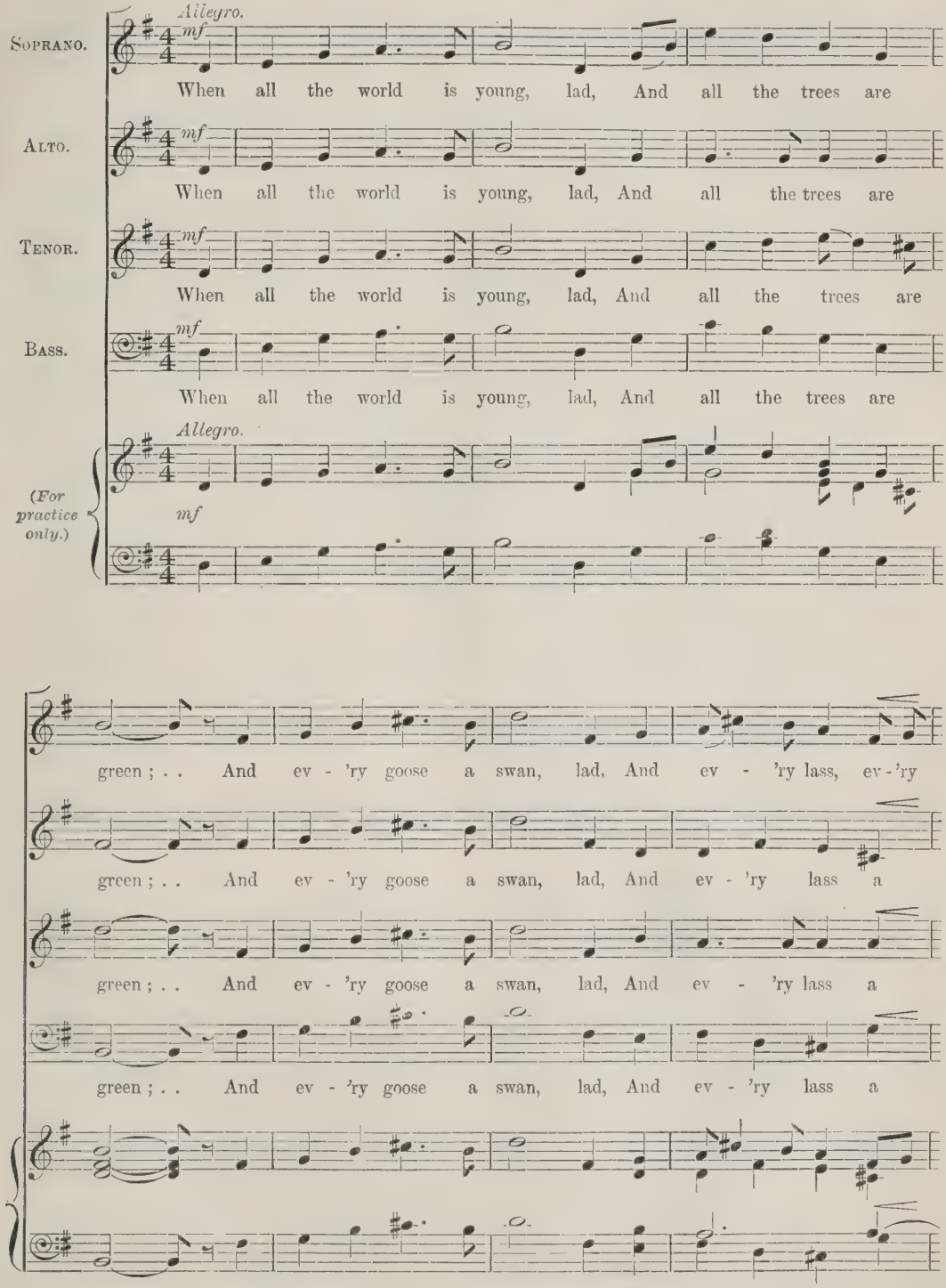
Allegro.
mf
SOPRANO.
When all the world is young, lad, And all the trees are
ALTO.
When all the world is young, lad, And all the trees are
TENOR.
When all the world is young, lad, And all the trees are
BASS.
When all the world is young, lad, And all the trees are
Allegro.
mf
(For practice only.)
green ; . . And ev - 'ry goose a swan, lad, And ev - 'ry lass, ev - 'ry
green ; . . And ev - 'ry goose a swan, lad, And ev - 'ry lass a
green ; . . And ev - 'ry goose a swan, lad, And ev - 'ry lass a
green ; . . And ev - 'ry goose a swan, lad, And ev - 'ry lass a

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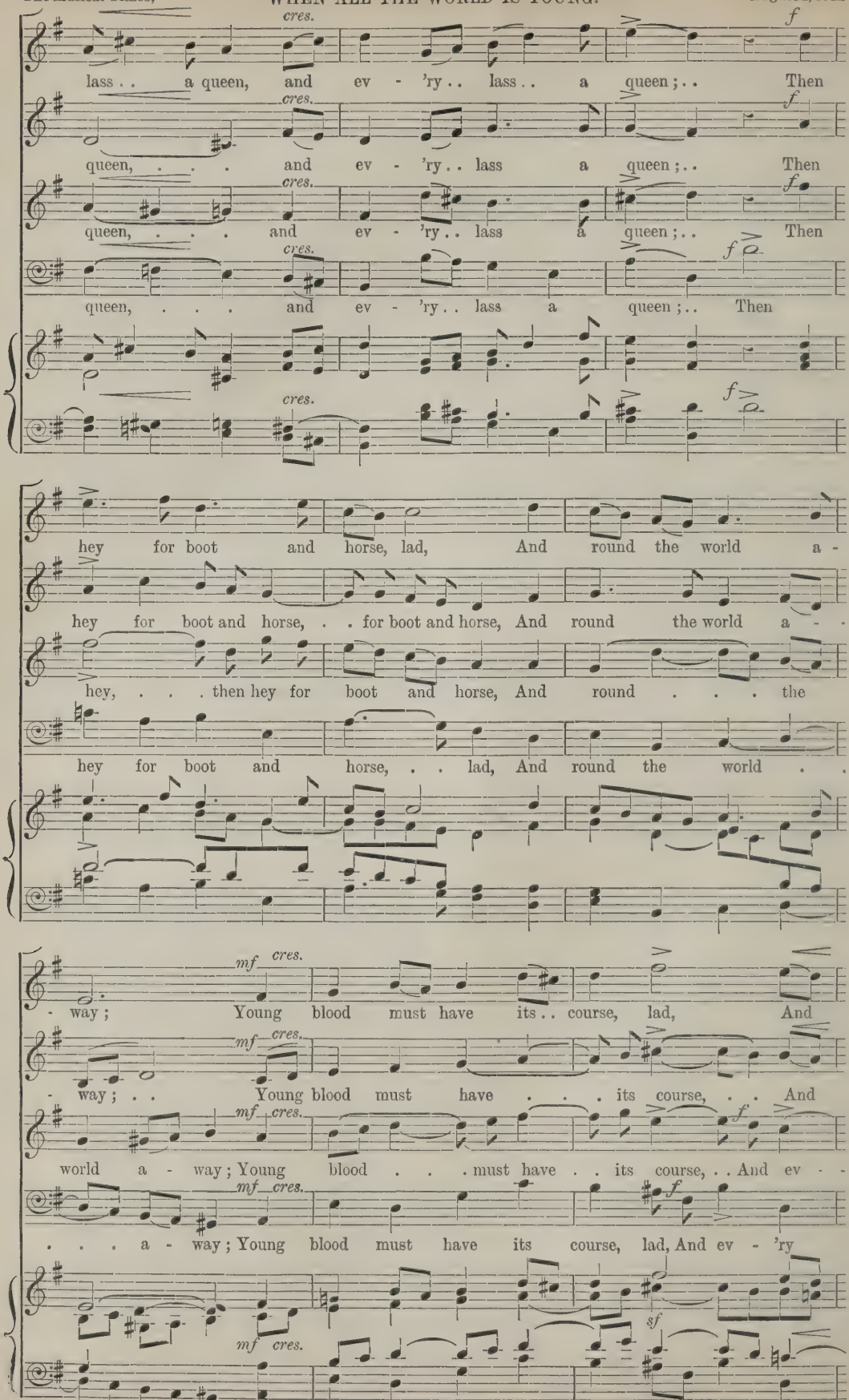
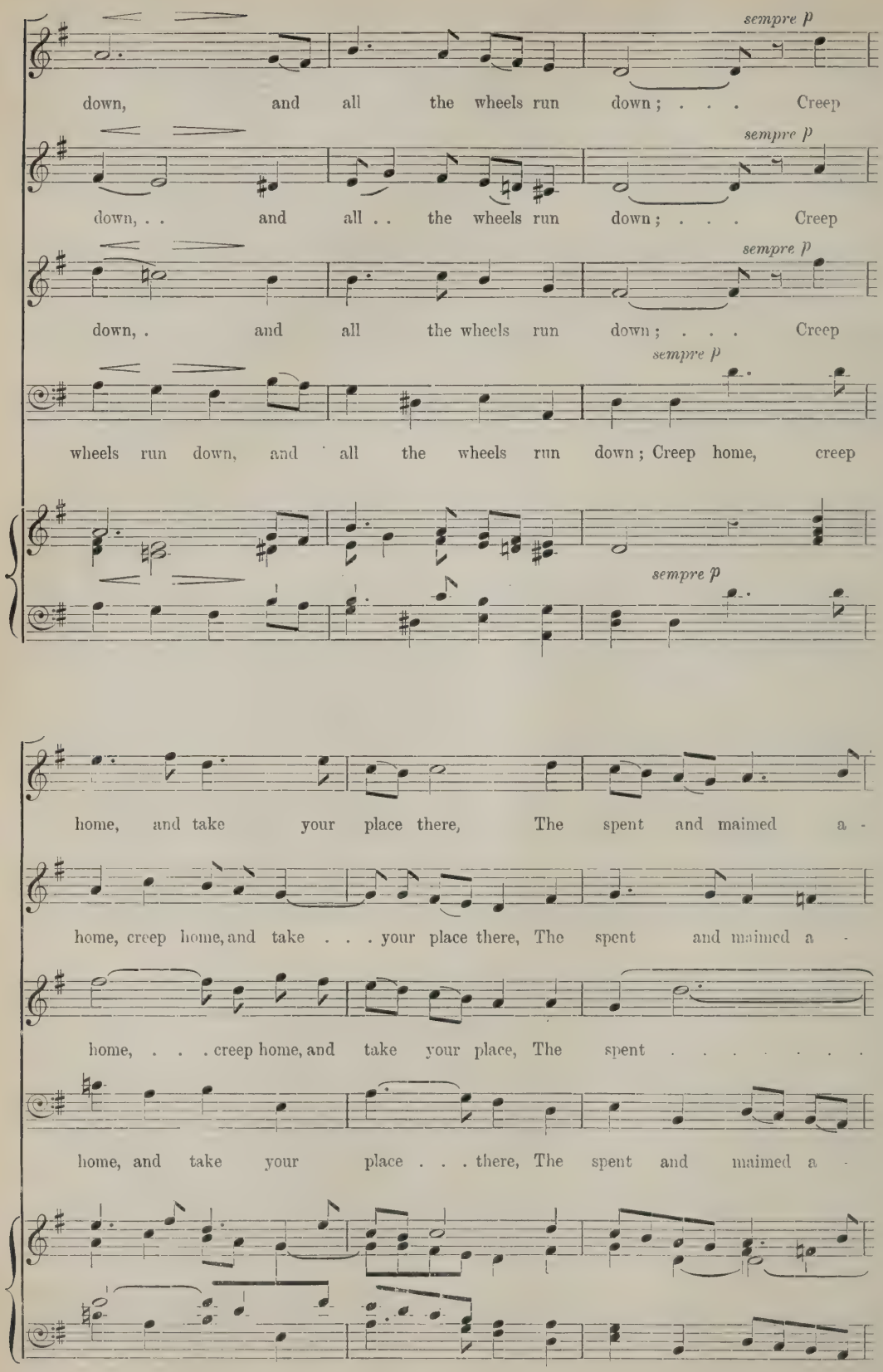
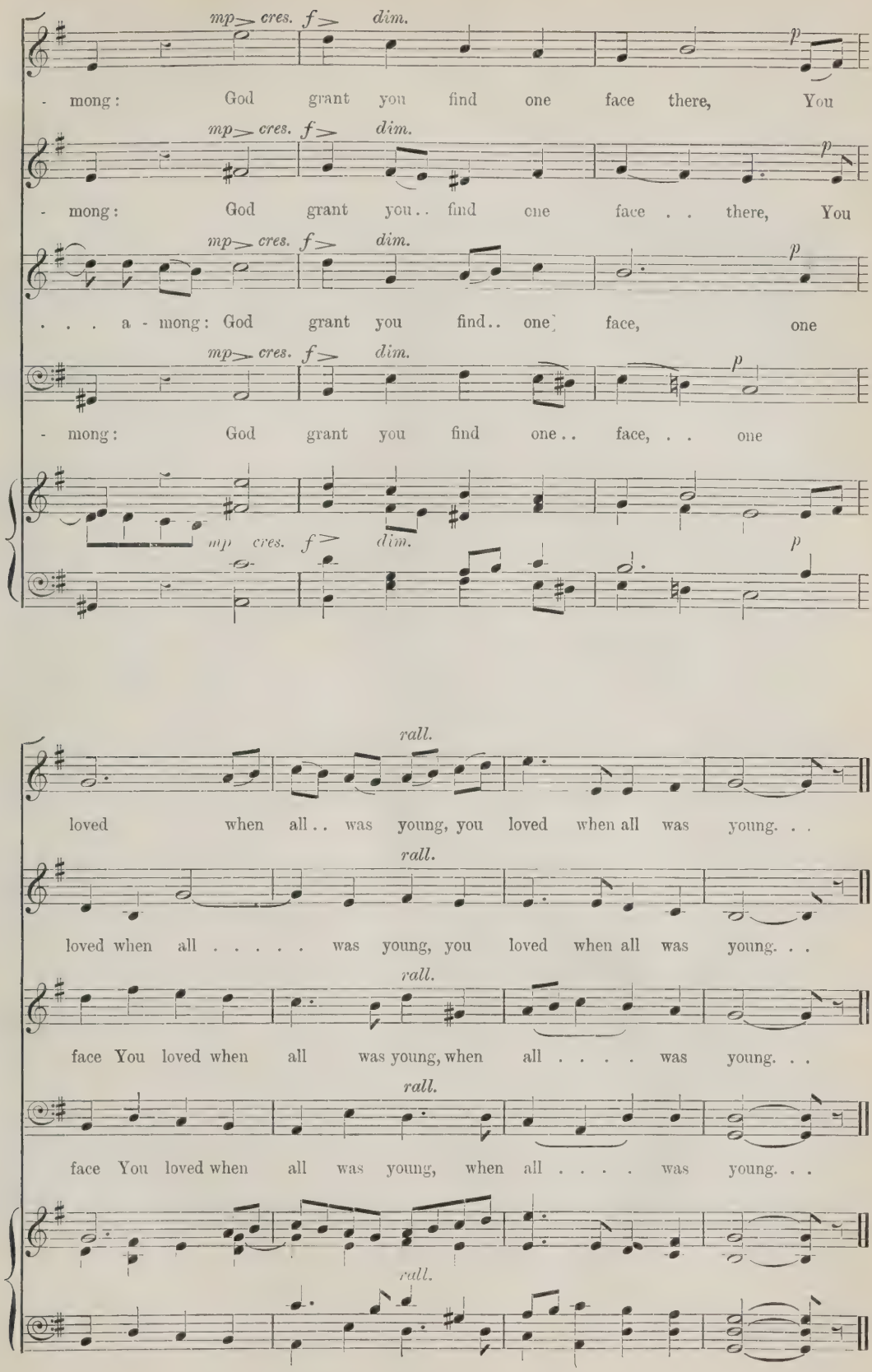

cres.
f
lass . . a queen, and ev - 'ry . . lass . . a queen ; . . Then
queen, . . . and ev - 'ry . . lass a queen ; . . Then
queen, . . . and ev - 'ry . . lass a queen ; . . Then
queen, . . . and ev - 'ry . . lass a queen ; . . Then
hey for boot and horse, lad, And round the world a -
hey for boot and horse, . . for boot and horse, And round the world a - -
hey, . . . then hey for boot and horse, And round . . . the
hey for boot and horse, . . lad, And round the world . .
mf cres.
- way ; Young blood must have its . . course, lad, And
- way ; . . Young blood must have . . . its course, . . And
world a - way ; Young blood . . . must have . . its course, . . And ev - -
. . . a - way ; Young blood must have its course, lad, And ev - 'ry
sf

f
rit.
ev - 'ry dog his day, and ev - 'ry dog his day. . .
ev - - 'ry dog his day, . . and . . ev - 'ry dog his day. . .
- - 'ry dog his day, . . . and ev - 'ry dog his day. . .
dog, . . ev - 'ry dog his day, and ev - 'ry dog his day. . .
a tempo. sotto voce.
p
When all the world is old, lad, And all the trees are
p a tempo.
brown; . . And all the sport is stale, lad, And all the wheels run
brown; . . And all the sport is stale, lad, And all the wheels run
brown; . . And all the sport is stale, lad, And all the wheels run
brown; . . And all the sport is stale, lad, And all the wheels, the


sempre p
down, and all the wheels run down; . . . Creep
sempre p
down, . . and all . . the wheels run down; . . . Creep
sempre p
down, . and all the wheels run down; . . . Creep
sempre p
wheels run down, and all the wheels run down; Creep home, creep
sempre p
home, and take your place there, The spent and maimed a -
home, creep home, and take . . . your place there, The spent and maimed a -
home, . . . creep home, and take your place, The spent . . . . . .
home, and take your place . . . there, The spent and maimed a -


mp cres. f dim. p
- mong: God grant you find one face there, You
mp cres. f dim. p
- mong: God grant you.. find one face . . there, You
mp cres. f dim. p
. . . a - mong: God grant you find.. one face, one
mp cres. f dim. p
- mong: God grant you find one.. face, . . one
rall.
loved when all.. was young, you loved when all was young. . .
rall.
loved when all . . . . . was young, you loved when all was young. . .
rall.
face You loved when all was young, when all . . . . was young. . .
rall.
face You loved when all was young, when all . . . . was young. . .
rall.

ROYAL OPERA, COVENT GARDEN.

'CONCHITA.'

There is a good deal that is suggestive of the coster wooing in the 'plot' of the latest new opera produced by the Royal Opera Syndicate at Covent Garden. It is styled 'Conchita,' but in spite of its Spanish colouring the theme is identical in spirit with that of the wooers of the lower classes in England, who regard violence as a proof of affection. This makes the second 'new' opera that has as its basis some theme dealing with the lowest phase of humanity. What must in politeness be termed the leading 'idea' of 'Conchita' has been taken from the novel 'La Femme et le Pantin,' by Pierre Louÿs, whose story, however, is a very different thing from the highly-imaginative plot evolved by the Italian librettists, MM. Vaucaire and Zangarini. They in their unwisdom present a psychological problem to be solved on the stage. They show Conchita, a cigar-maker, wooed by Mateo, who seems to be a prosperous individual. The conventionalities are observed. Conchita introduces her lover to her mother. The lover gives the mother some money; the daughter finds it out, and will have nothing to do with her too kindly lover. She goes off, and, like the child who threatened to go out and catch the measles to spite his parents, earns her living by dancing in a café. Advance report said this dance was something very wonderful. It is not. However, Mateo finds her at the café, and induces her to go away and take up her abode in one of his residences. But when he gets there he finds the door barred against him, and Conchita all smiles for somebody else. In time she makes her way to her kind but broken-hearted lover, who receives her in the way she possibly expected all along, and knocks her about to an extent that would have resulted in a heavy police-court fine in England. Conchita is satisfied, and the curtain falls upon billing and cooing.

The composer has set himself a hard task to illustrate such a psychological situation. He has done it well in a way, for his score is one of the most thoughtful and original that has come from Italy. The design is that of Charpentier, and is seen in the representation of things invisible, mysterious voices of the night, and sights and sounds that are in the air. The execution is in the free-speaking style of Richard Strauss. The whole is welded together with skill, not to say genius, all the more remarkable since the composer has not yet reached his third decade. But, like Debussy, he has forgotten that the interest in opera must be on the stage and not in the orchestra. Great as that is, especially in the symphonic interludes, it cannot sustain interest without there is action on the stage. Failing that, the thing becomes an illustrated symphonic-poem. This, clever and wonderful though it be, is not opera. Signor Zandonai must try again, and develop the sense of the theatre which he, as an Italian, ought to possess. Moreover, he must write more gratefully for the voices. These were used as orchestral instruments, and in the case of the tenor, Signor Schiavazzi, who took the part of the lover, it was a remarkably disagreeable instrument. Signorina Tarquini had more pleasant quality and acted well. The mounting was magnificent. It is to be hoped that the Syndicate received their reward for their unusual enterprise in producing a work in London within a year of its initial hearing on the Continent; but the only question that remains is whether it was worth while.

For the rest of the season, which closed at the end of July, there have been repetitions and extracts from the répertoire. It is only necessary to record the revival of Puccini's 'Girl of the Golden West,' which has very soon found its level; the farewell of Madame Tetrazzini a fortnight before the end of the season; and the success of M. Paul Franz and Signor Cellini and of Madame Donalda—the last two appearing in 'I Pagliacci' with good results. In the same opera M. Seveilhac sang. He was known to Covent Garden for many years as a baritone, but has added a top story to his voice, which enables him to assume tenor parts. The Russian Ballet—a certain draw at all times—has added 'Narcisse,' with music by M. Tcherepnine, a very charming and artistic illustration of the legend.

Dr. Thomas Keighley has been appointed conductor of the Stockport Vocal Union.

ROYAL COLLEGE OF MUSIC.

The twenty-ninth annual general meeting of the Corporation was held on July 9. In the absence of the President, H.R.H. Prince Christian, the chair was taken by the Earl of Plymouth.

The report of the Council, which was read by Mr. Charles Morley, the hon. secretary, stated that the number of pupils at the beginning of the College year, May, 1911, was 401. At the close of the year the total was 425, while the number of pupils whose names were on the register in the course of the year was 521. Fifteen free open scholarships became available for distribution in March last, and preliminary examinations were held at sixty centres throughout the United Kingdom. The total number of candidates was 430, of whom 139 attended the final competition at the College.

The following awards were presented by the chairman: The Challen Gold Medal for pianoforte-playing, Douglas G. A. Fox; the John Hopkinson medals for pianoforte-playing, gold Miss Jennie Wilson, silver Miss Bertha Nottingham. The gold medal given by Rajah Sir Surendro Mohun Tagore, in commemoration of the marriage of The King and Queen, for the most generally deserving pupil of the year, was won by Miss Emmie Gregory.

ROYAL ACADEMY OF MUSIC.

The annual prize-giving took place at Queen's Hall on July 19, when Mrs. Threlfall distributed the awards. The Principal, Sir Alexander Mackenzie, delivered an address, in which he described the foregoing academic year as probably the most important and certainly the most strenuous and busy in the history of the Academy. After referring to the recent opening ceremony of the new building, and to the loss the Academy had sustained by the death of Mr. Alberto Randegger and Mr. Henry Rose, Sir Alexander pointed out that a special course for teachers, with an elaborately-devised series of lecture-lessons given by eminent experts, had been initiated and was then in full operation. It could not be said, he continued, that at the present moment the education of children was being neglected. The elaborate plans now laid in many places to perfect the system of their training sometimes filled him with apprehension, not so much for the children as for the teachers of the future, who would seem to be expected to develop into something little short of a separate species of supermen and superwomen. So much was being done for the young that the greatly augmented demands made upon the teacher, and what ought to be an equivalent remuneration, were being lost to view. Sir Alexander then referred to the prosperity of the Academy. He mentioned the new prize of ten guineas presented by Mr. Edward T. Nicholls for lady pianists, to be competed for at the next annual examination, and the similar sum for violoncellists presented by Mrs. Huth.

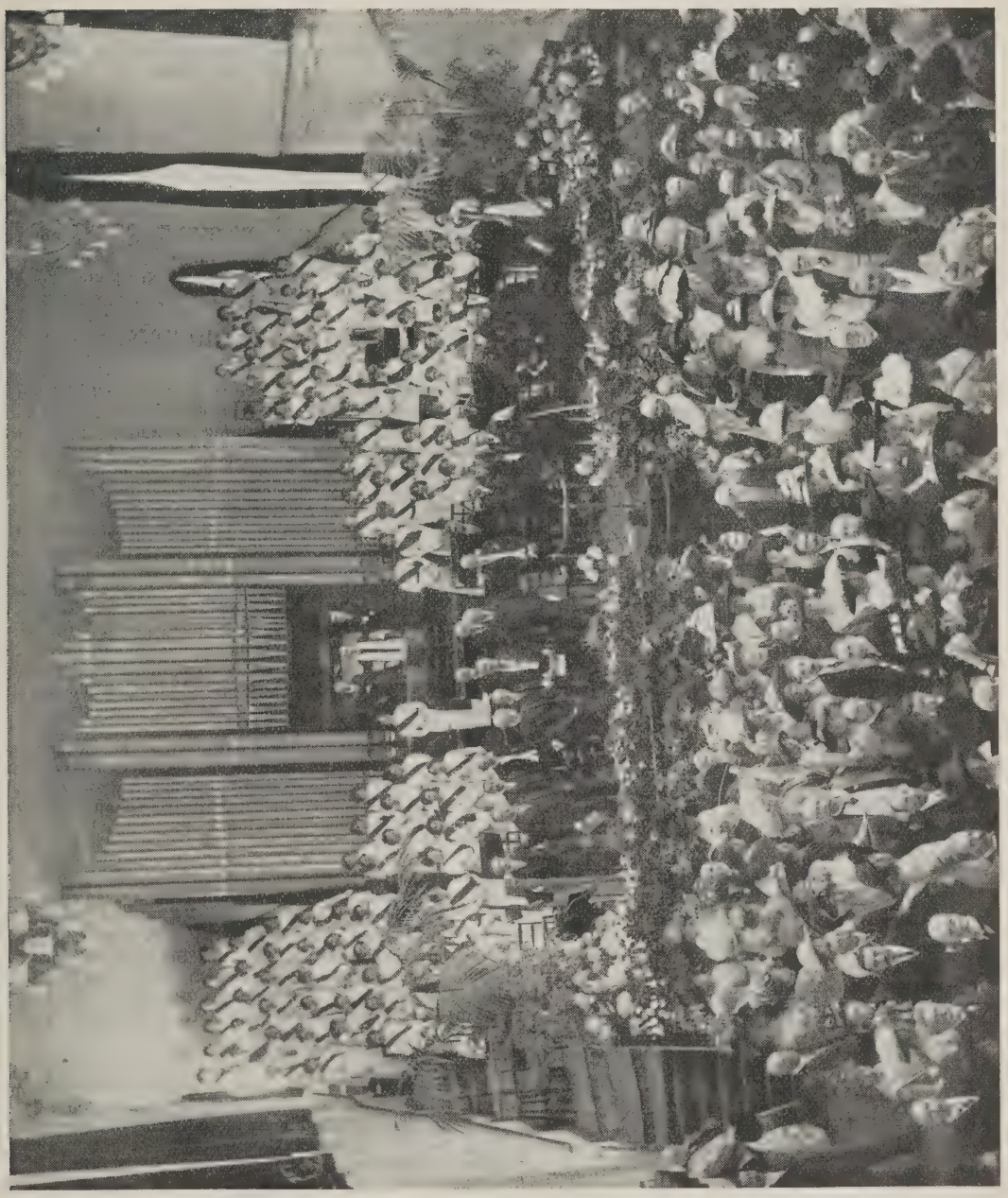
The proceedings were opened with a short chamber concert given by students.

The prizes were distributed as follows: The Charles Rube prize (ensemble playing) to Edgar Hawke, Frank Howard, Willie Davies, and Ambrose Gauntlett; the Julia Leney prize (harp) to Hilda S. Colton; the Parepa-Rosa prize (sopranos) to Phœbe Cooke; the Mario prize (baritones) to Albert Brown; the Westlake Memorial prize (pianoforte) to Adela Hamaton, Francis Klein being highly commended.

The following scholarships and exhibitions will be open for competition about the middle of September: The Campbell Clarke Scholarship for a lady vocalist; the Stainer Exhibition of £20 for organ-playing, open to students entering the Academy; four Ada Lewis Scholarships for singing, pianoforte, organ, viola, and violoncello, not open to students of the Royal Academy of Music or the Royal College of Music; the Baume (Manx) Scholarship, for promise in any branch of music, open to candidates of Manx ancestry or residence. Particulars may be obtained from the Secretary, Royal Academy of Music, Marylebone Road.

The annual dinner of the Royal Academy of Music Club took place at the Criterion Restaurant on July 20, when Dr. W. H. Cummings proposed the toast of the 'Royal Academy of Music and its Principal.'

We give a photograph of the recent opening ceremony on the opposite page.



THE ROYAL ACADEMY OF MUSIC CONCERT HALL. OFFICIAL OPENING, JUNE 22, 1912.

THE PATRON'S FUND CONCERT.

The Patron's Fund orchestral concert given by the Royal College of Music at Queen's Hall on July 23 was elevated into an event of special importance by the presence of their Majesties The King and Queen, who were accompanied by Princess Mary. A large audience attended, and the following programme was received with spontaneous enthusiasm:

Comedy Overture .. .. *H. Balfour Gardiner.*
Song, 'The last invocation' .. .. *Harper Seed.*
Mr. Hardy Williamson.
Concerto for violin (two movements), in B minor *Saint-Saëns.*
Mr. Albert Sammons.
Suite in F major, 'Phantastes' .. .. .. *G. von Holst.*
Concerto No. 2, for pianoforte and orchestra, in D minor and major .. .. *York Bowen.*
Mr. York Bowen.
Air, 'Inflammatus' ('Stabat Mater') .. .. .. *Dvořák.*
Miss Ella Caspers.
Suite for orchestra, 'The wasps' (Aristophanes) *R. Vaughan Williams.*

The 'Phantastes' of Mr. von Holst well repaid the performing. Of late he has shown a distinct leaning towards characteristic atmosphere in his orchestral compositions, and he has shown an exceptional individuality in the achievement of it. This Suite is a strong case in point. Each number works out, in a manner that is at once interesting, entertaining and musically attractive, a 'programme' the illustration of which is not a task to be entered upon lightly. We have no space to mention more than one—a March labelled with two quotations:

> 'The Jabberwock with eyes of flame
> Came whiffling through the tulgey wood,
> And burbled as he came';

and, 'We strongly advise the student to use only natural horns.' The 'Lewis-Carrolism' of the poem could be recognised in the music, and a good-humoured jibe at the professorial dictum was made by giving prominence to a theme of open notes on the horn that would not fit the tonality of the rest. Dr. Vaughan Williams's Suite suffered from its position at the end of a long programme and from its own length, as well as from its transplantation from the theatre to the concert-hall, but succeeded in making a definite impression in its favour. Some of its musical characterization is cunningly devised, and interesting points of design and thematic invention were continuous. Mr. Balfour Gardiner's Overture made an excellent beginning. The soloists and their music all received, and thoroughly deserved, a good reception. At the end of Mr. Sammons's technically brilliant performance of M. Saint-Saëns's music the composer, who was seated in the circle, was called upon to acknowledge a warm greeting from the audience.

NONCONFORMIST CHOIR UNION.

The twenty-fourth annual Festival Concert of this highly competent body of singers was held at the Crystal Palace on July 20. A choir of over 4,000 voices, assisted by the large full orchestra of the Union, performed the following programme:

Hymn .. .. 'The Lord will come' .. .. ..
Motet .. .. .. 'Gallia' .. .. .. *Gounod.*
Solo—Miss Mabel Manson.
Tone-poem .. .. 'Finlandia' .. .. *Sibelius.*
Anthem .. .. .. 'A Song of Joy' .. *John E. West.*
Sacred Part-song .. 'The Haven .. .. *Barnby.*
Solo and Chorus 'Hear ye, Israel'; 'Be not afraid' *Mendelssohn.*
Miss Mabel Manson and Choir.
Organ solo Variations on 'The Vicar of Bray' *J. A. Meale.*
Part-song .. 'Speak to me with thine eyes' *J. W. Elliott.*
Selection .. Three Dances ('Nell Gwyn') *E. German.*
Folk-songs 'In silent night'; 'Love, fare thee well' *J. Brahms.*
Song .. .. 'You, just you' .. *J. Thomson.*
Miss Mabel Manson.
Part-song .. 'As torrents in Summer' .. *Elgar.*
Chorus .. .. 'The heavens are telling' .. *Haydn.*

We think we are safe in saying that apart from the Handel Festival Choir, which is exceptionally recruited, no better large choir than that of the Nonconformist Choir Union has ever appeared on the Crystal Palace orchestra. The execution of every one of the choral numbers was clear and finished, and there was often—as in the Elliott part-song and the charming folk-song 'In silent night,' as arranged by Brahms—a wonderful delicacy of expression. The anthem, 'A song of joy,' was effective because of its breadth and quietly vocal character. The composer, Mr. John E. West, had a great reception when he came forward to receive acknowledgments from choir and audience. Miss Manson, the soprano soloist, has just the sort of voice and style for the huge auditorium, and she was a popular success. The credit for the general excellence of the choral and orchestral performance is due to Mr. Frank Idle, who conducted with commendable decision, and showed that he had contrived to gain complete control of the army of executants he had to face. The organist was Mr. J. A. Meale. He played his solo brilliantly and earned an insistent encore.

We suggest that various incidents and delays were allowed unduly to lengthen the proceedings. The last few pieces would have been even more enjoyable than they were if the audience had not been somewhat fatigued.

LONDON SYMPHONY ORCHESTRA.

The dates and conductors of the twelve Monday evening concerts to be given during the 1912-1913 season by this Orchestra are as follows: October 28 and November 11, Herr Fritz Steinbach; November 25 and December 9, Sir Edward Elgar; January 27, Herr Steinbach; February 10, Mr. Hamilton Harty; March 10, M. Wassili Safonoff; May 26 and June 2, Herr Mengelberg; June 9, 16, and 23, Herr Nikisch. The concerts commence at 8 p.m.

London Concerts.

A Students' Orchestral Concert of the Royal College of Music took place under Sir C. Stanford's direction on June 20, and was as usual a surprising exhibition of technical ability and resourcefulness. The inclusion and performance of Dukas's 'L'Apprenti sorcier' showed how far ambitions and attainments have been extended in recent years. The chief work played was a new set of 'Variations on a Chinese melody,' by Mr. E. Goossens (exhibitioner), who conducted it. The orchestration was the best among its many good features. Mr. Antonio Piedra played Lalo's 'Symphonie Espagnole,' Miss Rosalie Stokes played 'Liszt's 'Hungarian Fantasia,' and Miss Mary Congreve Pridgeon sang.—A further orchestral concert was given on June 19, when Mr. J. Alan Taffs, the new Mendelssohn scholar, played the solo part of Dr. A. Somervell's Symphonic Variations for pianoforte and orchestra, 'Normandy,' with great fluency and expressiveness.

A further 'Hamlet' concert was given at Earl's Court on June 22, when Symphonic-poems by Tchaikovsky and Edward German, an Overture by Joachim, and an Overture, Dirge, and Danish dance by Mr. Norman O'Neill were given under Sir Henry Wood's direction.

Madame Mysz-Gmeiner and Mr. Huberman, both artists with a command of style, gave a concert at Queen's Hall on June 28. The interest of the occasion was heightened by the performance of three Bach Arias with violin obbligato. These were 'Erbarme dich,' from the 'St. Matthew' Passion, 'Mein Jesus macht mich geistlich reich,' and 'Mein gläubiches Herz.' Madame Mysz-Gmeiner also sang Brahms's 'Zigeunerlieder,' and Mr. Huberman played Brahms's Sonata in D minor.

Mr. Frank Lambert was assisted by well-known artists in giving a concert of his songs at Steinway Hall on July 1. The programme included many old favourites of the ballad-loving public. Signorina Calosso also brought forward a number of her compositions at Æolian Hall on July 3.

Many new songs by Madame Poldowski (Lady Dean Paul) were heard in the course of her concert at Æolian Hall on July 4. She is one of the most imaginative and delicately fanciful of our lady composers, and her settings of Verlaine's poems were in many cases perfect reproductions of their sentiments in music. In spirit and style Madame Poldowski's music belongs to the modern French school. The programme included a Violin sonata, played by Mr. Tivadar Nachez. The vocalists were Miss Maggie Teyte and Mr. Gervase Elwes.

No. 1018. NOVELLO'S OCTAVO ANTHEMS. *Price 3d.*

Be joyful in the Lord

COMPOSED BY

EBENEZER PROUT.

388. Grant, we beseech Thee Roberts 3d.
517. Great and marvellous J. F. Bridge 4d.
187. Ditto ... Monk 3d
848. Ditto T. Tomkins 3d.
223. Great is Jehovah (Male) Schubert 4d.
602. Great is our Lord M. B. Foster 4d.
136. Great is the Lord ... ... Hayes 4d.
708. Great is the Lord A. W. Marchant 3d.
237. Great is the Lord ... F. Ouseley 6d.
481. Great is the Lord ... B. Steane 3d.
813. Great is the Lord E. A. Sydenham 3d.
220. Grieve not the Holy Spirit Stainer 3d.
609. Guide me, O Thou H. Blair 3d.
427. Hail! gladdening Light J. T. Field 2d.
545. Hail! gladdening Light Martin 4d.
326. Hail, thou that art... A. Carnall 4d.
560. Hail to the Christ ... J. Barnby 3d.
945. Hail, true Body ... H. Willan 2d.
499. Hallelujah, Christ is risen Steane 3d.
382. Hallelujah! the Light Oliver King 3d.
173. Happy is the man ... E. Prout 8d.
681. Hark, the glad sound M. B. Foster 3d.
909. Hark, the glad sound A. R. Gaul 3d.
487. Hark, the glad sound E. V. Hall 3d.
345. Hark, the herald angels E. V. Hall 3d.
444. Hark! what news... Oliver King 3d.
404. Harvest Hymn ... F. Tozer 2d.
820. Haste Thee, O God John Shepherd 3d.
784. Have mercy upon me J. Barnby 2d.
535. Have mercy upon me J. Goss 4d.
377. Have mercy upon me, Kellow J. Pye 3d.
401. Have mercy upon me J. Shaw 3d.
794. He sendeth the springs Wareing 4d.
701. He shall swallow up Greenish 3d.
707. He that dwelleth ... J. Booth 4d.
837. He that shall endure Mendelssohn 2d.
898. He that spared not His Gladstone 3d.
900. He will swallow up death Wesley 1½d.
389. Hear me when I call (Male) Distin 2d.
339. Hear my prayer Mendelssohn 4d.
146. Hear my prayer ... C. Stroud 4d.
442. Hear my words C. H. H. Parry 8d.
310. Hear, O God ... A. Friedländer 6d.
138. Hear, O heavens P. Humphreys 3d.
94. Hear, O Lord ... John Goss 2d.
139. Hear, O Lord ... C. King 2d.
162. Hear, O Lord ... F. Ouseley 4d.
831. Hear ,O my people J. Holbrooke 3d.
203. Hear, O Thou Shepherd ... Clarke 4d.
522. Ditto T. A. Walmisley 4d.
776. Hear the voice and prayer Tallis 2d.
773. Hearken unto me W. H. Bell 3d
376. Hide not Thy face Kellow J. Pye 2d.
366. Ho! every one J. M. Crament 4d.
246. Ho! every one ... G. C. Martin 4d.
330. Holy Ghost, to earth ... Dvorák 4d.
111. Holy, holy, holy ... ... Crotch 3d.
842. Holy, Lord God T. Bateson 4d.
412. Honour the Lord ... J. Stainer 4d.
129. Hosanna ... ... O. Gibbons 3d.
43. Hosanna ... G. A. Macfarren 3d.
657. Hosanna to the Lord W. Jordan 4d.
646. Hosanna to the Lord Luard-Selby 3d.
260. How beautiful are the feet Handel 3d.
691. How blest are they Tschaïkowsky 4d.
321. How excellent is Thy ... Cowen 6d.
615. How great is the loving West 3d.
373. How long wilt Thou Oliver King 2d.
867. Ditto Jeremiah Clarke 3d.
647. How lovely are ... C. Salaman 3d.
104. Ditto ... ... Spohr 8d.
988. Ditto ... J. Brahms 2d.
766. I am Alpha ... Ch. Gounod 3d.
539. I am Alpha ... J. V. Roberts 3d.
623. I am He that liveth T. Adams 4d.
664. I am the Resurrection ... Croft 3d.
662. I am the Resurrection R. Rogers 4d.
268. I am well pleased J. Rheinberger 3d.
120. I beheld, and lo ... ... Blow 6d.
280. I beheld, and lo ... ... Elvey 6d.
496. I came not to call C. Vincent 3d.
207. I cried unto the Lord ... Heap 4d.
537. I declare to you ... Cruickshank 4d.
168. I desired wisdom ... J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
515. I do not ask, O Lord ... Roberts 3d.
117. I have set God ... ... Blake 6d.
420. I have set God Hamilton Clarke 4d.
130. I have set God ... J. Goldwin 3d.
122. I have surely built ... ... Boyce 4d.
219. I have surely built T. T. Trimnell 4d.
590. I heard a great voice G. F. Cobb 3d.
396. I heard a voice ... John Goss 2d.
903. I looked, and behold H. Willan 3d.
171. I saw the Lord ... J. Stainer 6d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... G. Elvey 3d.
79. I was glad ... ...C. E. Horsley 6d.
743. I was glad ... C. H. H. Parry 4d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... ... Blow 6d.
205. I will alway give thanks ... Clarke 3d.
874. I will cry unto God ... H. J. King 3d.
73. I will cry unto God ... Steggall 3d.
502. I will extol Thee C. M. Hudson 4d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ...E. J. Hopkins 6d.
568. I will give thanks ... Mozart 2d.
915. I will give unto him ... H. Blair 2d.
674. I will give you rain H. W. Wareing 4d.
225. I will go unto ... Gauntlett 2d.
591. I will go unto the altar C. Harris 3d.
437. I will greatly rejoice Cruickshank 4d.
495. I will lay me down A. C. Edwards 3d.
195. I will lay me down ... H. Gadsby 2d.
209. I will lay me down ... H. Hiles 3d.
739. I will lift up mine eyes D. S. Smith 3d.
958. Ditto J. V. Roberts 3d.
394. I will love Thee ... Kingston 4d.
126. I will love Thee, O Lord J. Clark 4d.
760. I will magnify Thee W. H. Bell 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee ... John Goss 3d.
633. I will magnify Thee ... F. Iliffe 4d.
405. I will magnify Thee Oliver King 4d.
780. I will magnify Thee E. M. Lee 3d.
929. Ditto A. W. Marchant 3d.
886. I will magnify Thee Palestrina 3d.
153. I will magnify Thee ... J. Shaw 3d.
154. I will mention ... A. Sullivan 6d.
790. I will not leave you ... W. Byrd 3d.
575. I will not leave you ... B. Steane 2d.
519. I will open rivers E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song ... Armes 6d.
608. I will sing of the mercies J. Booth 3d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands Hopkins 3d.
710. If any man hath not H. W. Davies 4d.
819. If Christ be not raised Macpherson 4d.
979. If the Lord had not E. C. Bairstow 3d.
825. If the Lord Himself ... W. Child 3d.
758. If the Lord Himself Walmisley 6d.
53. If we believe that Jesus died Goss 1½d.
544. If ye love Me ... ... B. Steane 2d.
453. If ye love Me H. W. Wareing 3d.
789. If ye then be risen Ivor Atkins 4d.
469. If ye then be risen (S.A.) M. B. Foster 3d.
58. If ye then be risen ... Naylor 3d.
61. In Christ dwelleth ... John Goss 3d.
913. In divers tongues ... Palestrina 2d.
619. In every place incense John E. West 3d.
655. In heavenly love ... H. Parker 3d.
403. In my Father's house Crament 3d.
777. Ditto H. Elliot Button 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... G. Elvey 4d.
802. In that day (Christmas) Bridge 3d.
720. In the beginning C. Macpherson 4d.
582. In the beginning ... F. Tozer 4d.
890. In the day shalt H. W. Wareing 3d.
338. In the fear of the Lord J. V. Roberts 3d.
980. In the hour of my ... Davies 4d.
659. In the Lord ... C. Macpherson 4d.
282. In the Lord ... ... R. Stewart 6d.
385. In Thee, O Lord ... S. C. Taylor 3d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
467. Is it nothing (S.A.) M. B. Foster 3d.
571. Is it nothing (4 voices) M. B. Foster 3d.
725. Is it not wheat-harvest T. Adams 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass ... Garrett 6d.
908. Jesu, Lord of life and glory Elgar 3d.
397. Jesu, lover of my soul (Male) F. Iliffe 2d.
907. Jesu, meek and lowly... Elgar 3d.
654. Jesu, Thou joy ... E. H. Davies 3d.
844. Jesu, Thou sweetness H. J. King 3d.
904. Jesu, word of God incarnate Elgar 2d.
788. Jesus Christ is risen to-day Gaul 4d.
455. Jesus Christ is risen Oliver King 4d.
971. Jesus lives! no longer now Foster 3d.
618. Jesus of Nazareth ... G. Byrd 4d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 1½d.
677. Just Judge of Heaven ... Garrett 6d.
614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
581. Kings shall be thy G. C. Martin 2d.
894. Kings shall see and arise Bridge 6d.
425. Lead, kindly Light... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pughe-Evans 3d.
37. Lead, kindly Light... J. Stainer 4d.
706. Let all the world ... W. Jordan 4d.
132. Let God arise ... Greene 6d.
375. Let God arise T. T. Trimnell 4d.
857. Let my complaint Arthur Batten 2d.
346. Let my complaint (Male) Thorne 3d.
509. Let not thine hand... J. Stainer 3d.
807. Let not your heart Eaton Faning 3d.
438. Ditto ... M. B. Foster 3d.
438.* Ditto (8 v.) M. B. Foster 3d.
795. Let the heavens be glad M. Higgs 4d.
226. Let the peace of God J. Stainer 4d.
565. Let the righteous ... R. F. Lloyd 3d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise (Male) Thorne 3d.
962. Ditto A. J. Silver 3d.
96. Lift up thine eyes ... John Goss 6d.
897. Lift up your heads O. Gibbons 3d.
18. Ditto ...J. L. Hopkins 1½d.
409. Ditto S. Coleridge-Taylor 3d.
847. Ditto ... William Turner 2d.
343. Lift up your hearts... J. Barnby 4d.
972. Light in darkness D. C. Jenkins 3d.
595. Light of the world ... E. Elgar 3d.
408. Lighten our darkness G. R. Vicars 2d.
393. Like as the hart Thomas Adams 3d.
799. Ditto H. Clarke 3d
530. Lo, God, our God ... B. Haynes 3d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
883. Look down, Holy Dove ... Selby 3d.
711. Look on the fields C. Macpherson 3d.
859. Look upon mine adversity ... Blow 2d.
639. Look upon the rainbow T. Adams 3d.
843. Look, ye saints M. B. Foster 3d.
801. Lord God of Abraham A. H. Brewer 2d.
165. Lord, how are they... H. Clarke 6d.
391. Lord, I have loved... ...F. Iliffe 3d.
722. Lord, I have loved G. W. Torrance 3d.
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O BE JOYFUL IN THE LORD

FESTIVAL OR THANKSGIVING ANTHEM FROM "THE HUNDREDTH PSALM"

COMPOSED BY
EBENEZER PROUT.

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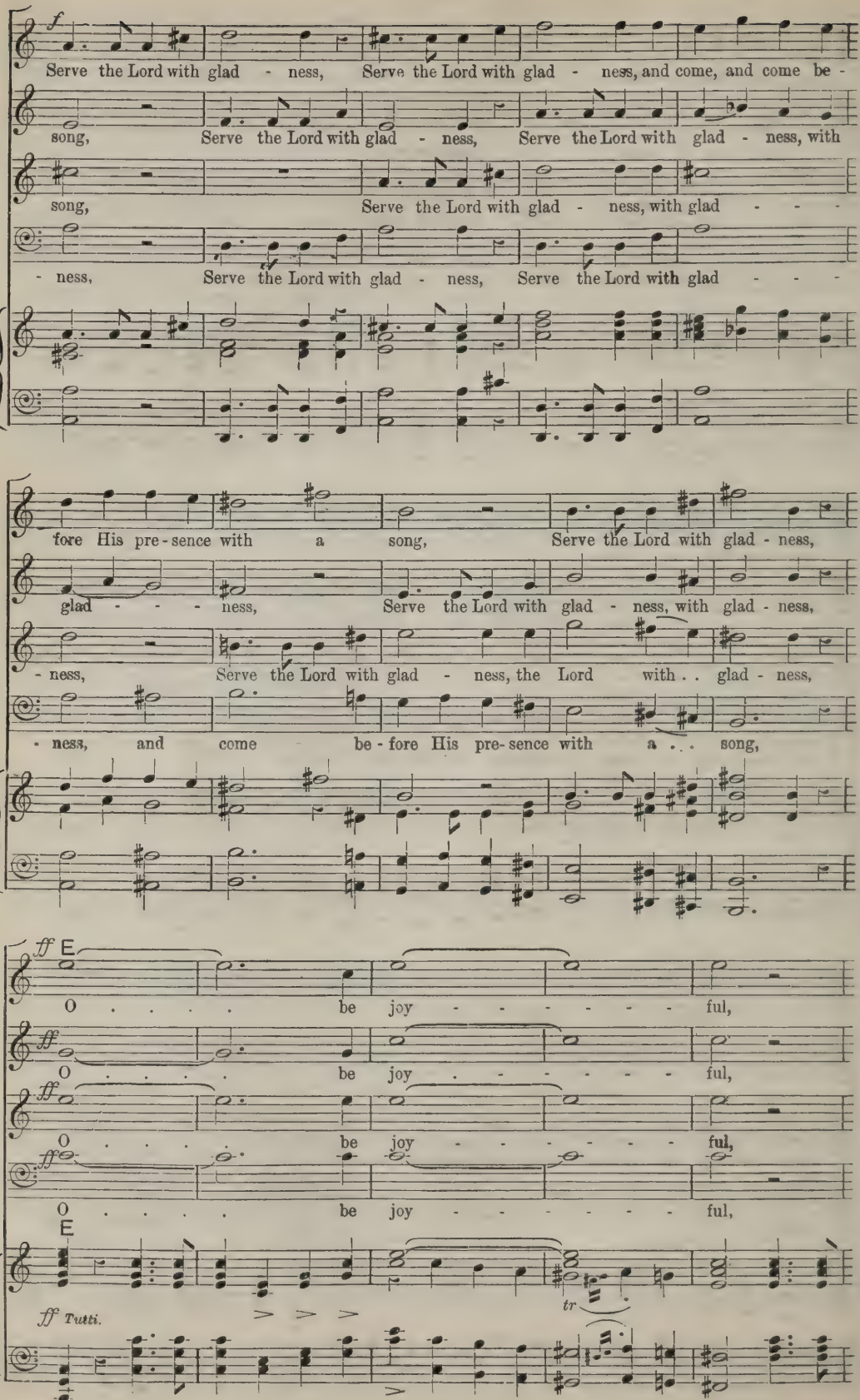
be joy - - - ful, be joy - ful
be joy - - - ful, be joy - ful
be joy - - - ful, be joy - ful
be joy - - - ful, be joy - ful
Wood.
Str.
tr
Brass.
Tutti.
in the Lord, all ye lands, be joy - ful,
in the Lord, all ye lands, be joy - ful,
in the Lord, all ye lands, be joy - ful,
in the Lord, all ye lands, be joy - ful,
Brass.
Tutti.
be joy - ful, be joy - ful in the Lord,
be joy - ful, be joy - ful in the Lord,
be joy - ful, be joy - ful in the Lord,
be joy - ful, be joy - ful in the Lord,
Brass.

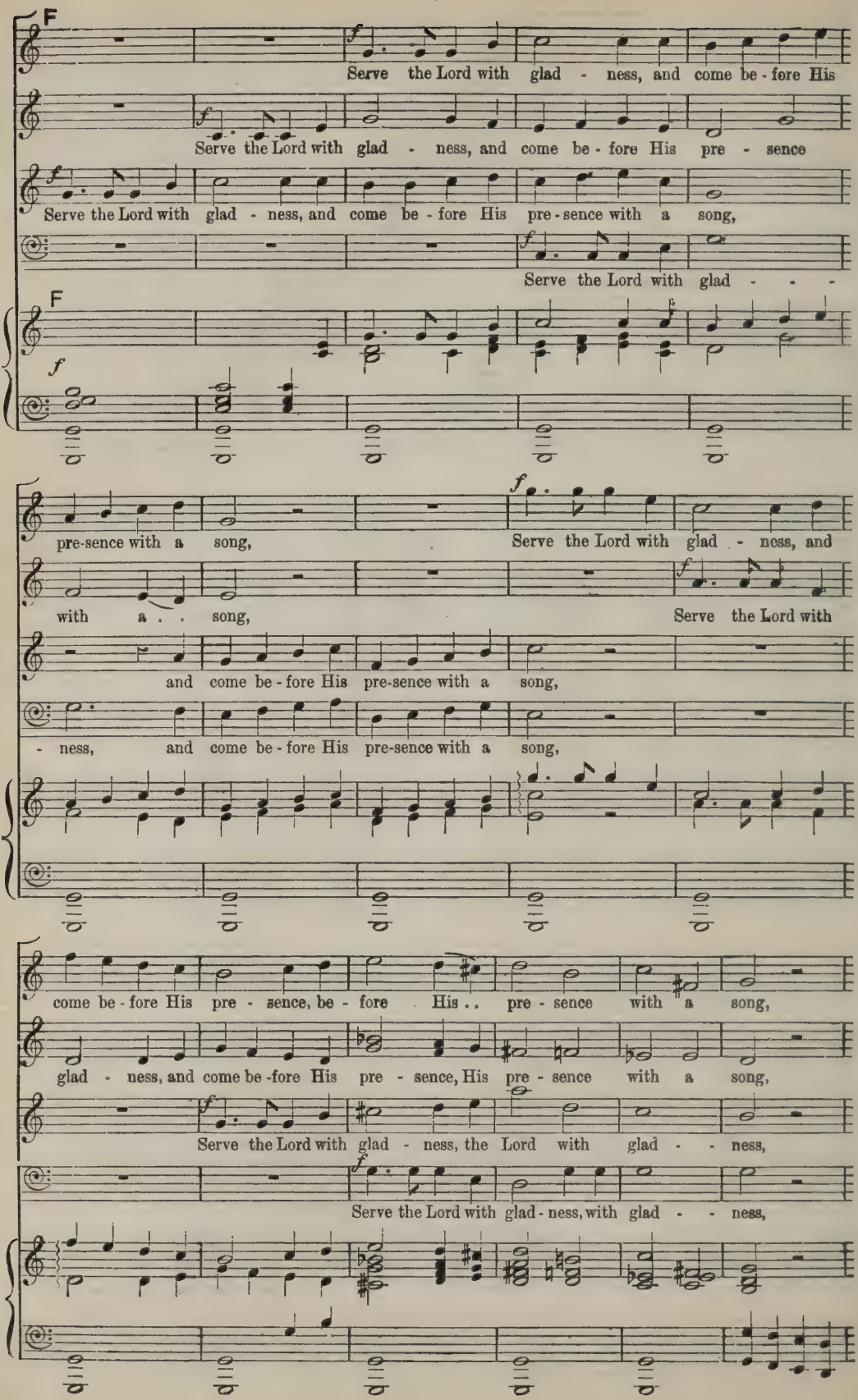
B
all ye lands!
all ye lands!
all ye lands!
all ye lands!
f
Serve the Lord with glad - ness, and
B
Tutti.
Brass.
f
Bassi.
f
Serve the Lord with glad - ness, and come be - fore His
come be - fore His pres-ence with a song, be - fore His pres- ence with a song, and . .
Viola.
f
Serve the Lord with glad - ness, and come be - fore His pre-sence with a
pre-sence with a song, be - fore His pre-sence with a song, serve . . the
. . . come . . be - fore His pre - sence with a
Viol 2.

C
Serve the Lord with glad - ness, and come be - fore His pre - sence with a song,
song, be - fore His presence with a song, and . . come . . be -
Lord with glad - ness, and come be - fore His pre - sence with . .
song.
Serve the Lord with
Viol. 1.
C
Bassi, Fag.
Serve the Lord, and . . come . . be - fore His pre -
- fore His pre - sence with a song, and come, and
. . . a . . song be - fore His pre - sence with a
glad - ness, and come be - fore His pre-sence with a song, and come . . . be -
(Wind added.)
- - sence, be - fore His pre - - sence, and come be - fore His pre - sence with a
come, and come be - fore His pre-sence with a song,
song,
Serve the Lord with
- fore His pre - - sence, His pre-sence with . . . a song,

song, and come be - fore His pre - sence, . . and come be - fore His
and come be - fore . . His pre-sence with a song,
glad - ness, and come be - fore His pre-sence with a song, come be - fore His pre-sence
f
Serve the Lord with glad - ness, and come be - fore His
D
pre-sence with a song,
f
Serve the Lord with glad - ness, and come be - fore His pre-sence with a
with a song,
f
Serve the Lord with glad - ness, and
pre - sence with a song, serve the Lord with glad - ness, Serve . . the
D
f
Serve . . the Lord,
song, and come, and come be - fore His pre-sence with a
come be - fore His pre-sence with a song, be - fore His pre - sence with a
Lord,
f
Serve the Lord with glad -


f
Serve the Lord with glad - ness, Serve the Lord with glad - ness, and come, and come be -
song, Serve the Lord with glad - ness, Serve the Lord with glad - ness, with
song, Serve the Lord with glad - ness, with glad - - -
- ness, Serve the Lord with glad - ness, Serve the Lord with glad - - -
fore His pre - sence with a song, Serve the Lord with glad - ness,
glad - - - ness, Serve the Lord with glad - ness, with glad - ness,
- ness, Serve the Lord with glad - ness, the Lord with . . glad - ness,
- ness, and come be - fore His pre - sence with a . . song,
ff E
O . . . . be joy - - - - - - ful,
ff
O . . . . be joy - - - - - - ful,
ff
O . . . . be joy - - - - - - ful,
ff
O . . . . be joy - - - - - - ful,
E
ff Tutti.
tr

be joy - - - - - ful, be joy - ful
be joy - - - - - ful, be joy - ful
be joy - - - - - ful, be joy - ful
be joy - - - - - ful, be joy - ful
ff
tr
in the Lord, all ye lands, all ye lands, be
in the Lord, all ye lands, all ye lands, be
in the Lord, all ye lands, all ye lands, be
in the Lord, all ye lands, all ye lands, be
joy - ful in the Lord, all ye lands,
joy - ful in the Lord, all ye lands,
joy - ful in the Lord, all ye lands,
joy - ful in the Lord, all ye lands,
Tpt.


F
Serve the Lord with glad - ness, and come be - fore His
Serve the Lord with glad - ness, and come be - fore His pre - sence
Serve the Lord with glad - ness, and come be - fore His pre - sence with a song,
Serve the Lord with glad - - -
F
pre - sence with a song,
Serve the Lord with glad - ness, and
with a . . song,
Serve the Lord with
and come be - fore His pre - sence with a song,
- ness, and come be - fore His pre - sence with a song,
come be - fore His pre - sence, be - fore His . . pre - sence with a song,
glad - ness, and come be - fore His pre - sence, His pre - sence with a song,
Serve the Lord with glad - ness, the Lord with glad - - ness,
Serve the Lord with glad - ness, with glad - - ness,

G
ff
and come be - fore His pre - sence with a song, and come be - fore . . .
and come be - fore His pre - - - sence
and come be - fore His . . pre-sence with a
Serve the Lord with glad - - ness, and come be -
G
Vl. Oboes.
Bassi. Tromb.
. . His pre - sence, come . . . . be - fore His pre - sence with a . . song,
with . . a song, and come be - fore His pre - sence with a song,
song, and come be - - fore His pre - sence with a song,
- fore His pre - sence with a song, . . with a song,
and come be - fore His pre - - sence with . . a song.
and come be - fore His pre - - sence with . . a song.
and come be - fore His pre - - sence with . . a song.
and come be - fore His pre - - sence with a song.
Tutti.

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947. Ditto Bruce Steane 3d.
422. The Lord is risen G. M. Garrett 4d.
696. The Lord liveth A. W. Marchant 3d.
731. The Lord Omnipotent T. Adams 3d.
873. The Lord our Righteousness Blair 3d.
304. The Lord preserveth ... Armes 6d.
474. The Lord shall be J. V. Roberts 4d.
84. The Lord that made J. Turle 2d.
112. The Lord will comfort Hiles 6d.
86. The morning stars ... J. Stainer 6d.
767. Ditto G. A. A. West 4d.
749. The New-born King P. E. Fletcher 3d.
465. The night is far spent (S.A.) Foster 3d.
607. The night is far spent (S.A.T.B) Foster 3d.
640. The Parable of the F. J. Sawyer 4d.
676. The people that ... C. F. Bowes 4d.
762. The promise which was Bairstow 4d.
941. The radiant morn B. Steane 3d.
736. The reproaches ... J. B. Dykes 3d.
174. The righteous live ... J. Stainer 4d.
255. The righteous living Mendelssohn 3d.
155. The righteous shall flourish Calkin 4d.
977. The secret of the Lord ... West 3d.
614. The souls of the righteous... Byrd 3d.
559. Ditto ... Elvey 2d.
249. Ditto Myles B. Foster 3d.
140. Ditto ... Nares 3d.
294. Ditto Wm. Rea 6d.
285. Ditto H. H. Woodward 3d.
755. The stars in their silent ... West 4d.
457. The Story of the Cross M. B. Foster 3d.
557. Ditto J. V. Roberts 3d.
531. Ditto A. Somervell 3d.
452. Ditto J. Stainer 3d.
360. The strong foundations F. Brandeis 2d.
834. The surrender of the Cornelius 4d.
925 The Vineyard of the Lord Wareing 3d.
493 The whole earth J. V. Roberts. 4d.
31. The wilderness ... John Goss 6d.
110. The wilderness ... S. S. Wesley 6d.
649. The Word is made... T. Adams 2d.
576. There is a green hill Gounod 4d.
302. There is no condemnation Irons 3d.
882. There is no sorrow A. E. Godfrey 3d.
215. There is none like unto ... Goss 6d.
809. There is none that can ... Atkins 4d.
85. There shall a Star ... Mendelssohn 6d.
600. There shall be an heap F. Tozer 3d.
670. Ditto Cuthbert Harris 3d.
685. There shall come a star C. Harris 3d.
574. There shall come forth Mansfield 3d.
750. There shall come forth F. Tozer 3d.
253. There was a marriage J. Stainer 3d.
414. There was war in ... Cruickshank 3d.
466. There were shepherds (S.A.) Foster 3d.
516. Ditto E. Pettman 3d.
817. Ditto E. A. Sydenham 3d.
324. Ditto C. Vincent 4d.
447. Ditto H. W. Wareing 3d.
871. Ditto Healey Willan 3d.
19. Therefore with angels V. Novello 2d.
93. These are they which came Dykes 6d.
966. They are at rest ... E. Elgar 3d.
157. They that go down T. Attwood 4d.
709. Ditto H. Clarke 4d.
546. Ditto G. Elvey 6d.
432. They that sow A. W. Batson 3d.
705. They were lovely ... Stainer 4d.
221. Think, good Jesu ... Mozart 6d.
359. Think not that they F. Brandeis 2d.
161. This is the day ... S. C. Cooke 3d.
422. This is the day G. M. Garrett 4d.
327. This is the day ... E. V. Hall 4d.
949. This is the day B. Harwood 3d.
621. This is the day E. H. Lemare 4d.
462. This is the day A. W. Marchant 3d.
13. This is the day ... John Sewell 2d.
735. This is the day ... B. Steane 4d.
4. This is the day ... J. Turle 3d.
851. This is the record of John Gibbons 3d.
828. Thou art a Priest for S. Wesley 3d.
678. Thou art gone to the Williams 2d.
934. Thou art My Son ... T. Adams 3d.
265. Thou Judge of quick & dead Wesley 3d.
259. Thou, Lord, art merciful Mozart 6d.
653. Thou, Lord, in the... J. Stainer 4d.
354. Thou, O God, art praised E. V. Hall 3d.
930. Ditto J. W. Elliott 2d.
579. Ditto B. Luard-Selby 3d.
281. Ditto R. Stewart 4d.
62. Ditto S. Wesley 3d.
747. Ditto W. Wolstenholme 4d.
826. Thou shalt keep the feast Cowen 4d.
476. Thou shalt shew me C. Bowdler 3d.
634. Thou that sittest between F. Illife 3d.
480. Thou visitest the earth J. Barnby 4d.
244. Thou visitest the earth J. B. Calkin 4d.
191. Thou visitest the earth Callcott 2d.
549. Thou visitest the earth ... Elliott 3d.
866. Thou who art for ever A. Dvorák 3d.
484. Thou wilt keep him P. Armes 4d.
714. Thou wilt keep him J. B. Calkin 2d.
72. Thou wilt keep him Gauntlett 3d.
107. Thou wilt keep him... S. S. Wesley 3d.
276. Thou wilt keep him C. L. Williams 2d.
515. Through peace ... J. H. Roberts 3d.
902. Through the day ... Luard-Selby 2d.
216. Thus saith the Lord Garrett 6d.
622. Ditto P. J. Fry 3d.
441. Thy mercy, O Lord Garrett 6d.
320. Thy mercy, O Lord E. J. Hopkins 6d.
514. Thy word is a lantern H. Purcell 4d.
363. To bless Thy chosen F. Brandeis 2d.
980. To the Holy Spirit H. W. Davies 4d.
322. To Thee, O Lord C. L. Williams 3d.
443. Try me, O God (Male) A. D. Culley 2d.
618. Turbarum voces ... G. Byrd 4d.
275. Turn Thy face ... Steggall 4d.
626. Turn ye (Rend your) Godfrey 3d.
160. Unto Thee have I cried G. Elvey 3d.
601. Unto Thee, O God, do we B. Steane 3d.
555. Unto us a Child is born F. Adlam 4d.
186. Wash me throughly S. S. Wesley 3d.
757. Weary of earth ... E. V. Hall 3d.
610. Weary pilgrims ... F. Leoni 3d.
386. We beseech Thee John E. West 2d.
76. We give Thee thanks ... Macfarren 3d.
74. We have heard ... A. Sullivan 6d.
888. We sent unto thee ... A. Hollins 3d.
387. We shall not hunger A. Mackenzie 3d.
127. We will rejoice ... Croft 4d.
57. What are these ... J. Stainer 3d.
965. What sweeter music H. W. Davies 6d.
974. What'er the blossom'd Haydn 3d.
235. Whatsoever is born of God Oakeley 3d.
606. When Christ was born Davies 4d.
538. When Christ, Who J. V. Roberts 2d.
337. When God of old ... E. V. Hall 3d.
786. When Israel came out of Wesley 4d.
489. When Jesus was born Cruickshank 3d.
791. When the Lord turned E. Faning 4d.
372. When the Lord turned E. Prout 6d.
563. Where Thou reignest Schubert 3d.
69. Wherewithal shall ... G. Elvey 6d.
26. Ditto ... ...H. Hiles 3d.
650. While all things ... H. J. King 3d.
889. While all things Healey Willan 3d.
529. While shepherds watched Barnby 4d.
541. Ditto Elvey 3d.
910. Ditto E. V. Hall 3d.
637. While the earth remaineth Gaul 4d.
175. Ditto Heap 4d.
640. Ditto Sawyer 4d.
578. Ditto Bruce Steane 3d.
954. Ditto H. W. Wareing 3d.
463. Ditto C. L. Williams 3d.
361. While with ceaseless F. Brandeis 2d.
787. Who can comprehend Thee Mozart 3d.
264. Who is like unto Thee A. Sullivan 6d.
836. Who is this? H. Elliot Button 3d.
417. Ditto Fred. Rayner 2d.
115. Who is this that cometh Arnold 4d.
181. Whoso dwelleth ... G. C. Martin 4d.
269. Why assemble the ... Rheinberger 3d.
299. Why do the heathen Gardner 4d.
23. Why rage fiercely ... Mendelssohn 6d.
218. Why seek ye the living Alexander 3d.
468. Ditto (S.A.) M. B. Foster 3d.
918. Ditto A. Hollins 3d.
423. Ditto F. Peel 4d.
645. Why standest Thou M. B. Foster 3d.
661. Wisdom shall praise herself West 3d.
20. With angels... ... J. L. Hopkins 3d.
821. Withdraw not Thou Thy Attwood 4d.
22. Word of God incarnate ...Gounod 3d.
785. Worthy is the Lamb E. H. Thorne 3d.
572. Ye holy Angels bright Richards 3d.
352. Ye shall go out with joy J. Barnby 4d

(To be continued.)

LONDON : NOVELLO AND COMPANY, LIMITED.

The orchestral concert given by Trinity College of Music at Queen's Hall on July 11 was a further example of the proficient work of the College. Mr. Wilhelm Sachse conducted performances of Mozart's 'Jupiter' Symphony and movements from Concertos, in which Mr. Patrick Thayer (pianist), Miss Aileen Butler (violinist), and Mr. Giovanni Barbirolli (violoncellist) were the soloists. Miss Clarice Mills, Miss Edith Hillard, and Miss Alice Booth were the singers.

The Guildhall School of Music gave its orchestral concert at Queen's Hall on July 12, and further evidence of the success that is attending Mr. Ronald's efforts was given. The 'Jena' Symphony was the chief orchestral work in the programme, and a mixed-voice choir took part in an excellent performance of Parry's 'Blest Pair of Sirens,' under the composer's direction.

VOCAL RECITALS.

At her second recital, which took place at Æolian Hall on the afternoon of June 20, Miss Elizabeth Munthe-Kaas sang a number of songs by Scandinavian composers. Both voice and style were admirably adapted to the music. The list included works by Mr. Johan Backer-Lunde. In the evening Mr. Robert Chignell's conscientious singing was heard with pleasure. He introduced some attractive songs by Mr. Julius Harrison, by himself, and by Mr. Rudolf Zwintscher. On June 21, at Bechstein Hall, Signor Luigi Parisotti showed the vocal powers that give authority to his writing on vocal matters; Signorina Silvia Parisotti also took part as a singer. Ability above the average was shown by Madame Ilma Loyd, an Australian soprano new to London, at Steinway Hall on June 27; M. José Moraes, of the London Opera House, assisted. Miss Louise Dale's pure soprano voice and refined expression were put to good use at Bechstein Hall on June 26. She had distinguished assistance from other artists, vocal and instrumental. A recital was given by Miss Lillian Macdonald at Bechstein Hall on June 27.

Miss Eileen Nicolls sang with pure tone and natural expression at Æolian Hall on June 28. A recital of some interest was given at Æolian Hall, on July 2, by Mr. Eric Oulton (tenor) and Mr. J. Emerson (baritone), both of whom showed good capacity. The earnest young bass-singer, Herr Rudolph von Warlich, gave a lieder-singing recital at Bechstein Hall on July 3. Mr. Gwynne Davies, assisted by the Queen's Hall Orchestra under Sir Henry Wood, chose a highly-varied and ambitious programme for his recital at Bechstein Hall on July 4, and made good use of his fine voice and wide expressive powers.

The great success of Madame Nordica's first recital on June 14 was equalled by that of the second, which took place on July 5 at Queen's Hall. On this occasion there was no orchestra, and Mr. Romayne Simmons supplied pianoforte accompaniment. A highly-varied programme included a setting of Tennyson's 'At the gate' by Madame Nordica herself.

Signorina Attilia Janni, an Italian soprano, made her first appearance in England at Bechstein Hall on July 5, and showed a wide range of style.

The operatic baritone, Signor Armando Lecomte, was heard to advantage in excerpts from 'I Pagliacci' and 'Andrea Chenier' at Æolian Hall on June 10. He also sang operatic duets with Mlle. Jomelli.

Mr. Philippe Coudert, who made his first appearance at Steinway Hall on July 11, has a light baritone voice of good quality and sings expressively.

Two of the most successful events of the season were the Sunday afternoon appearances of Madame Tetrazzini at the Albert Hall, of which the second took place on June 30.

PIANOFORTE RECITALS.

Twelve 'Etudes' of Chopin were played with some brilliance by Mr. Frederick Morley in the course of a recital at Bechstein Hall on June 20. Master Solomon greatly charmed his audience at Queen's Hall on June 24, when he had all the glory of orchestral accompaniment under Sir Henry Wood, and was presented with a watch and a tricycle. Mr. Josef Lhévinne played the three best-known Concertos of Liszt, Beethoven, and Tchaikovsky at Queen's Hall on June 25, assisted by the London Symphony Orchestra under M. Safonoff; his style was both large and brilliant. Duets for two pianofortes were played by Misses Una and Irene Truman at Steinway Hall on June 25, and Miss Violet Runciman (vocalist) assisted. Mr. Reginald d'Arcy, an Australian pianist, made his first appearance in London at Steinway Hall on June 27.

Mr. Max Darewski, who gave a recital at Bechstein Hall on June 28, is evidently emerging safely from the prodigy period and developing into an artist.

Mr. Robert Lortat gave the fifth of his Chopin recitals at Bechstein Hall on June 29, and performed all the Preludes. His playing appeals chiefly by its vigour and technical excellence.

Mr. Edward Goll, once noted for the vigour of his pianoforte-playing, chose a refined and delicate method for his recital at Bechstein Hall on July 4, when he played a Haydn Sonata and other light works with almost exemplary finish.

There was much to admire in the playing of Mr. Charles Anthony at Æolian Hall on July 5, and in that of Miss Katherine Ruth Heyman at Æolian Hall on July 10.

An event probably without precedent—a pianoforte recital by an Indian lady—took place at Queen's Small Hall on July 12, when Madame Kherla Kinuk made it clear that she is a musician and executant of considerable ability. The proceeds of the recital were placed in the fund to enable Madame Kinuk to continue her studies.

VIOLIN RECITALS.

Violin recitals were given at Æolian Hall on June 21 by Mr. Robert Pollack, who introduced a 'Rhapsodie' by Emmanuel Moor, and Miss Margaret Holloway. At Bechstein Hall Signorina Crespi played Violin concertos with freedom and ability. Mr. Richard Epstein (pianist) and Mr. Aldo Antonietti (violinist) were heard together in Sonatas by Mozart (in E flat), Brahms (in A), and in Goldmark's Suite in E (Op. 11).

Señor Joan Manén, who yields to no other violinist in purity of tone and utterance, gave a second recital at Bechstein Hall on June 24.

Miss Leila Doubleday, whose accuracy of intonation is unique for so young a player, gave a further recital at Bechstein Hall on June 25. Her interpretations of Sonatas by Brahms and Grieg were more expressive than any of her playing that we had heard before.

Miss Isoline Harvey gave some clever violin-playing at Bechstein Hall on June 28. Miss Oswyn Jones and Mr. Stuart Edwards sang songs that included three of Miss Harvey's.

Further recitals were given at Æolian Hall on July 11 and 18 by Mr. Robert Pollack, his accompanists being M. Louis Aubert and Mr. Julius Harrison. He is a violinist whom one would willingly hear more often. On the last occasion he had 'Solomon' as a colleague.

OTHER RECITALS AND CONCERTS.

On June 25, Madame Hugo and Mr. Robert Maitland sang in admirable fashion at 13, Lansdowne Road (the residence of Mrs. Edmund Davis). Miss Myra Hess and Mr. Richard Epstein (pianists) contributed to an excellent programme.

Miss Jessie Gardner, Mr. Godfrey Gardner (pianist), Mr. Albert Garcia, Miss Elisabeth d'Esmond (vocalists), Mr. Rowsby Woof (violinist), and Mr. E. Whitehouse (violoncellist) took part in an interesting concert of chamber music given at Queen's Small Hall on June 26.

One of the pleasantest experiences of the season has been the appreciation of Mr. Arnold Trowell's violoncello-playing. He adds to the list of successful musicians from the Colonies a name to be reckoned with. His second recital took place at Bechstein Hall on June 26, when he played Bach's unaccompanied Suite in C admirably.

At a concert given by Mr. Huberman at Queen's Hall on July 4, Madame Maria Talesi, who comes from America, made her first appearance in London, and displayed a voice of considerable beauty and an experienced style.

Mr. Nino Rossi (pianist), Mr. Augusto Gabrini (violinist), and Mr. Vernon d'Arnalle (vocalist) all contributed to the success of a concert given at Broadwood Rooms on July 8.

Mlles. Marianne, Clara, and Emmy Eissler gave an interesting concert of violin, harp, and pianoforte music at Leighton House on July 9.

Pupils' concerts too numerous to mention in detail have taken place in London during July.

The recent Festival of the Tonic Sol-fa Association at the Crystal Palace is noticed in the *School Music Review* for August.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

Musical doings during the past month have been restricted to the weekly Symphony Concerts on Thursday afternoons, a curtailment of events that is justified by the usual inactivity of the town in the early part of the summer. The material at the few concerts that have taken place has been unpretentious, but at the same time thoroughly enjoyable. As a matter of course Mr. Dan Godfrey is expected to adapt his programmes to his audiences, and at this season of the year the latter are supposedly less critical and less appreciative of anything in the shape of novelties than are our winter visitors. This of course is a hypothetical view, and one not easy to decide, but Mr. Godfrey has always shown such admirable foresight in anticipating the wishes of his patrons that we may accept this inference as correct. Meanwhile, it is a matter of no great complexity to arrange a programme which, without being ambitious in scope, is calculated to arouse one's interest; and there our musical director has not failed us. Symphonies such as the fourth and eighth of Beethoven, Schumann's in C, and the No. 5 of Tchaikovsky are works of a fine calibre, and a programme is the richer by the inclusion of any one of them. Music of a very distinctive quality, too, is to be found within the covers of Ethel Smyth's 'Wreckers' Overture, the Ballet-music from 'Orféo' (Gluck-Mottl), C. V. Stanford's 'Irish' Rhapsody, Tchaikovsky's 'Romeo and Juliet' Overture, and the 'Magic Flute' Overture of Mozart. Then, too, all these compositions, because of the universality of their appeal, require very careful handling if they are not to suffer from comparisons that are odious; but there was little to cavil at in the interpretations, and the majority of the performances were of much merit. The soloists have been selected from among the members of the orchestra, and one is pleased at being able to speak in terms of high commendation regarding their efforts. Mr. Montague Birch, the Winter Gardens' accompanist and a second violin in the orchestral ranks, may be complimented on his neat and expressive playing in Mendelssohn's G minor Pianoforte concerto; Mr. F. King-Hall, the leader, made the most of the Fantasia Appassionata for violin and orchestra by Vieuxtemps; Mr. Mauritz Speelman achieved a pronounced success in Rögister's Fantasia for viola and orchestra; and Mr. S. Coelho satisfactorily accounted for Goltermann's Violoncello concerto in A minor. In the absence of Mr. Godfrey on a well-earned holiday, the concert on July 4 was under the direction of Mr. King-Hall.

DEVON AND CORNWALL.

THE THREE TOWNS.

The two Festival services which were held by the Three Towns Deanery Choral Union, respectively in Stoke Church on July 2, and in St. Andrews' Church, Plymouth, on July 16, marked such definite and advanced progress in every respect from the standard of former years, as to cause deep rejoicing to those who have the interest of church music at heart. The Union has of late years had a very chequered history, involving numerous and constant change of officials, and three years ago, just before the election of the present hon. conductor, it looked as if the organization was about to decease. But the appointment of Mr. Manley Martin as conductor was felt to be pregnant with hope of better things and more steady work, and the hope has been amply fulfilled. Each year members and interest have increased, and the standard of performance has by dint of persevering, hard work been gradually raised. The 'book' was as usual drawn up for Evensong, the canticles being sung to Huntley in E flat, the service being supplemented by Te Deum from the same setting. Fourteen choirs affiliated, producing a total of 540 singers. The anthem was Martin's 'Whoso dwelleth,' of which the choirs, after an impressive prelude (expository and imaginative) played by Mr. H. Moreton, organist of St. Andrew's Church, gave a beautiful performance instinct with religious feeling. The choirs may be recommended to aim at a much more subdued monotoning of the liturgy, and especially of the Confession, for the purpose of greater devotional expression. Mr. F. W. Harris, organist of Stoke Church, officiated at the organ at the first service.

DEVONSHIRE.

Woodleigh Deanery branch of the Exeter Diocesan Choral Association was represented by seven choirs at the Festival at Stokenham on June 26, the total number of singers being 160. The organist, Mr. J. Rhymes, was supported by a small orchestra, and the diocesan 'book' was used. The finest point of the service was the singing of the anthem, 'God is gone up with a merry noise' (Croft), in which the verse was sung by the Kingsbridge Choir. The jubilee of the North Devon Choral Union was celebrated in enthusiastic fashion by a festive service in the beautiful Parish Church at Barnstaple, when twenty-three choirs were represented by 500 voices, and Mr. T. Roylands-Smith conducted and Dr. H. J. Edwards played the organ with musicianly skill, especially in the accompaniments. A spell of awe was spread over the proceedings by the facts that the vicar, the Rev. R. Turner, who was to have preached, had died suddenly a few days before, and the Rev. Preb. Pigot, who had been largely responsible for the formation of the Union fifty years before, had been taken to burial on the preceding day. The excellence of the singing, and especially of the somewhat difficult Te Deum (Garrett in D), gave evidence of the good influence exercised by the Union on church music in the district. Moreton and Totnes Deaneries Choral Union, also in affiliation with the diocesan association, met at Newton Abbot on July 4, nine choirs producing a total of 225 choristers. Mr. M. Bown was at the organ, and Mr. W. J. Bown conducted. Mr. T. Roylands-Smith, diocesan choirmaster, conducted the eight choirs from the Plympton deanery, who met with a total of 216 singers at the strikingly beautiful and cathedral-like church of Ugborough, one of the quaintest and most old-fashioned of Devonshire villages. The organ, an antiquated instrument of one manual, and by no means adequate to the dignity of the church, was made the most of by Mr. A. J. Elliott, and the singers, who came from small country parishes, sang remarkably well.

Exeter Amateur Operatic Society (Mr. Allan Allen, conductor) have reported a profit of £116 from the performances of 'Haddon Hall' last January. Of this sum, £110 has been voted to county and local charities (making a total of £710 thus distributed by the Society during the last six years) and £6 to the reserve fund. It has been resolved to produce 'Utopia Limited' next year. Mention must be made of the representation of an 'Old English Revel' at Nymet St. George, North Devon, on July 16. The play is founded on the legend of 'St. George and the Dragon,' and the music consists of folk-songs (accompanied by fiddles), with Morris dances by the children. Mr. Herbert Kingdon was master of the ceremonies, with the Rev. A. E. Buchanan as stage-manager. Mr. Stanley Chipperfield lectured on Domenico Scarlatti, at Honiton, on July 17, with Mr. Lionel Birch as vocalist.

CORNWALL.

Under the presidency of Mr. A. K. Barnett, an operatic and dramatic Society has been formed at Penzance, with Mr. A. C. Dolben as hon. secretary.

The cantata, 'David the shepherd boy,' was sung on June 27 in Torpoint Wesleyan Church, with orchestral support. Mr. H. E. Eustace conducted a performance of 'Mary of Bethany' at Tywardreath on July 16. Several female choirs amalgamated at Camborne on July 17, in a concert of glees and choruses, in aid of Redruth Miners' Hospital. The Rev. J. H. Duerdon, Mr. F. E. Luke, and Bandmaster Uren conducted, and the choirs were from Basset Road, Roskear, Camborne Ladies' Choir, Mrs. Bennett's Factory Girls' Choir, and Camborne Orpheus Glee Union.

EDINBURGH.

Under the direction of Mr. J. A. Moonie, the annual choral recital by the students of the Provincial Training College was given in the M'Ewan Hall on June 25. The works performed comprised MacCunn's 'Bonny Kilmeny,' a selection from Gounod's 'Faust,' a 'Coronach' by Granville Bantock, and a 'Choral March' by Rutland Boughton. Despite the fact that the personnel of the Association necessarily changes considerably each season, the singing of the choir reached a high standard of excellence, and reflected much credit on the conductor. The soloists were Miss Alice M. Cleugh, Miss Louise Johnston, and Miss Janet Drummond, Messrs. W. H. Oldham, James H. Carson, T. H. Clow, and Hamish Emslie. Miss M. Chrystal contributed a number of violin solos which were much enjoyed. A small orchestra led by Mr. Henry Dambmann, Mr. T. H. Collinson at the organ, and Mr. Martin Hobkirk and Mr. W. B. Moonie at the two pianofortes, provided the accompaniments.

MANCHESTER AND DISTRICT.

Under the presidency of Dr. Carroll, Dean of the Faculty of Music in Manchester University, a number of headmistresses of secondary schools met recently and decided to hold a 'Music Festival for Girls' Secondary Schools, Manchester and District,' on competitive lines. The scope of the work will cover part-singing and unison singing, ear-training, sight-reading, and school orchestral playing.

Our musicians, both performers and audiences, are now scattered, the moors, seaside, and inland spas claiming them for a brief season—and the only music in this city during the past month has been provided at the Cathedral, and our two Colleges, where the annual examinations have been held. The meeting of the Manchester Diocesan Church Music Society, in the last week of June (too late for comment in our July issue), brought together a body of singers capable of a volume of tone commensurate with the noble proportions of the Cathedral. Dr. Nicholson conducted Hopkins's service in F, a chorus from Elgar's 'Light of the world,' Mendelssohn's 'Judge me, O God,' and Sir Hubert Parry's 'Hear my words, ye people.' Before the service, the Cathedral sub-organist, Mr. R. H. Coleman (recently appointed to Blackburn Parish Church), gave a brief recital.

At Mr. Albert Cross's School of Music the end of Summer term brought an orchestral concert in the new Houldsworth Hall, in which the programme showed more enterprise than discretion; the works played for the first time here were too numerous to admit of adequate rehearsal and performance. The 'Jena' Symphony of Beethoven was much more within the grasp of the players.

The work at the Royal Manchester College of Music was passed in review at a series of three examination concerts, in the first week of July, one of which was fittingly confined to the work of the younger students. Of the maturer students the past year has brought into especial prominence the work of Messrs. Alwyne Browne (pianoforte), Naum Blinder (violin), and John Wills (pianoforte). Mr. Browne also had performed three songs of his own composition, and Mr. F. A. Tyrer played his own Pianoforte 'Variations on an original theme.' Miss Marie Brema enters upon her duties here next October; Miss Hilda de Angelis has also been appointed a teacher of singing. Next year being the twenty-first year since the foundation of this College, the authorities are to give some half-dozen concerts in adjacent Lancashire centres, a very good way of bringing the work of the institution more prominently before the public.

It is gratifying to find the Hallé Orchestra Pension Fund thrives apace; seven members are now in receipt of £21 each per annum. The total sum in hand at the close of last season was £8,522.

The Manchester Nonconformist Choir Festival, held at the White City on July 6, does not appear to be gripping the constituency to which its appeal is primarily made. Possibly, in view of the numerous Festivals in Lancashire, there is not now the same necessity for a purely Nonconformist Festival.

Stockport, the great hatting centre a few miles away from Manchester, amongst other things boasts the largest Sunday School in the country, and on July 7 held, for the twenty-seventh year in succession, an open-air Musical Festival in the Vernon Park. Thousands of folk flocked in to hear the six hundred-strong choir conducted by an ex-Mayor, Mr. Henry Bell, the leader of the orchestra being the present Mayor, Alderman A. Briggs. Massive Handelian and Mendelssohn choruses were used, interspersed with hymns, in which the huge crowd joined heartily.

Our Manchester Orpheus Choir has gained much renown in the last two years, but probably its conductor is more proud of the invitation to take his choir to London on November 11, to sing the Brahms 'Alt-Rhapsodie,' under Fritz Steinbach, at a London Symphony Orchestra Concert, than of the many honours which have been showered upon him recently.

NEWCASTLE AND DISTRICT.

In spite of the heavy financial loss of last season, the Philharmonic Orchestra intend to present a splendid programme in the coming season. At the four concerts announced, the following Symphonies will be played: Mozart's in E flat, Beethoven's fifth, Dvorák's 'New World,' and Franck's in D minor. The talented conductor, Mr. E. L. Bainton, will be the soloist in the Grieg Pianoforte concerto, and the fine playing of the principal first violin, Mr. A. Wall, will be heard in the Beethoven Concerto. Young England will be represented by Holbrooke's 'Three blind mice' variations, Grainger's 'Mock Morris,' Gardiner's 'Shepherd Fennel's Dance,' Anderton's 'Spring Idyll,' and Harty's 'Comedy overture.' Other names on the list are Wagner, Borodine, Smetana, Moussorgsky, Sibelius, Debussy, and Glazounow. If some of the programmes of the Harmonic Society have been severe, this will not be the case at their first concert next season, when two of the breeziest works our young men have written will be performed. Hubert Bath's 'Wedding of Shon Maclean' and Gardiner's 'News from Whydah' will make the evening a merry one, and the balance will be kept by a concert-performance of our modern opera 'Elijah' in March. The Armstrong College Choral Society will give Part 3 of Schumann's 'Faust,' Stanford's 'Phaudrig Crohoore,' and a group of Northumbrian folk-songs.

The Choral Societies existing at Tynemouth and Whitley Bay have agreed to amalgamate under the conductor of the latter, and hope to muster some 250 members. The first concert will consist of Von Holst's 'Hymns from the Rig Veda,' Elgar's 'Black Knight,' and Mendelssohn's 'Midsummer Night's Dream' music.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Auckland (N.Z.).—A notable event in recent musical doings in this city was the performance of Sullivan's 'The Golden Legend' by the Auckland Choral Society, of which we have received a 'souvenir programme.' The conductor was Dr. W. E. Thomas, and the soloists Miss Rosina Buckmann, Madame Doria Hunt, Mr. Philip Newbury, and Mr. Charles Larsen.

Cranleigh School (Surrey).—On Thursday, July 11, the annual summer concert took place, the chief item on the programme being Parry's 'Pied Piper of Hamelin,' which was excellently performed by the School choir of about fifty voices. The tenor and bass solos were taken by Rev. R. H. C. Mertens and Mr. H. D. Wells respectively. The programme also included Mendelssohn's 'Fingal's Cave' Overture and Tchaikovsky's 'Casse Noisette' Suite, and a song, 'Our Lady of the Snows' (Walford Davies), sung by Mr. Wells. A large band, containing principals from London orchestras, ably led by Mr. W. A. Boxall, provided accompaniment. Mr. C. H. Vince was at the pianoforte, and Mr. R. Harris was the conductor.

Invercargill (N.Z.)—The Musical Union brought a successful season to a close on May 10, with a concert that was distinguished by an excellent selection of orchestral works. These included Mendelssohn's 'Ruy Blas' Overture and numbers from Cowen's 'Language of flowers' Suite. The solo vocalists were Mrs. H. R. Hogg and Mr. George Black, and the conductor was Mr. Charles Gray. A proposal is on foot to resuscitate the choir that was once attached to the Musical Union.

Johannesburg.—The 119th and tenth anniversary meeting of the Amateur Male-Voice Choir and Orchestral Society took place with great success on June 12. The South African anthem, the Storm chorus from David's 'The desert,' and the Huntsmen's chorus from Weber's 'Der Freischütz,' were the contributions of the choir, and the orchestra was heard separately in Offenbach's well-known Barcarolle and Sibelius's 'Finlandia.' Mr. F. W. Peters conducted, and the soloists were Miss Blodwen Hopkins and Mr. Robert Kopsky.

Oundle School.—The summer concert was given in the Great Hall of the School on June 28. The programme included Schubert's 'Rosamunde' Ballet-music No. 2; a selection from Sullivan's 'The Gondoliers'; Wagner's March and Chorus from 'Tannhäuser'; Weber's Gipsy chorus from 'Preciosa'; Sullivan's 'O gladsome Light'; pianoforte solos by Coleridge-Taylor and Moszkowski; violin solos and two movements from Popper's Suite (Op. 16) for two violoncellos, and treble unison French and English songs. The choir and orchestra, conducted by Mr. C. M. Spurling, numbered 140.

Toowoomba.—A triumph has been achieved by the Toowoomba Philharmonic Society, who, by winning Paling Challenge Cup at the Easter Eisteddfodau of 1908, 1911, 1912, now retain it permanently. The souvenir programme of a miscellaneous concert given on May 7 sets forth the competition successes since the Society's inception in 1903. In the period it has gained no fewer than thirty first-prizes, under the conductorship of Mr. Stanley Hobson. At the concert mentioned, the choir sang Handel's 'O Father, whose Almighty power,' McLean's 'The skylark' (ladies' voices), MacEwen's 'Let me the canakin clink,' Rutland Boughton's 'The Black Monk,' Elgar's 'Weary wind of the West,' and Mendelssohn's 'Rise up! Arise.' The orchestra played the Allegro Vivace from Mozart's 'Jupiter' Symphony, and solo items were contributed by Miss Mabel Walton, Miss Amy Cooke, and Mr. G. H. Sims, all of whom are members of the choir.

Foreign Notes.

ANTWERP.

A concert devoted to compositions by Jan Blockx was organized by the Conservatoire in memory of its late director, and took place on July 1 in the Salle de l'Harmonie. The programme included the 'Rubens' Overture, the 'Triptyque symphonique,' the little cantata 'De Klokke Roeland,' and 'Op den Stroom' for solo voices, double chorus, and orchestra. The well-known Wagnerian tenor, M. Ernst van Dyck, is said to be among the candidates for the vacant post of Director of the Conservatoire.

BADEN-BADEN.

A Mozart-Schubert Festival has taken place recently with great success. Five concerts were given, two of orchestral, two of chamber music, and one a recital of Schubert's songs by Madame Julia Culp. Mozart was represented by the overture to 'The magic-flute,' the 'Jupiter' Symphony, the Pianoforte concerto in A major (soloist, Herr Egon Petri), the A major Violin concerto, played by Professor Karl Klingler, the G minor String quintet, and other chamber works. Fine performances were given of Schubert's Symphonies in C major and B minor (the 'Unfinished'), the String quartet in A minor, and the C major String quintet. The conductors were Herr Ernst von Schuch, from Dresden, and Herr Paul Hein. The Klingler Quartet took part in the chamber music.

BERLIN.

On June 12, Dr. Karl Muck made his last appearance as conductor at the Royal Opera, when he directed a fine performance of Wagner's 'Tristan und Isolde.' He received a great ovation. It is significant that the possibility of retaining his services has been discussed in the Prussian Parliament. Dr. Muck is again going to Boston as conductor of the Boston Symphony Orchestra.——At the Theatre of the Königliche Hochschule für Musik, Domenico Cimarosa's once-famous comic-opera 'Die heimliche Ehe' ('Il matrimonio segreto') was recently revived with great success under the direction of Herr Richard Falk.——The season at the Royal Opera concluded with a performance of Massenet's 'Manon.' A new eleven-year old violin prodigy, Jascha Heifetz, a pupil of Professor Leopold Auer, made a sensational first appearance.

BUDA-PEST.

The nineteenth Landessängerfest took place towards the end of June, and exhibited the enthusiasm and high ability of the competing choirs. The programmes consisted throughout of native compositions with Hungarian texts.

CASSEL.

Among the novelties performed at the Symphony Concerts of the Hofkapelle have been Heinrich Zöllner's Symphony in F major, Elgar's 'Variations,' and Felix Woyrsch's three 'Böcklinphantasien.'——At the Opera the tenor, Herr Richter (a son of Dr. Hans Richter), has appeared three times with success.

COLOGNE.

Under the auspices of the Festspielverein the annual operatic Festival performances have taken place in the Neues Opernhaus. Mozart's 'The marriage of Figaro' was excellently given under the direction of Herr Fritz Steinbach. Wagner's 'Der Ring des Nibelungen,' with new *mise en scène*, was another feature of the proceedings, which terminated with 'Die Meistersinger,' under the direction of Herr Leo Blech. Among the artists appearing were Mesdames Edyth Walker, Frieda Hempel, Otilie Metzger, Lola Artot de Padilla, and Messrs. Jörn, Knote, and Reiss.

DESSAU.

Some interesting works, including Scriabine's second Symphony, Erwin Lendvai's Scherzo for large orchestra, and Mahler's sixth Symphony, have been heard at the last Symphony Concerts conducted by Herr Mikorey.

DORTMUND.

A Festival devoted to Swedish music took place in June. It was inaugurated with a performance of Wilhelm Stenhammar's opera, 'Gildet paa Solhaug' (the libretto is an adaptation of Ibsen's drama). The same composer's String quartet in A minor and his second Pianoforte concerto (excellently played by himself) were also heard. The programmes further included Berwald's 'Symphonie Singulière,' the overture to 'Antonius and Cleopatra,' and a String quartet by Ludwig Norman, Södermann's 'Wallfahrt nach Kevelaer' and 'Tannhäuser-Ballade,' and the symphonic-poems 'Die Toteninsel,' by Andreas Hallén, and 'Schären-Sage,' by Hugo Alfvén. A Ballad for male choir and orchestra, 'Der junge Herr Sture,' and a Symphony by the latter composer were among the most interesting features of the Festival. Professor Marteau had a great success with Tor Aulin's Violin concerto in C minor. Among the chamber-music works heard, the interesting Violin sonatas by Peterson-Berger and Emil Sjögren deserve special mention.

The excellent baritone, Herr John Forsell, sang national songs by Lindblad. The famous choir of students from the University of Upsala had come specially for the Festival. Herr Georg Hüttner was conductor-in-chief.

DRESDEN.

The first annual demonstration of Jaques-Dalcroze's system of rhythmic gymnastics took place on June 28 to 30 at the new training-school situated in the Garden City, Hellerau, near Dresden.——Two concerts devoted to Russian sacred and secular choral music were given by the Archangelskij choir at the Royal Opera House and proved highly interesting.

HALLE.

Some interesting choral works have been heard during the latter part of the season. Under the direction of Herr W. Wurfschmidt the Hallesche Singakademie gave a creditable performance of Lizst's oratorio 'Christus.'——The Robert Franz-Singakademie gave a concert performance of Peter Cornelius's delightful comic-opera 'Der Barbier von Bagdad,' and at another concert Schumann's 'Requiem für Mignon' and his setting of Hebbel's 'Nachtlied' and Brahms's 'Gesang der Parzen' and 'Ave Maria' for female chorus, all novelties in this town, were heard with great interest.

LEMBERG.

Moussorgsky's 'Boris Godounoff' and Massenet's 'Thaïs' have been given for the first time at the Opera.——Among the novelties performed at the concerts of the Musikverein (conductor, M. Soltys) have been Wallek-Wallewski's symphonic-poem 'Zygmunt August i Barbara,' Cowen's orchestral Fantasy 'Life and Love,' a Violin concerto by M. Karlowicz, E. Morawsky's 'Don Kiszot' and Pianoforte concerto, and the choral work 'Die Nonnen' by Max Reger.

OSTEND.

At the well-known orchestral concerts conducted by M. Leon Rinskopf, an interesting symphonic-poem, 'Cyrano de Bergerac,' by Robert Herberigs, and the Swedish Rhapsody, 'Midsommervaka,' by Hugo Alfvèn, have been given for the first time. The Misses May and Beatrice Harrison have appeared twice with great success.

PARIS.

M. Louis Ganne's three-act operetta, 'Les Saltimbanques,' has been successfully revived at the Apollo Theatre.——A four-act opera, 'Madame Pierre,' composed by M. Edmond Malherbe to the libretto of MM. Henri Cain and J. Marx, was produced on June 5 at the Alhambra (Théâtre du Château d'Eau). A week later, viz., June 13, the same composer produced a one-act comic-opera, 'Cléanthis,' and on the same evening another opera, 'L'Emeute.' Both libretti were written by M. Georges Spitzmüller.——At the Châtelet Theatre the Russian Ballet interpreted Debussy's tone-poem, 'L'après-midi d'un Faune' (the Faun being impersonated by M. Nijinsky). On the same occasion a new ballet, 'Daphnis et Chloe,' with music by Maurice Ravel, was produced and aroused considerable interest.——At the Grand Opéra special performances of Wagner's 'Tristan und Isolde' and 'Der Ring des Nibelungen' have taken place under the direction of MM. Otto Lohse and Weingartner. At the same institution the *ensemble* of the Monte Carlo opera, reinforced by Signori Titta Ruffo, Chaliapine, and Caruso, have given a series of performances of Italian opera, the scheme including Rossini's 'Il Barbiere di Siviglia,' Verdi's 'Rigoletto,' 'Mefistofele,' by Boito, and Puccini's 'La Fanciulla del West' (performed for the first time in Paris). M. Emile Verhaeren's tragedy, 'Hélène de Sparte,' with most interesting incidental music by Déodat de Séverac, has been produced at the Châtelet Theatre.——To celebrate the two-hundredth anniversary of the birth of Jean Jaques Rousseau, his little opera, 'Le Devin du village,' has been revived at the Opéra-Comique.——At the Odéon Theatre M. Brieux's drama 'La Foi' has been performed, with incidental music by Dr. Saint-Saëns (who himself conducted).

PRAGUE.

The annual operatic Festival has taken place at the Deutsche Landestheater. The scheme comprised six operas, viz., Wolff-Ferrari's 'Der Schmuck der Madonna' (which was given for the first time), Wagner's 'Meistersinger,' Meyerbeer's 'Afrikanerin,' and Verdi's 'Ernani,' 'Maskenball,' and 'Rigoletto.'

ST. PETERSBURG.

Three interesting orchestral concerts have been given under the auspices of the publishing house of Belaieff. At the first of these Glazounoff's new Pianoforte concerto was produced. The programme also contained his 'Orientalischer Tanz' and 'Festzug' on a Finnish theme, A. Winkler's Orchestral Variations, and Borodine's posthumous third Symphony (finished by Glazounoff). Liapounoff's new Pianoforte concerto, and a gorgeously scored symphonic-poem, 'Die Sirenen,' by R. Glière, were produced at the second concert. Other works heard at these interesting concerts were a Symphony by Malischewsky and Wyschnogradsky's overture to 'Marit.'

STUTTGART.

Richard Strauss's opera 'Feuersnot' has been given with great success for the first time at the Royal Opera. The composer, who conducted, received a great ovation.

VIENNA.

During the latter part of June the eagerly anticipated musical Festival took place with great success, both artistically and materially. The Festival was inaugurated with two performances at the Imperial Opera, when Mozart's 'Marriage of Figaro,' in Mahler's edition, under the direction of Herr Bruno Walter, and Smetana's beautiful opera, 'Dalibor' (conducted by Herr Schalk), were given. The scheme further included five orchestral and choral concerts. At the first of these, which was devoted to Austrian Church music, Schubert's Mass in E flat was beautifully performed under Herr Schalk's conductorship. Professor Nikisch conducted the second concert, the programme of which contained Beethoven's third 'Leonore' Overture, the fourth Symphony by Brahms, and Bruckner's ninth. At the third concert Mahler's posthumous ninth Symphony was produced under the baton of Herr Bruno Walter. This work, which is in sharp contrast to the stupendous eighth Symphony, is a purely instrumental composition of extended dimensions. In spite of many interesting details, it did not attain the expected success. With the exception of Dvorák's symphonic-poem 'Heldenlied,' the proceedings of the fourth concert were devoted to choral music, including settings of folk-songs from all parts of the Austrian Empire, and such works as Schubert's male chorus, 'Das Dörfchen,' Bruckner's 'Abendzauber,' and Hugo Wolf's 'Elfenlied.' The climax of the Festival was the fifth concert, when memorable performances were given of Gluck's overture to 'Iphigenia in Aulis,' Mozart's Symphony in D (without the Menuet), and Beethoven's ninth Symphony, under the direction of Herr von Weingartner. At the Chapel of the Hofburg a performance of Liszt's Hungarian Coronation Mass was given, and at the Cobenz Castle examples of Johann Strauss and Lanner's dance-music were played in the open air. A special excursion on the Danube (of course with music on board) terminated the Festival.

WEIMAR.

The last concert of the Kofkapelle (conductor, Herr Peter Raabe) was devoted to compositions by Liszt. Besides the symphonic-poems, 'Was man auf dem Berge hört,' 'Mazeppa,' and 'Hunnenschlacht,' two unpublished works, viz., 'Les morts,' an 'oration' for male choir and orchestra (inspired by the death of the composer's son, Daniel) and a cantata, 'Hungaria,' for solo voices, choir, and orchestra, were produced.

Miscellaneous.

In commenting on the Trotter *v.* Curwen case in our July issue (p. 447), we quoted from the printed statement of claim the allegation that the letter complained of had been addressed to 'various influential persons.' It was however denied in the defence that the letter referred to was sent to anyone else than Miss Temple Frere, who, it should be mentioned, is not connected with the Miss Frere a member of the L.C.C.

A Society under the title of 'The Association for the Promotion of English Singing' has been formed in London, with the object of bringing teachers of singing and all who are directly interested in it into closer relation. Among the original members of the Association are some of the best-known English singers and singing-masters, as well as those who can speak with authority on matters connected with the voice and its education. They are all English, and are concerned with the problem of establishing a standard of purity of speech in singing. Among the founders of the Association and those who have expressed their intention of joining are: Mr. John Acton, Dr. W. A. Aiken, Mr. H. Beauchamp, Dr. J. E. Borland, Mr. Davis Brooks, Mr. Gervase Elwes, Mr. Walter Ford, Mr. H. Plunket Greene, Professor W. H. Hadow, Mr. Gregory Hast, Mr. T. J. Hoare, Mr. Edward Iles, Professor Arthur Keith, Mr. J. Campbell MacInnes, Mr. Frederick Keel, Mr. Robert Maitland, Professor F. W. Mott, Mr. W. Shakespeare, Dr. A. Somervell, Mr. J. E. Talbot, Mr. Herbert Thorndike, and Mr. S. P. Waddington.

On June 25, the Honorary Degree of Doctor of Music was conferred upon Sir Walter Parratt by Durham University. Dr. W. H. Hadow, the Principal, in presenting Sir Walter Parratt, said that his career had throughout been one of the highest distinction—indeed, he was already one of those heroes around whom there had gathered something of the halo of mythology, but whether or not it was correct that he could play simultaneously two fugues of Bach and three games of chess blindfold, or whether that was only the natural exaggeration which might well be expected from enthusiastic pupils, it was certainly true that he was the finest organist of our time, that he stood first in the ranks of teachers of his instrument, and that he had won the unfailing respect and warm affection of all.

Mr. Howard Hadley has left England for Australia in order to examine for the Associated Board of the Royal Academy and Royal College of Music. He expects to return to England at the end of December.

The pupils of Miss Ada Petherick (pianoforte) and Miss Dora Petherick (violoncello) gave a successful recita at Addiscombe Hall, Croydon, on July 12.

A large number of people will be interested and pleased to hear that Lady Henry Wood gave birth to a daughter on July 24. Our best congratulations and good wishes to the trio.

Answers to Correspondents.

W. E. D. D.—(1) Naturally your inability to read music at sight interferes considerably with your chance of admittance to these Choral Societies. (2) Mr. Ernest Newman's 'Study of Wagner' would repay your attention. (3) As far as we know it is mere rumour that 'Parsifal' will be performed at Covent Garden next year as part of a Wagner centenary celebration.

TENOR.—(1) There is an article in this issue which throws some light upon your difficulty. (2) As regards choice of songs, do not despise those of Handel. They are often hugely effective, and at the lowest possible estimate they are splendid vocal exercises. Add Brahms to your repertory.

G. F. B.—(1) Sir Hubert Parry's 'Summary of musical history,' Novello's Primers, No. 42. (2) Palestrina was born *about* 1528.

E. L.—Mendelssohn's 'Reformation' Symphony was written in connection with the tercentenary Festival of the Augsburg Protestant Confession, 1830.

B. B., LEEDS.—Of the two positions, choose that in which you would get the better musical experience.

H. M.—We cannot presume to decide between the merits of two such admirable institutions.

ENQUIRER.—Ernst von Dohnànyi was born at Pressburg, Hungary, on July 27, 1877.

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To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

FRIDAY, AUGUST 23.

(FIRST POST.)

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The Competition Festival Record

No. 49.

SOME NOTES ON THE PARIS MUSICAL TOURNAMENT.*

BY W. G. MCNAUGHT.

Have we, who are concerned with the Competition Festival movement in this country, much to learn from our experience of the great International Musical Tournament held at Paris at Whitsuntide?

To me, the main reflection is the comfortable one that on the whole we contrive the business of our Festivals better than they did in Paris on this occasion, and I think we can fairly claim that we work on more educational lines than they appear to do in France.

A further reflection is, that in this country—outside Wales—we have something to learn by way of making our Festivals a more popular appeal to those who are non-competitors. At Paris, what with processions and magnificent open-air events, probably no fewer than half-a-million people were directly interested in the proceedings. The weather was magnificent, and no doubt that helped greatly. Can we fancy a musical Festival in London during which, say, the traffic of the whole length of Oxford Street would be held up or diverted for many hours to allow of a procession of some twenty or thirty thousand members of bands and choirs to pass along amidst the enthusiastic plaudits of hundreds of thousands of the populace! Can we fancy a gathering of at least 100,000 people in, say, Trafalgar Square, drawn there solely to hear a foreign choir sing a dozen choruses! Can we fancy Hyde Park being thronged by an excited multitude because 800 or so French children were there to exhibit themselves and their power of song! Yet all this sort of thing happened quite naturally in Paris. I said just now 'outside Wales.' In that country they do make the Eisteddfod a kind of general holiday that affects every class of the community. That is one reason why the Eisteddfod has such an extraordinary hold upon the people.

I do not propose to dwell upon the very inadequate arrangements made in Paris for the accommodation of the 20,000 competitors, and their thousands of friends, who came in response to the attractions offered by the Paris Council. There was much to complain of in this direction. I prefer to deal only with the musical aspect of the gathering. In case any of my readers may not be aware of the fact, I may state that the whole inception and carrying out of the scheme was the responsibility of the Paris Town Council, supported by the Government of the Republic. It was in no way a private speculation, and it must have cost the Council many thousands of pounds. The President of the Republic himself gave a special prize of 10,000 francs in the chief male-voice choir section.

A comprehensive general summary of the French event must include observations under many heads. I shall attempt to deal only with the points that seem most interesting and important.

FRENCH ORGANIZATION.

First, we must consider the organization and classification of choirs that have grown up in France in connection with competitions. We have to remember that the competition movement in France is an old institution, and that in the course of its evolution many customs have been established, the most important of which is the attempt to classify choirs into graded sections. Before I describe these sections, I should say that nearly all—probably forty-nine out of fifty—of the French choral bodies consist of male voices only. It is not the fashion in France to form mixed-voice choirs, or female-voice choirs. There are some, but they are regrettably few. I have seen it stated that there are about 12,000 male-voice choirs in the country. I have no means of verifying these figures, but I do not doubt them. For purposes of competition, the male-voice choirs were classified into nine graded sections. The highest section was distinguished as 'Excellence,' and the next below as 'Supérieure,' and the remaining sections as Divisions I., II., III., each subdivided. The other choral classes were divided as follows: Female voices, three divisions (Excellence, Supérieure, and 1st Division); mixed voices, two divisions for accompanied singing, and two for unaccompanied.

The numerical nomenclature has its advantages and disadvantages. A choir that wins in the Supérieure or 1st Division can be flattered by its friends more than it deserves, but in other respects the description is misleading.

No limits—upward or downward—of numbers of performers were stipulated. The consequence was that in one class the choirs ranged in numbers from sixty to 230, and in another from thirty-five to 200.

In the French competitions, held all over the country, choirs have to climb up this ladder. They must win in an elementary section before they can appear in the next. This plan does not apparently take into account the probability of a choir being very different in membership and capacity from one year to another. It is certain that if some of the French choirs allowed in the 'Excellence' sections really represented the cream, the remaining milk must be very poor.

As the British choirs had no similar records to govern their position in this scheme, they were all allowed to select the class that in their opinion best suited them. This was the only possible course.

Two other rules must be mentioned. First, new Societies were barred. Entries were only received from Societies that had been founded before January, 1911, that is, seventeen months before the event. Secondly, the test-pieces were not published until February 26, that is, three months before the date of the competition.

Another fact to be recorded is that on this occasion no Parisian choir was permitted to compete

* This paper was intended for the meeting of the Association of Musical Competition Festivals, but it was not read.

in the classes in which foreign and French provincial choirs competed. The Parisians regarded themselves as hosts, who should not endeavour to wrest trophies and money-prizes from their guests. About a dozen Parisian choirs competed with one another.

THE TESTS.

Each choir had to sing an imposed test, and was allowed to sing one, two, or even three 'own-choice' pieces. This plan of allowing 'own-choice' pieces is sometimes advocated and sometimes employed in this country. As a musical entertainment it makes for variety, and it is claimed that it enables a conductor to exhibit any special merit his choir may have that might not be afforded scope in the imposed piece. This sounds very well, but it is an almost fatal bar to satisfactory adjudication. How can a judge compare excellent performances of, say, 'O, who will o'er the downs so free,' and Elgar's 'Go, song of mine,' or even a good performance of the former piece with a mediocre performance of the latter piece? A compromise is to limit the choice to a given number of pieces of known equal value. But the best course undoubtedly is to make all choirs in a class sing the same tests. Only in this way can we get scientific comparison.

The imposed tests in all the classes but one were by French composers, and they were all to be new; but exceptions were made in two cases owing to unforeseen difficulties. The one class in which an English piece ('Beauteous morn,' an accompanied trio, S.S.A., by Edward German) was chosen was in the Division Supérieure for female voices, and the other piece, not composed for the occasion, was a chorus for mixed voices, 'Far o'er the bay' (Chœur des Matelots), from César Franck's 'Hulda.'

Few of the imposed pieces were worthy of the occasion. Some were dainty, some melodramatic and even super-melodramatic. They were nearly always about something of real human interest—not merely personifying flowers and sky or beseeching swallows to return. One of the most typically French was the 'Two messages' (Les deux messages), by H. Maréchal, a choral scene for men's voices. First, the murmuring of the telegraph wires is imitated or suggested, and the words speculate as to what message may be going through them. Birds are on the wires, but 'little do they know that beneath their tiny claws tireless rushes an unknown force.' Now we are in the receiving office—two messages are written and handed to the boy to deliver:

> 'Oh! but the way is long;
> Young is the lad and gay;
> Strolling along he goes,
> Eyeing the shops so fine,
> Marching beside the soldiers passing by.'

Now the side-drums and bugles are imitated (*ff*). Then the sound dies away to *pp*. The lad arrives at his destination 'up the staircase high.' A gay throng is in the apartment. The glasses clink as the health of the soldier-boy far away is drunk. The lad appears. The telegram is eagerly opened. The company cries 'O heav'ns!' as the telegram is read: (spoken, one voice only) 'Come quickly, son seriously wounded, little hope.' A great shout, and the mother moans, 'My son is dead!'—

> 'Gone, alas! is their joy,
> Their hearts are bow'd with grief,
> And thus the end is played,
> In this drama of few words.
> "He is dead!"'

The telegraph boy unheeding goes on his way. Now he hears the soldiers a long way off (*pp*). They are approaching, and the music expands to a *forte*. The boy now climbs to the topmost stair of a dwelling-house:

> 'Ah! how poor the abode;
> An attic near the sky;
> There a woman doth live,
> Her daughter with her,
> Weeeping in their want and despair.'

The boy hands the telegram. They read it slowly. 'O heav'ns!' (This useful exclamation again does duty to the same music as before.) They shriek (*ff largamente*), (Spoken), 'Call on the notary, you inherit a fortune':

> 'Thus you see, tho' grim
> Death may have knocked at the door;
> He may be passed by joy
> In the drama of a few words,
> "My child, my mother."'

Again we have the humming of the wires and a general moral soliloquy:

> 'Ah! 'tis life, with its changing visions of tears and laughter,
> And led by that blind messenger we know.
> We call him "chance" or "luck" (*pp*), or our destiny.
> (*f*) Ah! 'tis life!
> (*ff*) Yes, 'tis life!'

A risky story to sing. The step from pathos to bathos, from the sublime to the ridiculous, is easy. The drama has a realistic human touch. You have not to ask yourself—as you often have to with words for music—'What in the name of heaven is it all about?' The appeal is wide. The music is effective, if not great. There is much movement in the rhythm; there are exciting climaxes, and many effects of the *ad captandum* order, the drums and bugles, 'Bouches fermées,' and other local colour resources so dear to the French male-voice composer.

Another piece, 'Aux Aviateurs' (Saint-Saëns), describes the joy and danger of aviation. It ends with an exciting *presto*:

> 'Men of the field,
> Men of the cities,
> For a dream that shall not die,
> Lay aside your lowly duties,
> And look upon the sky.
> In winged flight
> Victory soareth,
> Rising toward the sun,
> And down the ages ever poureth
> Tales of a struggle won.
> Glory, sing to the heavens,
> Hail to the martyrs we prize.
> Now no limits, no barriers,
> For man has won the skies!'

Another piece, by Auguste Chapuis, recounts the life of charcoal-burners; another tells a very grim and ghostly story (much modified in the English translation) of two phantom fiddlers. M. Laurent de Rillé, the doyen of French composers, contributed a lively chorus, the words of which recount the exploits of 'Les Cavaliers de la Nuit,' and this composer was represented also by 'Les Exilées,' a beautiful unaccompanied trio for female voices.

As the tests were composed to French words it was necessary that editions with English words should be provided if entries from this side were to be hoped for. This proved to be a difficult business, because the full rights in the publication of the tests had been acquired by various French publishers, none of whom were inclined to risk the issue of new editions for an uncertain and limited market. The Concours Committee would not take any pecuniary responsibility beyond undertaking to provide all our choirs with copies free of cost. In January it seemed that there

was a deadlock and that the scheme, so far as we were concerned, must be abandoned. The situation being desperate, M. Bonnaire and I went to Paris, and we met the executive, visited all the publishers, and arranged that Messrs. Novello & Co. should purchase English rights and provide new editions of the tests in both notations—a costly and wholly unremunerative enterprise.

In a contest which was designed to be international it was unfortunate that the tests were all, or nearly all, in French. This disadvantage was partly met by the allowance of 'own-choice' pieces. But none of the French choirs were called upon to perform music at all alien in character. How would they have fared if they had been required to sing Elgar's 'Reveille,' or his 'Five part-songs from the Greek Anthology,' or one of Bantock's compositions, or Hegar's 'Phantom Host'?

A really fair comparison might have been instituted if each choir had been required to sing a French, an English, and a German, piece. But this is crying for the moon.

The A Cappella Gantois from Gand (Belgium) chose the 'Credo de la Missa Papæ Marcelli,' by Palestrina. This might very well have been common ground.

Judges—Judging Methods.

Judging in France is looked upon as an honorary task. This attractively economical plan will no doubt make the mouths of our impecunious Festival-promoters water. The four English judges invited, Dr. Coward, Mr. Hermann Klein, Mr. Arthur Fagge, and myself, were allowed twenty francs each for expenses! From four to seven judges sat in each section. So far as my observations extended, it appeared that no systematic appreciation was attempted. It was simply a matter of general and rather indolent appreciation, and the ultimate decision was largely governed by an amiable desire to please all round. There was no reasoned adjudication and no marking system—the only heads used were those of the jury. Personally, I think this plan—if it deserves the name—would be a sorry substitute for the methods adopted in this country by the best-known adjudicators, and through which such tremendous advance has been made in technique and interpretation. The marking system is sometimes assailed, but surely only by those who do not realise that it has no pretence to mathematical precision, and that it provides a refined vocabulary—a mirror of slightly-felt differences that cannot possibly be noted by the 'very nice,' 'rather poor,' 'not very good,' and other miserable verbal refuges of the adjectivally destitute adjudicators.

Another noticeable point was that (so far as my experience went) the jury had no knowledge of the 'own-choice' pieces before they entered the box. This may have been owing to the special difficulties of providing copies beforehand. But it did not add to one's confidence to note that judges were looking over recently-cut copies of 'The Reveille' and 'The Phantom Host.'

Prizes.

The prizes offered were of high money value. Where there were more than seven entries in any one category they were generally divided into two independent groups, each with its set of prizes and separate jury.

The total amount of the money-prizes offered in the choral sections alone for prepared pieces was 105,000 francs (about £4,200), and for sight-singing 13,000 francs (about £520). The money-prizes offered to bands amounted to rather more. The total amount of the money-prizes was about £10,000, and besides this there were crowns, medals, &c., that must have cost a considerable sum. Choirs from Great Britain and Ireland gained about £2,000 in money, and they were also awarded many felicitations and more solid trophies.

The Entries.

Forty British choirs, including 3,000 singers, sang. In all, about 180 choirs appeared, most of them coming from France and Belgium. One came from Prague—the Institut Chant de Prague, conducted by F. Spika; one from Italy (Ferrara); one from Spain; two from Alsace; several from Swiss districts; but none, alas! from Germany. Four of our choirs, The London Welsh (Mr. W. Morgan), Stourbridge (Mr. H. Woodall), Swansea (Mr. Llewellyn R. Bowen), Southport (Mr. J. C. Clarke), entered in the Excellence section for male-voice choirs. I have already, in the Record, given a detailed comparison of singing of the three first-named, and also five of the French choirs. I did not hear the Southport Choir; but as they gained a second-prize it is obvious that they sang very well. What is certain is that our best men's-voice choirs are fully equal in ability to the foreign choirs against which they were pitted, and that in the matter of fine tone they excelled their rivals. The London Welsh Choir gained the 5,000 francs prize in their section, and I firmly believe that they would have gained the special 10,000 francs prize if they had not been somewhat upset by circumstances. In every department our choirs gained high positions, notwithstanding physical difficulties and the annoyances arising from the bungling of the arrangements.

Personally, I derived great pleasure in hearing, not only at the competition but on another occasion, the admirable choir of fifty voices from Prague, conducted by Mr. F. Spika. Their tone was not ideal to my biassed ears, but the unity, vim, splendid technique, rhythmic delicacy, resource for climax, and fine interpretation displayed were a joy to experience.

The Children.

The idea of inviting children from this country to take part in the Concours arose whilst we were discussing affairs at the Hôtel de Ville in January.

It had already been decided to include a competition of Parisian children in the scheme. It was, I believe, a suggestion of M. Bonnaire's that English children should be asked to join, and the idea was readily adopted by M. Alphonse Deville, the president of the Commission of the Concours. As it turned out, this was the most brilliant *coup* of the whole occasion. There was only one misgiving at the time, and that was whether our London County Council would see their way to accept the invitation, inasmuch as there was some cost involved and there was doubt as to whether it could be thrown upon the rates. The final form of the invitation was that 500 L.C.C. children were to be the guests of the Paris Council, and that schools outside the L.C.C. district or from the provinces would be welcomed, but could not be entertained at the Paris Council's expense. After much discussion in London it was at last determined by the L.C.C. that the invitation should be accepted, and the necessary funds were raised by private subscription. The officials of the Council then set to work to arrange the multifarious details. It is enough to say here that the management from this side was in the highest degree creditable to the organizing skill of the L.C.C. officials, and that the generosity and cordiality on the Parisian side were beyond praise.

The L.C.C. children were selected from eighteen departments and were grouped into six choirs. Seven other children's choirs entered. These were from Canning Town, Forest Gate, Leyton, Stratford,

Romilly (South Wales), Carlisle, and Blackpool. In Paris the L.C.C. children were pitted against Parisian children, and the other British children against schools from the outer ring of Paris. The awards of the two groups were quite separate.

In the July issue of the Record I have given a full comparison of the singing of the L.C.C. group and the French choirs that sang in turn with them. There were virtues on both sides. The Londoners were best as regards beauty of tone, but the Parisians excelled in vitality and rhythmic accent.

All the choirs from our side sang an imposed test, 'How merrily we live' (unaccompanied Trio by Michael Este), and an 'own-choice' piece. Also they were tested in two-part singing. Comments, comparisons, and results will be found in the July issue of the Record. It will be enough to note here that the singing of both sets of choirs had admirable points, and that the chief things we had to learn from the French choirs were clearness of diction, rhythmic vitality, sincerity, and warm expression; and that on the point of quality of tone and beauty of blend, we afforded them a model. Honours divided!

But the musical aspects of the children's visit were dwarfed in interest by the extraordinary warmth of their reception by the Parisians of all classes, and by the joy of the children in their new experience.

Another very satisfactory feature of the event was the performance of the Yorkshire Choir, specially recruited from Sheffield and Leeds by Dr. Coward and his enterprising backers. This choir of 200 voices did not go to Paris for competition, but simply to exhibit English choral singing at its best. They sang to enormous audiences in the open air, and they gave a choral concert in the Trocadéro. Everywhere they were received with cordiality and appreciation, from the President of the Republic to the street gamin. The visit was a brilliant episode in the career of their conductor, used as he is to world-wide triumphs.

On the whole the Concours was worth while. Some of us had a wearing time and there were moments of anxiety, but even so they served as a foil to many unforgettable and pleasurable experiences.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

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Acting Secretary:
Miss E. Maddock, 2, Addison Court Gardens, London, W.

The Annual Meeting and Conference of this Association were held at Norfolk House (by kind permission of Her Grace The Duchess of Norfolk, the President) on Tuesday, July 16. The Council met at 10.30 a.m. and discussed various propositions. At the business meeting the report, which records the establishment of several new Festivals, was adopted. It was stated that the medallion memorial to Miss Wakefield would be ready in a few days, and that its production had been delayed owing to the illness of the French artist to whom the design had been entrusted.

The following were among those present:—Her Grace The Duchess of Norfolk, Lady Mary Trefusis, Hon. Mary Trefusis, Dowager Countess of Ancaster, Lady Buxton, Lady Winefride Elwes, Hon. Lady Fitzwilliam, Lady Goodrich, Hon. Rosamond Hanbury, Lady Herries, Lady Mabel Howard, Hon. Mrs. Sandars, Lady Delia Spencer, Lady Ethel Wickham and Miss Wickham, Mrs. Argles, Mrs. and Miss Arnold, Miss Say Ashworth, Miss Frances Baker, Mrs. Bateman, Major Bell, Rev. C. J. Beresford, Mrs. Sydney Blakiston, Miss Nora Byron, Miss José Bytheway, Miss Codrington, Miss Chichester, Miss Inez Colville, Mrs. Commeline, Miss Dorothy Daniel, Mrs. Frank Dawes, Miss C. E. Denison, Miss K. Denison, Mr. Dorg, Miss Gladys Edwards, Miss C. Egerton, Mrs. English, Mr. Harry Evans, Miss C. M. Fisher, Mr. Percy Fletcher, Miss Fowle, Mr. W. E. Frith, Miss Hilda Frost, Mrs. Gadesden, Mr. John Graham, Miss A. Grainger, Mr. Plunket Greene, Miss Greene, Miss Stella Hamilton, Miss Hart, Mr. William Holmes, Mr. Hughes Hughes, Mr. Granville Humphreys, Miss Kelly, Miss Kempthorne, Lieut. and Mrs. Kenworthy, Miss Kindersby, Mr. Layton, Mrs. Mary Layton, Miss Leslie, Rev. E. P. Luard, Miss Lushington, Mr. McClelland, Miss E. McDonnell, Miss McKisack, Dr. McNaught, Mr. W. McNaught, Miss Minty, Miss Lucy Montgomery, Mrs. Bostock Nelson, Miss Margaret Nicholls, Miss Norbury, Miss Nixon, Colonel Orde, Mrs. Peake, Rev. G. Powles, Mrs. Gordon Savile, Miss Ruth Skene, Miss Saumarez Smith, Miss Susan St. Quentin, Mr. Thompson, Miss Thomson, Miss F. Thorne, Miss Trask, Miss Tudball, Miss Tweedie, Miss Usborne. Mrs. Vincent, Miss B. Waller, Dr. Robt. T. White, Mr. Whittington, Miss Whittington, Miss Vaughan Williams, Miss Wright.

At the morning session a discussion took place on:

Musical Phrasing in its Relation to Words in Choral and Solo Performance.

Mr. Harry Evans, who spoke first, said:

The competition movement has emerged from its first stage, and has resulted in an astonishing development of choral tone and technique.

Perhaps there are cases where choirs revel in their technique, making their virtuosity the end of everything, and not using their technique as a means to the end—where the emotional expression runs along the broadest channels of technique.

But judges know of choirs—comparatively few, perhaps—who utilise their superb technique as the means of conveying the message of the piece. What the few have accomplished (all from modest beginnings, and all due to the competition movement) will, it may be hoped, be an incentive to choirs in general and will serve as their goal.

The present cry (from the judicial bench, at any rate) is for interpretation, and no doubt it is the one thing that choirs in future will work for.

Close observation of the work of choirs in various parts of the country brings us to the conclusion that the one thing necessary at the moment is the mastery of what may be called the 'technique of phrasing' and the exact relation of words and music. In the early stages of the competition movement, criticism had of necessity to deal mainly with quality of tone and utterance. Unmusical and ill-balanced tone had to be changed into musical, well-balanced, well-blended tone. Untidy attack has by now been replaced by a precision which is often quite remarkable. The criticising of slovenly utterance led to the study of definite and accurate vowel formation and the clean-cut treatment of consonants. These qualities are important elements in the structure, and speaking generally are nearly always forthcoming. But the insistence on these points of attack, utterance, and so forth as being of the only importance has resulted in many cases in mechanical, unemotional singing.

The words are often spoken clearly at the expense of the sustained musical phrase; curve of melody and rhythmic grace are sacrificed to punctilious and detached utterance. An occasional word is singled out for special treatment. Accentuation is applied from the outside—it does not spring from the natural rhythm of the music. This makes the singing inflexible. Bar-lines are often an obstacle—the first beat in the bar is a constant bogey—the clipping of words and phrases makes continuity impossible. The comma is another temptation to break up the musical phrase.

Marks of expression, which have of course something to do with musical phrasing, often shackle the singers—*pp*, *p*, *mf*, *f*, *ff*, *sf*, *cres.*, and *dim.* are treated alike in all kinds of music. These things are always relative, and should be governed by the sentiment of the piece. Marks of expression must not control the sentiment. We have all experienced

performances where *all the marks* of expression have been closely and accurately attended to, whilst there has been no real expression.

The values of rests and pauses are important factors in phrasing. A rest has something to do with the balance of phrasing, and should have its value. Rests do not always mean *taking* breath! A *pause* also has its value. To come to the main issue: A poem inspires a composer to express in a more beautiful way than words can do, the inner meaning of that poem. He expresses himself in well-defined phrases, complete in themselves, and having that continuity and correlation and *movement* which make a symmetrical and artistic whole.

Are these musical phrases to be chopped up into small sections (and even detached notes) for the sake of clear utterance and verbal expression? There can only be one answer.

In order to combine the two things—clear speech and melodic outline—the art of *sostenuto* must be acquired, the art of speaking on a sustained tune without in any way disturbing the flow of melody; that is the great art of the vocalist. Then you have the significance of the poet's message conveyed in a stream of beautiful tone.

In my experience, especially in the music of Bach, I have found it of value to have the good fiddle-player as a model for *phrasing*. When this *sostenuto* is acquired there will be no more detached fragments that have nothing to do with each other; it will be possible to dovetail the phrases so as to avoid gaps; there will be no more isolated highly-coloured patches. A good and sound rule is to make the phrases as *long* as possible, *i.e.*, complete in themselves, not as short as possible. With a clear understanding of the import of the poem, which should also mean an intimate feeling for the composer's setting, will come the correct rhythm which springs from the understanding of the music, the right kind of accent, and the adjusting of accent, which in turn spring from a realisation of the rhythm.

After this will come the use of *tenuto*, and *rubato*, that delicate, subtle, unconscious thing that can only spring from the most intimate relation of performer and music.

When this whole technique becomes a *natural* thing—the means to the end and not the end in itself—then we witness very great results in our choral performances.

We would like to express our appreciation—as judges—of the admirable work done by the conductors, ladies and gentlemen. We have come across ladies and gentlemen—whom we would like to name were we sure of including all—who have developed the art of choral conducting to a high pitch. They have become in truth, real artists. And it is the extraordinary development noticed in these cases (sometimes from very small beginnings) that induces us to put forth a word of encouragement and, if possible, advice to the rank and file. In the old days of stodgy, mechanical, ponderous choral singing the most valuable attribute and the greatest virtue of the conductor (so far as the choristers were concerned, at any rate) was the possession of a fine, clear, down-beat—a beat that could be seen (or felt) by them without raising their eyes from the books. We all know the result of that sledge-hammer beat; in sustained music, for instance, or in a subtle rhythm, or in quiet, undulating music that required no weighty or pointed accents.

We have seen in our later competition Festivals conductors who suggest phrasing, suggest the rhythm, suggest the exact variety of accent by movements of their hands, and the emotional expression by their faces. They do not beat square, rigid beats in calm, quiet music. Each movement of the hand means something; and that is the art of conducting. With small choirs, perhaps, a baton is never necessary, the hands are most affective. But that is an unessential point. The great thing is for the conductor to study the art of beating time, so as to suggest the right accent (smooth, pointed, calm or insistent, deep or shallow, to suggest the sway of rhythm; in short, to treat his choir as an instrument—a human instrument, and the greatest of all instruments.

Mr. Plunket Greene followed, and dealt with

Phrasing for Soloists.

He began by saying that he agreed with every word that Mr. Evans had spoken. He (Mr. Greene) would speak from the solo-singer's standpoint. In phrasing one had to consider first what phrases were, namely, a means to an end. Musical phrases were simply the sentences with which to tell the story, and the story was the thing. The phrases were the detailed expression of the song as a whole. Therefore no phrase should stand out except as a definite part of the considered interpretation of the whole work, otherwise the calling attention to it by prominence would be at the expense of the rest. Secondly, phrases were like waves. Motion was inherent in them. The still pools of phrasing were only used for special purposes of illustration. Phrases moved in undulations, and were ever on the move forward. Therefore every phrase must push on. Now, what dominated the song as a whole? Rhythm. Anything that interfered with rhythm *must go*, and wherever words and rhythm were in opposition words must invariably give way. He would like to see two axioms written in letters of fire in every singer's brain:

(1.) The music 's the thing.
(2.) Never stop a song's march.

There were many ways of stopping a song's march by over-elaboration, but shortness of breath was the chief offender. [Here Mr. Greene sang as an example one verse of the old Irish air, 'Gentle maiden,' and showed the damage done to the phrasing by stopping simply for physical reasons to take breath.] All 'effects' in the musical phrase had to be made within its limits. The singer had ample means to do this, such as tone-colour and word-illustration. In the old days the voice was looked upon more or less as a musical instrument, and the words simply as a vehicle for beauty of sound and phrasing, but nowadays the modern composer had within beautiful music to fit beautiful words with strict care for their agreement. So the singer had only a little reconciliation to accomplish. But he must be master of his technique, and he must be able to sing long phrases. Long phrasing was not a matter of lungs but of will-power, as any singer could prove for himself. [Here Mr. Greene sang a verse of Stanford's 'Fairy Lough'—'An' seagulls all together float round the one green island on the fairy lough asleep'—with a continuous *sostenuto* without a perceptible break, and he illustrated the various liberties which a fully-equipped singer could take without distorting rhythm.]

Rubato, about which much was written, was a momentary impediment to the impetus—a foil to *a tempo*. It had no merits of its own; it was simply the advance-agent of rhythm. The *rallentandos*, which they heard in ninety-nine cases out of a hundred at the end of songs, had nothing to do with the words as a rule; they were purely musical effects. A remarkable study of phrase and rhythmic treatment was Brahms's 'Mainacht.' Here Brahms, by giving the big accent to unimportant words, deliberately invited a sacrifice of the verbal phrasing to the demands of the musical idea.

Prosody demanded close attention. The singer should not feel himself bound by exact note-values, and because a word, say, was written on two crotchets or quavers, he should not feel it incumbent on him to sing the two notes either with the same time-values or pressure-values. The notes were sometimes written thus because musical notation was so limited—it had no other way of expressing values, and the singer had to use his common-sense and feeling for prosody in order to manipulate them.

Schubert's 'Leiermann' (Organ-grinder) was an example of the necessity for the reconciliation of text and music in such a way as to get them to work together, and to the man who knew his business and cared for his work that reconciliation was a labour of love.

A short discussion followed. Dr. McNaught said that the matter dealt with so ably was of the greatest importance. Adjudicators often felt that this or that performance was better than others, and it was part of their duty to analyse their impressions, and state reasons that would help competitors. If was often the case that the outstanding merit of the performance was owing to the proper rhythmical treatment of the phrase being combined with poetical insight.

At the afternoon meeting Miss Margaret Nicholls read a paper on

SCHOOL CHOIR TRAINING,

(illustrated by the Farmer Road, Leyton, Girls' Choir).

The following is the text of the paper :

In dealing with this very important subject of School Choir Training, I will give you briefly from my own experience some simple suggestions which have always made my work in this direction, not merely a task of training, but a work of pleasure. In the school curriculum, singing must never be treated as an isolated subject ; educationally it must be correlated with lessons in English, reading, elocution, and other subjects. True teachers will not fail to see the wonderful effect of all these lessons on the individual child, who soon becomes self-reliant, healthy, and happy.

TESTING VOICES.

The teacher should first test the children's voices so as to know the compass of the individual. She will thus learn of any physical weakness. When testing the voice the teacher should register the age of the child. From my own experience I find that, speaking generally, there is little contralto tendency in the child-voice from 10-12 years of age ; but I have in my mind one exception, when, at the age of 10 years, a child had distinctly pure and deep low notes and found great difficulty in producing good tone on high notes. This child preferred to sing in the lower compass ; but after watching her carefully for some time I found the upper notes developing, and now, at the age of 13 years, this child is one of my best sopranos and possesses a good compass of voice. Generally speaking, I find that when of about 13 years of age many girls lose brilliancy in their extreme high notes, and are best when singing a 2nd soprano or even a 3rd part. I think it best to rely to a great extent on the child's opinion, and let her say where she sings with the greatest ease. After resting the voice for some months by singing a 2nd or 3rd part, I frequently find children asking to be replaced in the soprano division, where they then find themselves able to sing with a settled and easy style.

VOICE-PRODUCTION.

Having gained some knowledge of the child-voice, the teacher will next give lessons on *breathing*. This subject has been so fully dealt with by Dr. H. H. Hulbert and other experts that I need say very little. I should, however, like to mention that I have known teachers give elaborate lessons on breathing, yet they have failed in getting good results for two reasons. First, they did not impress on the children's minds the importance of *the control of the breath*, so necessary to the production of good tone and to the maintenance of good tone. Secondly, they have to a great extent treated the subject of breathing as an isolated one, and have failed to connect it with *all* the points of voice-production.

The children will now demonstrate to you some simple exercises in breathing. These exercises should be used daily, and the teacher should vary them as much as possible.

Exercises.

(1.) Monotoning to numbers with a slight *cres.* 1-13, 1-15, &c.
(2.) Monotoning to numbers with vowels only, 1-13.
(3.) Single vowels, ee, a, ah.
(4.) On one note, oo, aw, ah, ê, î.
(5.) Three notes of chord, n, î or ah.

When the teacher is satisfied that the children breathe correctly she may then give lessons on

VOICE-PLACING

or bringing into use the quality-making agencies of the voice. The teacher should first deal with the *Head Voice*, and in doing so will use downward scales only for some time. The following are the simple exercises I use when developing head tone :

Exercises.

(1.) n (B♭, B, and C).
(2.) noo, nî, naw, nah.
(3.) ,, ,, ,, ,, continuing vowel on downward scale.

During this period of training (the head voice), suitable unison songs may be taken. These must not exceed the compass of upper E♭ and lower C. When the teacher sees that the children sing with a clear, pure tone, she may proceed further and encourage them to sing with fuller tone in the middle register (middle B♭ to E) with a very open throat. To obtain good tone in this register is sometimes a difficult matter, but if the following exercise is taken the tone will be much improved :

Exercise.

nî, aw, ah, ê, î
nî, oo, aw, ah, ê, î
} B♭ to low E.

At this stage the children may sing two-part songs ranging from upper E to low C.

Having trained the children to sing with good tone, using the head and middle voice, the teacher, *providing she is thoroughly acquainted with the subject*, may develop what is known as the *Chest Voice*. The children will now sing with the throat well open and the soft palate raised. The chest will now resonate to its fullest degree, and the vibration will be felt on the breast-bone. Exercises using the vowels o, a, or ah, will be found most helpful.

Providing the tone is now fairly developed the children may sing three or four part-songs, but even at this stage I advise occasional unison singing, as this is the important factor in getting a oneness of tone throughout the choir.

My next point is the *blend or unification of registers*. To secure this, various exercises may be taken, but here again the teacher must employ great discretion in the compass of the exercises used with regard to the different voices under her control. The following exercise will secure not only uniform tone throughout the individual voice, but a oneness of tone throughout the choir :

Exercise.

Three slow notes at beginning, A, B♭, B and C.

o - ah, î - ah, î, ah.

The teacher may then test this unification of registers by suitable three-part exercises. The children will now sing you two exercises to the letter 'n,' and I will ask them to repeat each exercise, adding *their own expression.*

(*Exercises on 'n' were now sung.*)

Flexibility Exercises should be frequently taken so as to produce ease and brightness of vocal tone. The exercises I now demonstrate will be found most helpful :

Exercises.

Triplet scales C and D.

î, lî, ah, la, pah.

VOWEL AND CONSONANT PRACTICE.

The next point in Choir-Training should be Vowel and Consonant Practice.—Difficulties in pronunciation arising from provincialisms may be remedied by taking practice on the different vowels, giving each its *true colour*. By far the weakest vowel in *our district* of East London to-day is the ê (ê as in êgg) vowel. We have been striving so hard to get a pure *a* as in the word *save* instead of *sive*, and a good *i* as in *night* instead of *noight* that the ê vowel has to some extent escaped notice. The result is, that we now hear people—unfortunately many teachers—singing or even saying tun, eluven, twulve, instead of ten, eleven, twelve. If these teachers would realise that the true vowels are produced by the correct shaping of the lips and not with immovable lips, then their work in this direction would be an easy matter. The teacher should at first exaggerate the *correct* lip movement, and the children will readily imitate her. It is sometimes advisable to take the words of a song, using only the vowels, afterwards supplying the necessary consonants. You will see on your programmes the words of a national song, 'The lass of Richmond Hill.' I will now ask the children to sing this to the vowels only :

Song.—(1.) Vowels.
,, (2.) Consonants added.

If, however, the final consonants are not clear, extra practice on single words (neat, hill, &c.,) should be given.

SIGHT-SINGING AND EAR-TRAINING.

When the teacher has secured good tone, Sight-singing may be taken.—The selection of suitable text-books in this direction needs much care. My experience teaches me that these books to-day are not what they should be. With few exceptions the books I have seen are graded carefully as to the difficulty of *intervals*, but *not* with regard to the compass of the *child voice*. Consequently much harm must be done by the constant use of these badly-arranged tests. In some books the compass of the exercises is too high or too low; in others many are written almost entirely in the compass of the middle-voice and the voice soon becomes tired; and last, but not least, many exercises are entirely lacking in tunefulness, and the children therefore lose interest. The teacher should use much discretion in her choice of such tests, and set apart a fair proportion of her lesson for dealing with them.

Then again, *the training of the ear* cannot be begun too early in the child life. This work must be carefully graded from the infant classes, and no child, even if lacking in musical capacity, should be excluded from this important part of the singing-lesson, as it is the duty of the teacher to train the ear by suitable exercises.

In giving musical phrases for imitation, great care must be taken, so that the phrases *are musical*, such as will strike the ear as natural and pleasant, and will have a lasting impression on the hearer. Many teachers will tell you that they have no ear for music. They complain of children singing *flat* when really they are *sharp*, and in spite of this it is their last thought ever to test the pitch of the songs they teach. Even with a limited amount of time for ear-training, much progress may be made. The wise teacher will educate her children in this direction, and thus train the ear in all branches of her lessons, making the children keen and enthusiastic.

OTHER IMPORTANT POINTS TO BE OBSERVED IN SINGING.

Another Important Factor in successful Choir-training is Rhythm.—The teacher should elicit from children the difference between a rhythmic and an unrhythmic song. She should develop in children a love for rhythm not for what it *is*, but for what it *does*. Rhythm must be felt in all branches of singing, whether voice-production, sight-singing, or in songs. Many conductors at the present day are inclined to exaggerate the treatment of the words at the expense of the rhythm. This must be avoided. It is therefore a good plan occasionally to practise a song in the following way, so that the children may feel the exact quality of the beat, and the consequent flow of the rhythm.

My next point *is Interpretation.*—Children should sing only such songs as they can understand and fully express. Let the children show their individuality in their mood, and not try to imitate that of their companions. No two people express joy or sorrow in the same degree. Some children may give and feel the correct mood of a song without showing much expression, while others, likewise having the right mood, are able to express in their faces exactly what they feel. When teaching a song, first use the composer's *guide* to light and shade, *i.e.*, the expression marks. When this guide has fulfilled its purpose, let children and teacher be guided by their intelligence, and fully express what they feel by adding marks of expression, thus giving their true interpretation of the song, which is one of our great aims in singing-lessons. I sometimes think it would be much better if composers of school songs gave *no* marks of expression, but left this to the discretion of the teacher and children. Although the composer may feel himself capable of giving true mood by using these, it may still be impossible for others to do likewise, using the same marks of expression.

In training a school choir it is an excellent plan to have a short daily practice from 10 to 15 minutes, and if possible an additional lesson or lessons of 30 minutes during the week.

Before closing my remarks I should like to answer a question which has quite recently been asked me, viz., 'Do you consider this voice-training previous to fourteen years of age and the work of musical competitions will interfere with or injure the future voice of the child?' My answer to this is—'Most emphatically, No,' and for the following reasons:

First.—In elementary schools we invariably have children who have never been taught to breathe correctly: some breathe entirely through their mouths, and others use only the upper part of the lungs. Many of these children leave school when fourteen years of age, and are then expected to begin their future work. Are we then not doing a good work, if during their school life we give them in their singing-lessons a thorough course of breathing exercises which must help to make them healthy women?

Secondly.—Will not the voice of the child in after life be more seriously injured by loud, coarse, untrained singing than by soft, carefully-trained singing? If the child between the ages of eight and fourteen years is allowed to sing carelessly, with no knowledge of the delicate organ she is thus using, it will be a difficult matter in her future life to remedy these faulty habits. Then again, many elementary children on leaving school will perhaps never be in a position to pay for singing-lessons: then surely these girls must benefit, if during their school life we have laid a foundation of voice-production and instilled in them a love for good music.

That voice-training has done no injury to the girls I have had during my teaching at Farmer Road School has recently been proved. I have at present an evening choir formed chiefly of the girls I once had in my school choir, and who are now on an average about eighteen years of age. Although out of practice, these girls have a similar tone to the children present to-day. To satisfy myself as to the quality of voice, I tested each individually, and found little or no change in the voices since they left school.

Thirdly, are we not doing much in the education of the children if, during their school life, we show them the value of *vowel colour*, and thus eradicate many serious provincialisms?

My last, but by far my strongest point, is this: Speaking generally, the schools which are now entering for competition in our Festivals are doing more good for the children in voice-training and song than those schools where competition is *scorned*. It has recently been my privilege to come into contact with many class-teachers who are now anxious to begin sound voice-training with their children, and I speak of knowledge when I say that, generally, much harm is being done in many of our schools to-day where voice-training is *not* systematically taken. If, as in many schools, there is rather a lack of supervision on this subject, then surely the best and safest plan for the teacher and her children is to enter into competitive work where she will not only gain from the work of her fellow teachers, but will be to a great extent musically educated by sound criticism from such adjudicators as Dr. McNaught.

May I add that in order to make our choir-training all that it should be, there must be full sympathy, freedom, and confidence between scholars and teacher. Always encourage children to show originality, to criticise freely, and let children realise that all are working with one great aim to make England even greater and happier through the song of her children.

The choir of thirty voices then sang with rare beauty of tone, clear enunciation, and charming expression the following programme:

'The lark's grave'	*Stanford.*
'Les Exilées'	*Laurent De Rillé.*
'How merrily we live'	*...Michael Este.*
'Weep no more, sad fountains' ...	*M. Richardson.*
'The snow'	*Elgar.*

Dr. McNaught was to have followed with some notes on the Paris Competition, but as the proceedings had been unavoidably delayed it was decided to omit this part of the day's programme. The paper is given as the first article in the RECORD.

A performance by Mrs. Mary Layton's Choir now followed. This Choir won the first-prize in the Excellence section (female voices) at the Paris Concours. Nothing that took place during the Conference yielded more pleasure to the audience than the fine singing of this admirably-equipped and finely-trained organization. The programme included: 'Ave Maria' (Marchetti), 'The nightingale' (Weelkes), 'Sound sleep' (Vaughan Williams), and Mendelssohn's Psalm 'Surrexit Pastor bonus.'

This concluded the proceedings of one of the most successful Conferences the Association has ever held.

THE AYRSHIRE MUSICAL FESTIVAL.

This took place at Ayr on June 1; our notice of the event was crowded out of our July number.

The Festival is a new one, established under the auspices of Mrs. Savile (a daughter of Sir William Houldsworth, who has a seat in the vicinity of Ayr) and Mr. Frederick Ely, a local professor whose choir was very successful at the Glasgow Festival this year and in 1911.

The Ayr event made a wonderfully good start, and was highly promising in every way. The school teachers showed a tendency to hold aloof. We can only hope that later they will see the great educational advantages and stimulus of the scheme. As it was there were thirteen junior choir entries. In the adult section there were 15 entries for quartet singing, 13 church choirs, two male-voice choirs, and two choral Societies.

In the school classes, Kilmarnock Academy was represented by four choirs all conducted by Mr. W. Griffiths, the music-teacher at the Academy. The singing of the juniors generally was very satisfactory, and the sight-singing was also good. The highest level was reached by one of the choirs from Kilmarnock Academy, in which the test-piece was the two-part song 'The lark's grave' (Stanford).

The church choirs showed excellent training. The test-piece in their class was the solemn and beautiful Anthem 'God so loved the world' (Stainer). It was evident that there is plenty of good material in the district, and that some of the conductors know how to train it.

The High Parish Kirk Choir (Mr. Reid Hughes) was placed first, but Trinity U.F. Church Choir (Mr. A. McGregor Michael) and Grange U.F. Choir, Kilmarnock, tied only a mark or two behind.

Three male-voice choirs sang Edward German's 'O peaceful night,' the first place falling to the G. & S.W. Choir (Mr. J. Simpson), and in the open Church Choir section four choirs competed for the silver challenge cup offered by Sir William Houldsworth. Here the test-piece was Sullivan's 'O love the Lord,' and the Coodham Chapel Choir (Mr. H. Eason) won the trophy.

There was an excellent spirit throughout the Festival. Everyone concerned seemed alert. The organization was smooth, under the direction of Mr. Ely. Dr. McNaught adjudicated.

Next year the Festival is to be moved to Kilmarnock.

LYTHAM.—June 12-16.

The results in the junior choral contests (which we were unable to give in our last issue) were as follows:

PUBLIC ELEMENTARY SCHOOLS (Local).

Tests: 'Sunset Lullaby' (Cliffe Forrester).
'The old brown house' (Hately).

(Four Entries.)

1st. Wheatley Lane Wesleyan (Mr. H. Platt).
2nd. Hambleton C.S. (Mr. T. E. Martin).

The singing in this class was wonderful. Both pieces demand beautiful expression, and they got it.

CHILDREN'S CHOIRS (Local).

Tests: 'Lullaby' (Brahms).
'Sunshine' (E. M. Boyce).

(Three Entries.)

1st. Wrea Green (Mr. T. H. Myles).

ACTION-SONGS.

In the open class for children of ages nine to twelve, six parties entered; Revoe, Blackpool (Misses Garner), were successful with 'The laird of Cockpen.'

CHILDREN'S CHOIRS (Open).

(This was the chief class for children.)

Tests: 'There is a garden in her face' (Ireland).
'Robin, sweet robin' (Bantock).
'Drake's drum' (Coleridge-Taylor).

(Seven Entries.)

1st. Birkdale C.S. (Mr. Albert E. Parr).
2nd. Moseley Road C.S., Fallowfield, Manchester (Miss L. Frost).
3rd. Claremont C.S., Blackpool (Mr. J. Edward Cunliffe).

Five choirs also entered for the sight-test, in which the first-prize winners were: Sefton Street C.S. Southport (Mr. W. T. Barnett).

From the combined result of these two competitions the Garlick Challenge Shield was won by Birkdale.

Dr. McNaught and Mr. Harry Evans adjudicated.

THE NONCONFORMIST CHOIR UNION.

The usual competitions in connection with the annual Festival, which took place at the Crystal Palace on July 20, were held with success. In the choral classes the tests, entries, and results were as follows:

CHOIRS OF 26 TO 40 VOICES.

Tests: (*a*) 'Come, ye thankful people, come' (Stanford).
(*b*) A piece chosen by the Choir.
Chatham Wesleyan Central Hall (Mr. Percival Smith).
1st. Goole U.M. Church (Mr. Ernest Johnson).
Brighton Union Church (Miss Celia Burleigh).
2nd. Matlock P.M. Church (Mr. Lubin G. Wildgoose).

CHOIRS OF 16 TO 25 VOICES.

Tests: (*a*) 'O worship the Lord' (Alfred Hollins).
(*b*) A piece chosen by the Choir.
Westcliff Congregational Church (Mr. Leander D. Potous).
1st. West Greenwich Central Hall (Mr. P. C. Pearce).

The adjudicator was Dr. Henry Coward.

LLANDEBIE.

The seventh annual 'chair and crown' Eisteddfod took place with success on July 20. The adjudicators were Dr. Caradog Roberts and Mr. W. Dunn Williams. Llandovery Children's Choir and the Tabernacle (Llanelly) Choir divided the prize in the junior choral section, and in the senior Tycroes Choir were the winners.

The Swansea and District Male-Voice Choir (conductor Mr. Llewellyn R. Bowen), winners of the 5000 fr. prize at the Paris competitions, sang before The King and Queen on board the Royal Yacht on June 25. The programme included their two test-pieces: 'To Aviators' (Saint-Saëns) and 'The Reveille' (Elgar).

In the mixed-voice 'Superior' competition at the Paris Festival, it was Willesden District Choir (Mr. J. S. Waddell) that shared the second prize with Ealing Philharmonic and Glasgow Orpheus, and not, as stated on good authority in our last issue, London Scottish.

It should have been recorded in our last number, that the Southport choir, under Mr. J. C. Clarke, was bracketed second in the Chief (Excellence) Male-voice Choir Section, Group B. They divided the prize with the Lyre Havraise.

We regret to hear that Mr. William C. Webb, whom we announced in our July number as organizing secretary of the forthcoming Free Church Musical Union Festival, has been obliged to cancel all engagements owing to a complete breakdown in health.

The Midland Musical Festival will be held at Birmingham on May 20 to 24, 1913.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

WREXHAM (THE ROYAL NATIONAL EISTEDDFOD).—September 2 to 7. Mr. W. M. Roberts, Oaklands, Alexandra Road, Wrexham.

MEXBOROUGH.—October 4, 5. Mr. S. R. Johnson, 4, Don View, Mexborough.

STOCKSBRIDGE.—October 4, 5. Mr. A. G. Drabble, Holly Bush, Bolsterstone, near Sheffield.

BLACKPOOL.—October 8 to 12. The Secretary, Festival Offices, Blackpool.

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1913.			
Jan.	4.	"Messiah"	Handel
Feb.	1.	"The Man of Sorrows"	Lyon
		"A Tale of Old Japan"	Coleridge-Taylor
March	1.	"Mass in B minor"	Bach
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THURSDAY Oct. 24.	12.0 Noon,	"Die Walküre"	Wagner.
	8.0 p.m.	M. Paderewski. Concerto.	Chopin.
	,,	"Caractacus"	Elgar.
FRIDAY Oct. 25.	12.0 Noon,	"Siegfried"	Wagner.
	,,	Herr Fritz Kreisler. Concerto.	Beethoven.
	8.0 p.m.	"Samson and Delilah"	Saint-Saëns.
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The Musical Times
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1912.

JULES MASSENET.

By M.-D. Calvocoressi.

By the death of Jules* Massenet, which occurred on August 14, France loses her most popular and, besides Dr. Saint-Saëns, most famous composer—a composer on whose actual merits, perhaps, exacting critics do not agree, but whose career may well be described as an almost uninterrupted series of successes.

Jules Massenet was born, May 12, 1842, at Montaud, then a suburb of Saint-Etienne, the great manufacturing city of the centre of France—the youngest of twenty-one children. His biographers relate many more or less romantic anecdotes showing his early propensity for music; telling us, for instance, how his keen desire to study the art impelled him to escape from home with the intention of going to Paris and the hope of finding there the suitable teacher whom he had vainly sought for in Saint-Etienne. His father, a manufacturer ruined by the Revolution of 1848, left Montaud for Paris, and there the boy became, in 1851, a pupil of the Conservatoire, studying the pianoforte in Laurent's class and winning the first prize in 1859. He began to learn harmony with Bazin in 1853; but after this master (a poor musician and poor teacher) had discouraged him, he became a pupil of Reber. In 1860 he entered Ambroise Thomas's class of composition, and in 1863 he won the first prize for fugue and the Grand Prix de Rome. His first works were principally songs and short pianoforte-pieces, orchestral suites of facile and unpretentious style, a short opera-comique in one act, 'La Grand Tante' (produced in Paris, 1867), and a 'Requiem' (unpublished). In 1868 he made the acquaintance of the publisher, Georges Hartmann, who from the very outset had faith in him and greatly assisted him during the first stages of his career.

Massenet's first ambitious work, the opéra-comique in four acts, 'Don César de Bazan' (Paris, 1872), was an absolute failure. But in 1873 the young composer scored two decisive successes with the incidental music to Leconte de Lisle's tragedy, 'Les Erynnies,' and with the dramatic oratorio, 'Marie-Magdeleine,' both of which were performed at the Théâtre de l'Odéon. As early as 1876 he was decorated with the Légion d'Honneur. In 1877, 'Le Roi de Lahore,' one of his best operatic scores (although comparatively little known), was produced at the Paris Opéra; the following year he was elected professor of composition at the Paris Conservatoire and member of the Institut, thus succeeding his former teacher and vituperator François Bazin.† Since then, and until the end of his life, honours, fame and fortune came to him in profusion. The absolute failure of a comparatively great quantity of his works passed unperceived under the favour of several radiant and protracted triumphs, the most memorable of which are those of 'Manon' (Paris, Opéra-Comique, 1884), 'Werther' (Vienna, 1892; Paris, Opéra-Comique, 1893), and 'Thaïs' (Paris, Opéra, 1894). 'Esclarmonde,' which, when produced in 1889 at the Opéra-Comique, had a very satisfactory run of performances, has never since been revived.

Massenet has certainly been one of the most prolific of French composers. He has written no less than twenty-four operas or opéra-comiques (three of which, 'Panurge,' 'Amadis,' and 'Cléopâtre,' are as yet unknown, but, we are told, are ready for publication), incidental music for several plays, pianoforte pieces, a great quantity of songs, choruses, and a few specimens of church-music. Besides 'Marie-Magdeleine,' he has composed the oratorios 'Eve' (1875), 'La Vierge' (1880), 'La Terre Promise' (1900), and the lyric scenes, 'Narcisse' (1878), and 'Biblis' (1887). His instrumental music is neither very abundant nor very pregnant, consisting chiefly of picturesque suites and other minor works. He never attempted to deal with the more earnest types of instrumental forms except once, and this attempt (a Pianoforte concerto written in 1903) was pronounced a failure even by his most enthusiastic devotees.

The last opera of his performed during his lifetime, 'Roma' (Paris, Opéra, 1911), is also an isolated and not particularly felicitous attempt towards classical severity and grandeur.

'Massenet's prolonged and widespread success,' says Mr. Fuller Maitland in 'Grove's Dictionary,' 'is one of the puzzling phenomena of modern musical history. While those who look a little below the surface find his music inexpressibly monotonous, casual hearers are surprised by his superficial versatility . . . few of the real lovers of music will expect any of his works to remain among the compositions that keep their popularity after the death of the author.'

Harsh as it may appear, I believe this verdict to be a sound one. The chief idiosyncrasy of Massenet, as a man and as an artist, was an overwhelming desire to court success. His object was to seduce; and from the time when he found that his music proved effective and became popular he carefully avoided changing his manner. The characteristic melody 'à la Massenet,' graceful and elegant enough, but almost stereotyped, runs through all his scores, doing duty for Manon and Thaïs alike, for Roman Vestal or for gay Spanish lady, for dreamy German maiden and for haughty princess of yore. His early scores are, for the greater part, his best, with the one exception of the very pleasing and chaste 'Jongleur de Nôtre-Dame' (1902). Later, and for the plain reason that he never attempted to renovate his style, he sank into sheer mannerism. Indeed, one can but marvel that so gifted a musician, who lacked neither individuality

* In spite of the composer's known antipathy to the name Jules, we think it best to use the name by which he was widely known. He preferred to be called 'M. Massenet' simply.

† At that election, Dr. Saint-Saëns was his unsuccessful competitor.

nor skill, should have so utterly succeeded in throwing away his gifts. Success spoiled him. As M. Claude Debussy once humorously remarked, 'he fell a victim to the butterfly-play of fascinating lady admirers.' Hence the monotony of works in the greater part of which he sedulously resorts to his favourite never-failing devices. Hence, also, the 'superficial versatility.' For if the actual progress of musical art during the past forty years left Massenet unmoved (and indeed he has taken no part in the evolution of modern music), the success of certain works appears to have influenced him not inconsiderably, inducing him to attempt a number of changes in manner if not in style. Thus, at a time when Wagner's dramas were becoming the order of the day in Paris, he wrote 'Esclarmonde,' in which the example of 'Lohengrin' is easily traceable. The popularity of Italian 'veristic' opera helps to account for the appearance in 1894 of 'La Navarraise,' and in 1897 of 'Sapho'; and Humperdinck's 'Hänsel und Gretel' seems to have prompted him to write 'Cendrillon' (1899).

The earnest ideals, the thirst for progress that are inseparable from genius remained unknown to him. He directed his ambitions towards a less distant goal. He wrote for his time, and his time has repaid his labours well, as appears from the history of his life and deeds. Avoiding arduous roads, well satisfied with what was within his grasp, he remained untormented by doubt or by longing. As a man he was not only kind, but courteous and eager to court favour, lavish in praise upon all young composers or artists who came into contact with him.

He held the position of Professor of Composition at the Paris Conservatoire until 1896, his principal pupils being Alfred Bruneau, Gustave Charpentier, Gabriel Pierné, Xavier Leroux, Paul Vidal, Georges Marty, Lucien Hillemacher, and Augustin Savard.

He can hardly be said to have exercised a wholesome influence as a teacher, and generally speaking, such of his pupils as have displayed more than ordinary merits as composers did not follow his example. In the works of M. Alfred Bruneau, for instance, no trace of Massenet's methods is to be found, except for a few melodic mannerisms. Not even as much remains in those of M. Pierné or M. Savard.

In addition to the works mentioned above, Massenet wrote the following: 'Bérangère et Anatole' (1876), 'Hérodiade' (1881; London Opera House, 1911), 'Le Cid' (1885), 'Le Mage' (1891), 'Le Carillon' (1892), 'Grisélidis' (1901), 'Chérubin' (1905), 'Ariane' (1906), 'Bacchus' (1909), 'Don Quichotte' (1910; London Opera House, 1912).

The funeral of M. Massenet took place at Egreville on August 17, and in accordance with the composer's wishes, was simple in character. Only members of the family were invited. Wreaths were sent by the Prince of Monaco, M. Gunsbourg (director of the Monte Carlo Opera), and by M. Carré (for the Opéra-Comique).

'THE MUSIC MAKERS,' BY EDWARD ELGAR.

Elgar's new work, 'The Music Makers'—a setting for contralto solo, chorus and orchestra, of Arthur O'Shaughnessy's* poem 'We are the Music Makers'—is interesting and welcome not only for the fine musical expression that abounds in it, but for certain very effective innovations in the matter of structure.

The 'motif' of O'Shaughnessy's poem is the idea that the poets—the music makers and dreamers—are really the creators and inspirers of men and their deeds, and the true makers of history and of human societies. Their dreams and their visions are the foreshadowings of what the rest of mankind are predestined to work out in endless conflict: to-day is the realisation of a dream of the generations past; to-morrow will bring into being the dream of to-day:

> We are the music makers,
> And we are the dreamers of dreams,
> Wandering by lone sea-breakers,
> And sitting by desolate streams;—
> World-losers and world-forsakers,
> On whom the pale moon gleams:
> Yet we are the movers and shakers
> Of the world for ever, it seems.

Cities and empires, and the death of empires, are their work: Nineveh was built with their sighing, and Babel with their mirth:

> For each age is a dream that is dying,
> Or one that is coming to birth.

Soldier, king, and peasant are their instruments 'working together in one':

> Till our dream shall become their present,
> And their work in the world be done.

These have no knowledge of the work they are doing; it lies alone in some man's dream, whose words kindle flame in men's hearts. The poet conceives and shapes: the busy, striving multitudes merely bring to pass:

> But we, with our dreaming and singing,
> Ceaseless and sorrowless we!
> The glory about us clinging
> Of the glorious futures we see,
> Our souls with high music ringing:
> O men! it must ever be
> That we dwell, in our dreaming and singing,
> A little apart from ye.
>
> For we are afar with the dawning
> And the suns that are not yet high,
> And out of the infinite morning
> Intrepid you hear us cry—
> How, spite of your human scorning,
> Once more God's future draws nigh,
> And already goes forth the warning
> That ye of the past must die.

The poet hails the 'comers from the dazzling unknown shore,' bidding them renew the old world with the dreams of what is to be:

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* Arthur O'Shaughnessy (14 March, 1844—30 Jan., 1881) spent the outer portion of his short life, from the age of seventeen, in the service of the Library and the Natural History Department of the British Museum. His inner life is expressed in four volumes of verse—the 'Epic of Woman' (1870), 'Lays of France' (1872), 'Music and Moonlight' (1874), and 'Songs of a Worker' (published posthumously in 1881). For a critical appraisement of him the reader may be referred to the article in the new edition of the 'Encyclopædia Britannica.'

You shall teach us your song's new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

The composer, as he tells us in an introductory note, has interpreted O'Shaughnessy's Ode broadly, including among these creative dreamers and seers 'not only poets and singers, but all artists who feel the tremendous responsibility of their mission to "renew the world."' Artistic creation, as so many of the great artists have told us, is a process of sorrowful spiritual birth. Elgar speaks of the changing moods of his music to the poem—'moods which the creative artist suffers in creating or in contemplating the unending influence of his creation. Yes, suffers; this is the only word I dare to use, for even the highest ecstasy of "making," is mixed with the consciousness of the sombre dignity of the eternity of the artist's responsibility.' Hence the atmosphere of the music is mainly sad, though there are enthusiastic, joyous, and even frenzied moments.

While the bulk of the music is new, the composer has made apposite and eloquent use of themes from other works of his, and of phrases of 'The Marseillaise' and 'Rule, Britannia.' The theme of the 'Enigma' Variations is used more than once, the composer's reason being that 'it expressed when written (in 1898) my sense of the loneliness of the artist as described in the first six lines of the Ode, and, to me, it still embodies that sense. At the end of the full score of the Variations, I wrote: '"Bramo assai, poco spero, nulla chieggio (Tasso)." This was true in 1898, and might be written with equal truth at the end of this work in 1912.'

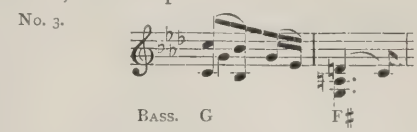
Finally he says: 'The mainspring of O'Shaughnessy's Ode is the sense of progress, of never-ceasing change; it is the duty of the artist to see that this inevitable change is progress. With a deep sense of this trust, I have endeavoured to interpret the Ode as shewing the continuity of art, "in spite of a dreamer who slumbers, And a singer who sings no more."'

The work commences with an orchestral prelude. The first theme, which is frequently wrought into the later tissue, is of a passionate and troubled character:

In some of its later statements it undergoes a change of mood, but in the main it may be taken as symbolising the sadness and spiritual unrest that the composer associates with the artist and his creative gift.

It is immediately followed by a second theme:

which, with its pendant:



is also associated with the poet's mission, but, as the melody will indicate, with the more consoling and hopeful aspect of this. Whereas No. 1 is always used in the form of an orchestral commentary, Nos. 2 and 3 are sung by the solo voice to various words, besides being heard in the orchestra as accompaniment to certain choruses.

After No. 3 has risen to a climax and died away again, the 'Enigma' theme is heard singing in the 'celli and violas *(affrettando)*:

its development being interspersed with snatches of No. 1. The turmoil of the music is gradually tranquillised; and after a quiet ending to the prelude, the chorus strikes in softly with the first lines of the poem:

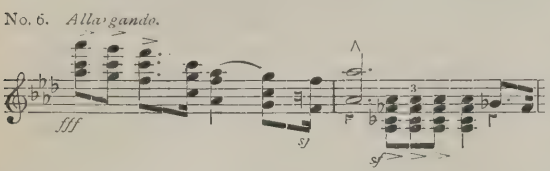
At the word 'dreams' the orchestra breathes gently the theme with which the 'Dream of Gerontius' opens :

No. 5a.

while the two succeeding lines of the chorus (quoted above) are orchestrally accompanied at 'sea-breakers' by a quotation from the music of one of the 'Sea-Pictures,' and followed by a soft and expressive echo of the 'Enigma' theme.

The contemplative mood of the chorus is maintained in the two next lines, but at the words 'Yet we are the movers and shakers Of the world . . .' the expression hardens, and the music culminates in an *fff* outburst for the voices, accompanied by a theme in the orchestra :

No. 6. *Allargando.*



that is occasionally used later as a symbol of power.

Once more, however, the mood becomes tinged with sadness : the 'Enigma' theme steals in again towards the end of the stanza, and is followed once more by No. 1.

The lines that follow describe the building of great cities and glorious empires by the might of the poet's dreams. They are mostly set to vigorous choral music *(allegro, con fuoco)*, the rhythm, and occasionally the melodies, suggesting those of the original 'Music Makers' theme (No. 5). Both No. 1 and No. 6 are worked into the orchestral tissue at different times.

The words :

> And three with a new song's measure
> Can trample a kingdom down.

are accompanied by a mighty passage in contrary motion (*fff*), the upper melody being written in a whole-tone scale :

No. 7. *stringendo molto.*

(The same phrase is twice again used as a sort of leitmotive of mortality,—at the words 'And o'erthrew them with prophesying,' and 'Ye of the past must die.')

During this chorus the opening phrases of 'Rule, Britannia' and 'The Marseillaise' are given out with great effect by the orchestra, pointing certain morals in the words.

The succeeding lines :

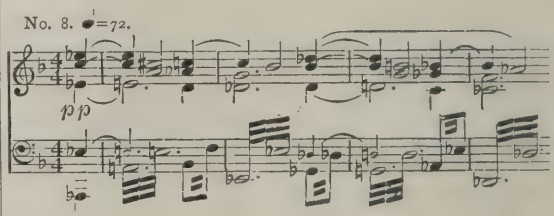
> We, in the ages lying
> In the buried past of the earth,
> Built Nineveh with our sighing,
> And Babel itself in our mirth,

are set spiritedly and characteristically, the words 'And o'erthrew them' being accompanied, as already remarked, by No. 7. It is impossible to illustrate this part of the work by quotation, or the free and flexible choral writing in the succeeding stanza.

The meditative mood of the commencement comes uppermost again with a return of No. 1, and the chorus strikes in once more with a slightly modified version of what may be called its 'motto' theme (No. 5).

The setting of the lines immediately following, still lauding the creative power of the poets and music-makers, is again too varied for either quotation or detailed analysis. (The first part is largely founded on the themes quoted as No. 2 and No. 3). Mention must be made, however, of a striking choral and orchestral passage at the words 'Unearthly, impossible seeming' : it figures thus in the orchestral part :

No. 8. ♩=72.



This theme is put to expressive use in the final pages of the Ode.

At the words :

> They * had no vision amazing
> Of the goodly house they were raising,

the solo contralto takes up the thought, mostly to the strain of Nos. 2 and 3. Then comes one of the most moving moments in the work.

The composer has not hesitated, here and there, to reinforce the general ideas of the poem by associating them with particular instances. Here, at the words :

> But on one man's soul it hath broken,
> A light that doth not depart ;
> And his look, or a word he hath spoken,
> Wrought flame in another man's heart,

* *i.e.*, Soldiers, kings, peasants, and other of the world's workers.

he makes a pointed and eloquent reference to his old friend A. J. Jaeger: the noble 'Nimrod' Variation is given to soloist, chorus and orchestra, the melody merging imperceptibly into a theme from the Finale of the second Symphony that has always been a joy to many of us:

In the succeeding stanzas the poet again describes the realisation of the music makers' dreams in human life, and the setting is appropriately strong and animated. Prominent in the tissue is a typical Elgarian theme that is afterwards employed several times to symbolise the fulfilling of the dream:

In the midst of the working out of these bold ideas the chorus twice interjects effectively its original 'music makers' theme (No. 5).

A re-entry of the passionate, unrestful No. 1, followed by No. 8, recalls us to the main mood of the Ode; and during the following chorus, with the words (quoted above) commencing:

But we, with our dreaming and singing,

we have another reminder of the sadness of the artist's mission, the orchestra giving out a quiet reminiscence of the 'Enigma' theme. The thought at this point,—that the artist and dreamer must by his nature be 'a little apart' from the mass of men—is given further point by two quiet quotations from the Violin concerto:

The lines:

For we are afar with the dawning,
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry—

begin on the pattern of the original 'artists'' theme (No. 5), but culminate in an exultant cry to the strain of the main theme of the first Symphony:*

The troubled theme of the commencement (No. 1), when it recurs at this point, also takes on a sort of fiery exultation. The main 'artists'' theme (No. 5) is naturally the foundation of the lines:

And already goes forth the warning
That ye of the past must die,

though there is a pause and a sudden hush at the last two words, followed by the ghostly downward-trailing line of the theme quoted as No. 7,—now, of course, *pianissimo*.

Then the contralto takes up the strain again. Apart from a burst of enthusiasm at the

* These quotations from earlier works necessarily occupy a prominent space in this analysis, but the reader must be warned against thinking that they form anything more than episodes in the work as a whole. The great bulk of the music is quite new.

commencement, her music is couched in a mood mostly quiet and thoughtful. The words:

Bring us hither your sun and your summers,
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before: &c.,

have as their thematic basis the themes quoted as Nos. 2 and 3. The chorus strikes in with the words:

O men! it must ever be
That we dwell, in our dreaming and singing,
A little apart from ye,

and soloist and chorus jointly develop these ideas at some length. Then we reach the final lines of the poem. The tempo changes to *molto lento*, and the soloist sings the words:

Yea, in spite of a dreamer who slumbers,
And a singer who sings no more,

to the grave melody shown as No. 8, while the orchestra answers with the 'Novissima hora' theme from 'Gerontius.' The following quotation takes up the melody at the point where it ceases in No. 8, and shows the exquisite aptness of the 'Gerontius' citation:

No. 14.

The chorus mournfully echoes the words 'no more,' and the orchestra steals in with the gray-tinged theme quoted as No. 1. The 'Gerontius' theme is again dwelt upon impressively for a moment; then the chorus brings the work to a solemn and barely perceptible end with the softest of reminiscences of the opening words—'We are the music makers,' &c., sung to its original setting (No. 5).

Ernest Newman.

['The Music Makers' will be performed for the first time, on Tuesday evening, October 1, at the Birmingham Musical Festival. Sir Edward Elgar will conduct, and Miss Muriel Foster will sing the alto solo part.

Mr. C. H. Moody, organist of Ripon Cathedral, has been appointed conductor of the Huddersfield Glee and Madrigal Society, one of the oldest organizations of its kind in the country.

THE FUTURE OF CHAMBER-MUSIC.

By Rutland Boughton.

I.

Of late years it has been a subject for frequent comment that chamber-music has ceased to develop. From Haydn to Tchaikovsky it grew side by side with the symphony; all the great symphonists were also writers of string quartets and pianoforte trios; their powerful emotions were expressed in full orchestral colour, their more intimate emotions in the delicate tints of the string quartet and its congeners. But then comes a distinct pause in chamber-music. The symphonic tree sends out all sorts of fresh branches in the form of symphonic-poem and choral symphony; and the same broadly-sweeping instrumental spirit spreads itself into the domain of opera, for in the works of Wagner more especially we are faced with a musical development which is as symphonic as it is dramatic. When Wagner declared that the incorporation of words with the symphonic-form had sounded the death-knell of the symphony as it was then known, he was much derided; and to this day wiseacres are not wanting to point out that Brahms and others have since written valuable music in that same form. But great minds intent on an obvious main principle are no sticklers for details of exception, and Wagner's dogma is sufficiently substantiated by the facts as they stand. From Haydn to Beethoven the symphony developed *as a form.* No symphony written since Beethoven offers any further constructive development in the same direction. Brahms, the most perfect of the post-Beethoven symphonists, gets no further than the systematised four movements, with their orthodox details of first and second subjects, free fantasia, and the rest; and in the others the disintegration of the symphonic-form, already present in the later works of Beethoven, proceeds with considerable rapidity. Liszt, Berlioz, Tchaikovsky, and Richard Strauss deal with the form in such a way that the title ceases to have any meaning. Tchaikovsky, least heterodox of the four, writes works which might as fitly be called French overtures or suites (in the Bach sense) as symphonies (in the Beethoven sense). It is not necessary to labour the point; nor, indeed, need it have been referred to at all, if some quite unnecessary dust had not been raised in anti-Wagnerian quarters with a view to discrediting the dramatic values, as opposed to the purely sensuous values, of music. This fact stands out clearly: that in making music the more ready vehicle for expression of human feeling, Beethoven was obliged to violate the formulas of sonata or symphony-form; and as he dealt more completely with emotional expression, so did he find himself getting nearer and nearer to the realm of definite external thought, until he made that colossal experiment of uniting the symphonic-form with the definite intellectual concepts of poetic art. Personally, I think Wagner was right in regarding the ninth symphony as the end of 'pure music.' That Beethoven proceeded thereafter to write another ordinary symphony proves nothing. From

the point of view of orchestral development both the fourth and the eighth symphonies are reactions. As the fourth symphony was to the third, and the eighth to the seventh, so the tenth might have been to the ninth. Such speculation helps in no way to an understanding of those inner emotional forces which cause the normal growth of the form in Beethoven's hands to become increasingly plastic, responding as to its shape more and more readily to the growing emotional demands of Beethoven's nature. And just to this plasticity no later symphonist has contributed one jot. Whatever of true symphonic development exists to-day occurs in the symphonic-poem and the music-drama. The 'Heldenleben' of Strauss and the second act of 'Tristan' are in the direct line of symphonic descent. Such music is as clearly evolved from the symphonies of Beethoven as they in turn were derived from the Suite of dances. Whatever is good and permanent in the work of the symphonists from Haydn and Strauss, derives not from the conventional form but from the association of that form with life itself—with the desire to find a means of expression for the varying tides of human feeling and imagination. Under the stress of that desire the form undergoes many modifications of shape according to the informing spirit; but such variation no more cuts off the living art from its ancestral line than variations of feature and physique deprive a child of its forefathers.

II.

But while the symphonic tree has been developing luxuriant branches in the form of symphonic-drama, choral symphony, and music-drama, chamber-music has remained at a standstill. As pure lyrical expressions the chamber-works of Brahms, Dvorák, and Tchaikovsky are valuable; but they open out no fresh vistas. As expressions of living feeling they are, if we care to face the facts, less vital than the later quartets of Beethoven. He, the last of the writers of great chamber-music, here as elsewhere intent upon the problem of making an abstract art a factor in everyday life, necessarily developed the form of the string quartet according to his momentary need for emotional expression. If we compare his quartets with his symphonies, we find that whereas both have their origin in the sonata, each undergoes a different method of development, until ultimately the smaller and intimate form diverges from the original stock much more definitely even than does the symphony. The later Beethoven symphonies, notwithstanding all their growth and eccentricity, are much nearer to the statuesque symphonic-form of Mozart than are the later Beethoven quartets to Mozart's chamber-music. But while Wagner and Strauss have carried the symphony into new spheres, nearly all the post-Beethoven quartet writers are reactionaries, and nearer to Mozart in spirit and in form than to the works which immediately preceded them. Grieg, Smetana, and Debussy have added variety to the delicate colouring of the string quartet, but no composer has been moved from within to make a more living and real thing of the form itself. The form has, for the time being, become definitely crystallized; and this indicates either that the need of chamber-music no longer exists, or that whatever need there be is a thing apart from the life of to-day. Now this may be a good thing or a bad thing; in either case it is worth understanding. We should not allow the most delicate and refined form of music to pass from us without knowing the reason.

What chamber-music is we may learn from its name. It is the music of home and intimacy. That realised, we may understand part (at any rate) of the reason for its decadence. Men and women live less at home than they did of old; consequently emotion is more general, less intimate. The delicate and subtle shades of feeling which generated the chamber-music of the 18th century are not so easily available for the modern composer.

Nevertheless, through the coarse fibre of the present age there runs a strong, noble thread of gold, which will probably bind the whole modern life with the spirit of loveliness. The passion of Whitman and Swinburne, the mighty force of Wagner and Strauss, the mystic visions of Watts and the blatant vulgarity of Manet—all these are fitting revelations of the modern world; and they bear with them the power to weld this fierce struggling life into a thing greater than the world has ever known before. But the more completely the value of beauty is recognised in the world we are making, the more surely will each individual soul sink in upon itself, and in the repose of comparative loneliness find a refining power wherewith to counteract the coarsening, and even brutalising, influences of mob-thought. Every great artist has a holy love for little things. The fierce Swinburne of the 'Songs before Sunrise' melts to reverence in his 'Baby Songs.' The rough stormy Wagner of 'The Ride of the Valkyries' becomes quiet and tender in the 'Siegfried Idyll.' The sky-raptured Watts settles into childlike humour in 'Good luck to your fishing.' And while the mighty, violent spirit of these times prefers, as it ought, a mighty, violent art, the day cannot be far distant when strength of passion will be accounted dangerous unless it be balanced by strength of restraint, and the valour of strife despicable unless it can pass into the valour of peace. If restraint and peace have not the exhilaration and glory of the storm, they have subtle beauties for which sooner or later the stormiest souls will most thirst. And such intimacy, delicacy, and subtlety are to be best expressed in chamber-music. The union of a few intimate friends in the seclusion of an ordinary home can rise to its most perfect rapture in the string quartet. It is a kind of music which sounds thin and vapid in a concert-hall. However full a tone the players obtain they are at a disadvantage in a room comfortably seating more than a hundred persons. Indeed, if the music is to have that degree of intimacy which it needs, it will be given in an ordinary room where people regularly live. That will mean rather more carpets and curtains than in a concert-hall,

so that a room smaller even than the one already indicated will be no disadvantage. The players should never need to give the sense of striving to make tone. They must always deal with soft rather than loud effects. To see four players of stringed instruments leads one to expect only a small volume of sound. A roughness of bowing, which may be well enough, and even occasionally necessary, in the orchestra, is incompatible with the refinement of chamber-music. The timbre resulting from the easy, unforced emotional playing of a few fiddlers in a comparatively small room has a spiritual quality which can be heard under no other circumstances; and if that refinement be missing the whole *raison d'être* of the thing has gone. It was entirely missing from the last much-belauded performances of the Joachim Quartet in the old St. James's Hall. But since those days a new era has been inaugurated. The Broadwood Concerts, the Wessely, Walenn, Motto, London, Catteral, and other quartets are on the move. No one will accuse these bodies of being intent on the commercial side of things. String-quartet playing does not pay; consequently only the finest artists take it up. But the mere playing of a few established quartets will not rekindle the embers of this form of music. The two main things to be fostered are frequent performances in thousands of homes by students and amateurs, and a new development of the art-form itself as the æsthetic needs of the time may suggest. The first of these is, I think, already to be noticed; the second has yet to be considered.

III.

We have seen that although Beethoven in his Symphonies afforded new vantage ground for Wagner and Strauss, he was the last writer of chamber-music to develop the quartet-form to any degree worth consideration. We have also seen that his development of the intimate art was if anything more far-reaching than his development of the symphony; and that every divergence from the sonata formula was due to a greater intensity of feeling consequent upon the art being fertilized by definite external thoughts. But there is this great difference between his work in these separate spheres: to the symphony he brought the suggestiveness of title and programme, and finally the clarifying influence of poetry; the quartet he left in the comparative dusk of pure music. The forms of the final quartets are obviously dictated by the exigencies of thoughts which music by itself is powerless to reveal; but he gives us only one or two indications of the inspirational ideas, and never does he indicate the musical scheme by the sure-pointing finger of the poet. In the beginning was the word, and so long as man has intellect as well as feeling, so long will he demand the word to feed his brain even as music feeds his heart. By means of the written word Liszt, Berlioz, and Strauss have given the symphonic spirit a new life of its own; by means of the sung word Wagner has caused the symphonic spirit to serve our spiritual needs as never did art before it —unless, perhaps, we except the drama of the Greeks.

Now what has been done with orchestral art can be done with chamber-music. So I suggest the following lines of development for those musicians who would preserve the most subtle and delicate fragrance of their art:

1. To associate the forms of chamber-music, and especially the string quartet, with definite ideas laid down by title or emotional programme—to write, in fact, tone-poems for concerted music in the chamber. The ideas chosen for association must of course have that quality of intimacy and subtlety which will render them appropriate. Dr. Walford Davies has done something of this sort in his 'Peter Pan' Suite. The nursery is part of that domestic life for which chamber-music can do much; which parenthetically suggests that Strauss's 'Sinfonia Domestica' had more fittingly been conceived as a Quartetto Domestico! But the matter can be carried much further, and into more spiritual and less fantastic paths.

2. To give to chamber-music vocal and even (in a quiet way) dramatic value. The only works of this kind known to me are Dr. Walford Davies's 'Prospice,' for baritone and string quartet; the same composer's Pastorals for vocal quartet, string quartet and pianoforte; and two dramatic works of my own—'The Chapel in Lyonesse,' for three voices, string quartet, and pianoforte, and 'The Daughter of the Sun,' for reader, two singers, and string quartet. Having experimented in this direction myself, I can perhaps give some record of results. The piece involving a reader is not satisfactory, and will have to be remodelled; the speaking-voice breaking in upon the music spoils the hypnotism without which art cannot exist. The other piece has so far seemed satisfactory. Thus Mr. Ernest Newman wrote after a recent performance: 'The combination of the vocal and instrumental factors is as new as it is effective; each is always lending a strange impressiveness to the other.'

I do not apologise for thus referring to my own works in this matter, because apart from Dr. Davies no other composer known to me has followed any definitely new line in this branch of music. Nor do I regard anything yet in existence as more than a hint of what can be done. Dr. Davies himself has written no developed organic work in this style, and satisfactory chamber-music can no more be made out of detached items than can satisfactory orchestral music. The difficulty which composers of this new art have to deal with is how to introduce the vocal element organically; a mere song or vocal quartet with glorified accompaniment will by no means solve the problem.

A provisional programme of the Leeds Triennial Festival of 1913 has been made public. The conductors engaged are Mr. Nikisch, Sir Edward Elgar, and Dr. H. P. Allen. The programme is expected to include Bach's B minor Mass, 'The dream of Gerontius,' Verdi's Requiem, 'Ein Heldenleben' and 'Elijah.'

THE CHINESE AND THEIR MUSIC.

By A. CORBETT-SMITH.

It would seem but in accord with Chinese traditions—a people amongst whom paradox and contradiction reign supreme—that the first really authentic record of the existence of their musical art should be an account of its destruction. The story has often been told how the Emperor Tsin Chi Hwangti (*c.* 200 B.C.) decreed that Chinese history should begin from his own reign; and how, acting upon the advice of his prime minister, he caused all historical, scientific and artistic literature to be destroyed. So perished all the ancient music, or most of it, and one imagines that the office of Hereditary Court Music-Master (it sounds like Hans Andersen) must have been anything but a sinecure during the succeeding half-century. You picture him, absolutely ignorant of his art, attempting to teach his pupils, inventing one day and forgetting the next.

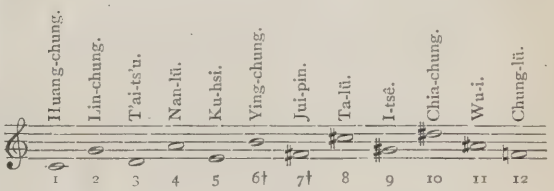
It is, however, safe to assert that music, singing, and dancing, were in constant request for ritual and festival from the earliest dawn of Chinese history. Indeed, it is possible to fix an approximate date, B.C. 2600, and say that Chinese music then began to take definite shape. Ancient writers are all agreed in praising the art: that 'it produces inexpressible sensations of pleasure,' and so forth. And here it may be observed that in the Chinese mind, even to-day, poetry and music are indissolubly united; the latter is incomplete without the former. Similarly, it is most difficult to obtain the melody, without the words, of a folk-song from the old English country folk.

But while strenuous efforts have been made through succeeding dynasties to revive the ancient music or to create new systems, no great measure of success has been won. Like the calling of the actor, the practice of music has fallen into disrepute; both are looked upon in the light of accursed things. And yet the drama in China is pre-eminently the one form of national amusement. Once again a paradox.

Without going deeply into abstruse theories of Chinese musical scales and their problematic origins—a somewhat dull subject—it may be of interest briefly to consider some characteristics, and especially the romantic origin of the primal scale. Musical theory among the Greeks appears to have originated in note divisions obtained by 'stopping' strings; the Chinese obtained theirs by bamboo pipes. The many similarities between the Grecian and Chinese scale-systems gave rise to the theory that the former nation borrowed from the latter. But the Chinese scale appeared two centuries after the Grecian. And yet again we have to remember the 'Burning of the Books' in B.C. 221. Some say that so-called modern Chinese music came by way of Bactria, a Greek Kingdom founded in B.C. 256. The whole subject is so full of conjecture, and likely to remain so, that no definite assertion can be made. Nor, indeed, does it greatly matter.

It is, however, certain that in very early days the Chinese evolved an octave of twelve chromatic semitones by means of varying lengths of bamboo tubes. A particular length was selected to sound a fundamental tonic-note (the corresponding Western notation is uncertain), and the definite method was then adopted of proceeding to the remainder by arithmetical progression, or in a proportion of 3 to 2.* Thus the second pipe measured two-thirds the length of the first, and the note emitted was a perfect fifth higher. Again, another similar length was cut, but the fifth obtained was considered as too remote from the tonic. The tube was accordingly doubled, and a note an octave lower was produced. The following scale in Western notation, taking C as the tonic for the sake of clearness, although D would probably approximate more closely, will show the sequence of the remaining notes:

ANCIENT LÜS (BAMBOO TUBES) SCALE.



It must, however, be noted that only the tonic and fifth are in perfect accord with the Western scale, the remaining notes being too sharp.

A great many modifications and amendments were effected by evolution of time, for the Ming Dynasty found a simple pentatonic scale in general use—C D F G A C D—and this scale is the one now usually adopted, although one of seven notes is theoretically admitted.

Needless to say, the Chinese have no system of staff notation. The characters for the several notes of a piece are written in vertical columns from right to left exactly as a letter or book is written. A character seems to indicate not only the note, but its probable pitch. There is nothing to indicate the time-value of a note, nor are there such things as 'rests,' so that the mode of performance is practically according to the taste of the individual, or in accordance with tradition. No wonder that Chinese music has ever remained a sealed book to the Western mind. With regard to time measure, the only one properly recognised is 4/4 or 2/4, but I have taken down two or three melodies which are certainly in triple time. The Chinese have nothing to indicate accidentals, for such are never used. Sometimes, at the beginning of a piece, a certain 'lu,' or pipe tone, is indicated as a tonic-note.

It has long become a commonplace remark that all forms of Western art and thought were anticipated in some form or another by the ancient Chinese and Egyptians. The collection of national folk-song is a very ancient pastime. Cecil Sharp,

* The figure 3 is the symbol of heaven; 2, that of the earth. Thus such a proportion should be in perfect harmony.

† Nos. 6 and 7 were never understood, and so were rarely used.

Vaughan Williams, and others in this country have been but treading the path which Confucius followed nearly 2,500 years ago. That revered sage made many a long journey through the Empire collecting and writing down national lyrics, songs, and ballads, and this collection is one of the most treasured works in Chinese literature. All these ballads are in rhyme, for rhyme is an essential attribute of Chinese poetry, and the most beautiful treat of various phases of Nature, trees and blossoms, the changes of the year, clouds, and the windy hills. Others are tinged with melancholy, and evince a somewhat pessimistic view of human life. Others, again, partake of the philosophy of old Omar Khayyam—'Come, fill the cup,' and many a good drinking song is to be found. I quote the first three stanzas of a particularly charming specimen, 'On drinking alone by moonlight,' for which I am indebted to Mrs. Archibald Little:

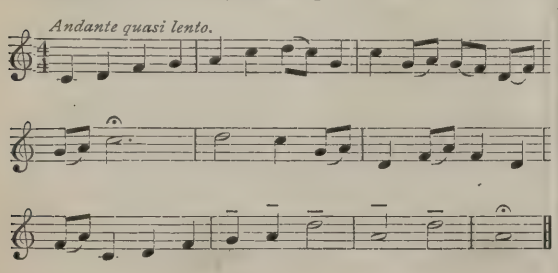
Here are flowers, and here is wine;
But where's a friend with me to join
Hand to hand and heart to heart
In one full cup before we part?

Rather than to drink alone
I'll make bold to ask the moon
To condescend to lend her face
To grace the hour and the place.

Lo! she answers and she brings
My shadow on her silver wings;
That makes three, and we shall be,
I ween, a merry company.

Unfortunately I can trace no music to this very favourite lyric.

It is, I imagine, almost impossible to distinguish between a genuine Chinese folk-tune and the more modern music. The following melody of a song which I noted at a little village far up the Yangtsze from two blind, itinerant musicians may quite reasonably be considered as old, although there are in it distinct traces of modern tendency. I quote it as being one of the best tunes I have heard in China. Additional weight to the folk-song theory is given by the fact that the ballad, which was a very long one, narrated the old and very popular legend of 'The Herdsman and the Spinning Damsel.' The singer accompanied himself upon the 'erhhsien' (two-stringed violin), and his companion kept up a monotonous rhythm upon a small drum. I have, of necessity, slightly lowered the pitch of two or three of the notes which, to the Western ear, would otherwise sound horribly out of tune. The wailing effect produced by the concluding six notes was particularly striking:

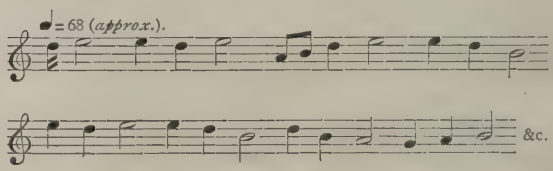


Chinese music naturally falls under two heads—'Ritual,' or music performed at court or religious ceremonies, and 'Popular,' which includes all in use at domestic ceremonials, in the theatre and street. The limitations of a short article preclude more than a passing reference to the former. Mention should, however, be made of the nominal official control of this 'ritual' music.

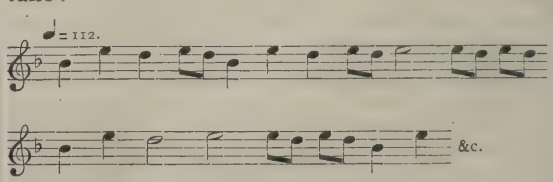
Under the Cabinet and Council of State there are, or were, six Boards of Executive. Connected with the third of these, that of 'Rites,' is a Board of Music, composed of a large number of officials whose duties are 'to study the principles of harmony and melody, to compose musical pieces and form instruments to play them, and then to suit both to the various occasions on which they are required.'

Among the Chinese music is very seldom practised as a recreation: in a sense it is considered rather contemptible. And yet music plays a most important part in all domestic anniversaries, festivals and funerals. Professional musicians, like actors, belong to the very lowest class of society—inferior to a ricsha coolie, for instance.

I am indebted to M. Edmund Dulac for a very interesting piece of information respecting a much-used Chinese funeral march, the melody of which, in a slightly different form, has found its way to Europe, and is played by the bells of Toulouse on similar occasions. The people there use a patois song to this, which means 'Get your shoes on—For you must go—You must go, never to come back.' The Chinese tune is this:

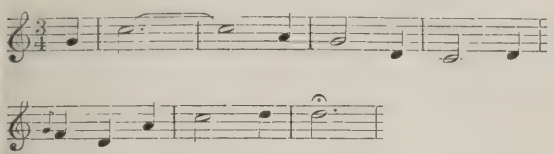


The Toulouse chime is somewhat as follows, the B flat giving a curious, ultra-modern touch to the tune:



The incidental music used in Chinese historical and domestic dramas is of particular interest, although it is more maligned by foreigners than any other form of the art. It appears to be of two kinds—'Erh wang,' used in the domestic drama, with an orchestra of flutes and strings, drums and gongs, and 'Pang tzu,' used in martial and historical scenes, with a similar orchestra, but without wood-wind. By the character of the music, the changes of tempo, &c., the regular theatre-goer knows exactly what action to expect upon the stage. He can tell to a nicety whether the general and his army are going to be victorious or no; whether the village Romeo will be happily united to the maiden of his choice or will suffer a lingering death at the

hands of the local apothecary. Certainly the Chinese were the pioneers in 'programme' music. I quote a few bars of a tune which was used in varying forms as a genuine 'leit motif' throughout a certain modern Chinese play:



Chinese music, as it still exists, can never be more than a curiosity, disagreeable or otherwise, to the foreigner. It is as incomprehensible as the inscrutable Chinese mind and character. One encounters so little pure, sequential melody in the songs and dances; harmony and counterpoint are practically non-existent. An orchestra plays entirely in unison, with the rare exception of occasional thirds and fourths, and as the various instruments are not constructed with exact precision the intonation is generally most discordant. Then there is the uncertainty of a scale which contains neither third nor leading note, and also the fact that only the tonic and dominant sound in tune.

But the social reform which is now spreading through China with such astonishing rapidity is beginning to extend to music also, at least in some of the great cities. A few months ago I was present at a concert given by Chinese lady students at which the programme was almost entirely Western. Gramophones and mechanical piano-players too are beginning to find their way into the homes of the wealthier Chinese.

To appreciate in any degree the music of the Chinese we must first of all find ourselves in sympathy with the people. To them much of it is very real and undoubtedly pleasing; at least it suffices for their needs. The Chinese have a very deep and sincere love for poetry, especially when allied with music. The fact that their songs do not conform to the canons of Western art should not necessarily give cause for condemnation. Confucius himself, who was certainly a musician, fully realised the value, both æsthetical and moral, of music. In concluding this brief and totally inadequate review I would quote two sayings of his upon the art. The second may well prove particularly applicable to-day, even in this country:

(Speaking of a piece of music): 'It has all the excellence of the physical beauty of harmony, and also all the excellence of moral grandeur. But if a man is without moral character what good can the use of music do him?'

'In the practice of the art what is valuable is natural spontaneity. Also decoration and colour are matters of secondary importance compared with the groundwork.'

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Occasional Notes.

In the July-August (1912) issue of the *Zeitschrift* of the International Musical Society, Ernest Closson, the Secretary of the Belgian National Section, surveys musical life in Belgium. The following summary of the fourteen closely-printed pages of the article is given in English in the *Zeitschrift*:

> The following are leading points: Belgians depend to an extraordinary degree on State initiative and support. There are in proportion to the area (about one-third that of Scotland) an enormous number of music-schools: four Royal Conservatoires at Brussels, Liège, Ghent, and Antwerp; two Communal Conservatoires at Bruges and Mons; some eighty minor academies. State aid pervades the system. As a consequence, in outside teaching even an accomplished artist is glad to get half-a-crown for a lesson. The public taste is sound and eclectic. Professional puffing is discredited. The 'renaissance' movement for reviving ancient music has little vogue. The numerous choral Societies are recruited quite from the populace. Belgium is content with one musical newspaper, the excellent but small 'Guide Musical,' Sunday weekly, in its forty-ninth year, editor Maurice Kufferath (b. 1852).

Among the smaller items in this issue of the *Zeitschrift* we notice the activity of the Choral Society of Helsingfors, which is publishing early madrigals in a Finnish version. Among the composers mentioned are Morley and Dowland. Their delightful inspirations are now, it is stated, sung even by the village choirs of Finland.

In our present issue (pp. 594-5) Mrs. Newmarch, in replying to a letter from Dr. Maclean which appeared in our August issue, amplifies the charge of Chauvinism she made in the *Edinburgh Review* against the British branch of the International Musical Society in connection with the musical programmes offered at the Congress held in London last year. We think it is fair to Mrs. Newmarch to allow her to explain her views thus fully, although we have to note that her attack on the committee was made in a quarter where no answer was possible. We are glad that it does not appear to be necessary to go over the whole ground again, for it seems to us that Dr. Maclean has already dealt very effectively not only with the statements in the *Edinburgh Review*, but by anticipation with Mrs. Newmarch's justification of her position. But we feel bound to protest against Mrs. Newmarch's statement that the committee in formulating their scheme were so paltry as to be 'intent upon going one better, &c.,' and 'that the sentiment of cut for cut lay at the basis of the whole policy.' Mrs. Newmarch confesses that a cynical demon whispered the last thought to her, and we can

well believe that it came from this tainted source, but it would have been much fairer to those whose action she characterizes if she had sought more respectable inspiration. The dominant motive of the committee was to place before their guests a scheme that would be likely to interest them. It was felt that whereas an offer of a series of cosmopolitan programmes which practically would be slightly glorified Queen's Hall concerts of a perfectly familiar character to everybody concerned, was not likely to achieve this purpose, a well-thought out series of performances historically illustrative of the art of the country being visited would be at once novel, attractive, and educational. If Mrs. Newmarch's wretched demon who has played her such tricks had been a truthful one, our foreign visitors would by now at least have betrayed their disapproval of the fare provided. But what have we found? Here are quotations from what has been said by distinguished and representative foreign musicians whose sincerity even the demon dare not question:

Professor Guido Adler (Vienna):

On the Continent we seldom have an opportunity of hearing English music either classical or modern. In this respect the Congress has been instructive in reminding us that England has not only at different periods in the past achieved much in the development of musical history, but is also doing much honourable and valuable work in the present, while the outlook for the future is most hopeful. . . . I should have preferred to hear in place of the Italian opera ['Rigoletto'] a national opera, classical or modern.

And further, in the *Neue Freie Presse*, in the course of an interesting survey of English music prompted by the concerts given, he says:

The Historical Chamber Music Concert showed us some of the splendid works that were written in the Restoration period following Queen Elizabeth's time. But the climax was reached with the Purcell scena incomparably sung by Miss Muriel Foster. We historians exchanged looks, and asked: Did the reforms of Gluck, *a century later*, show any advance in dramatic reality and soul-felt expression? Is not this command of vocal expression complete for all time?

Mons. M.-D. Calvocoressi (Paris):

To the stranger in quest of fresh knowledge, one of the main features was undoubtedly the series of concerts devised for the special benefit of members and affording the possibility of a survey of British music from its beginnings to the present day. The fact that modern British music was almost unknown to the great majority of the guests has been remedied as fully as possible.

Professor Albert A. Stanley (U.S.A.):

It was a happy thought to make the musical part of the programme an outlook over the progress of English music. Covering centuries, as it did, it was an appalling task, and to say that it reflected great glory on those who so successfully grappled with the problem is to use an ordinary expression to characterize an extraordinary achievement.

Dr. Jules Ecorcheville (Paris), in the course of a speech almost entirely devoted to comments on the English music presented:

When we return to France we shall be inunduated with questions giving still further proof of the lively curiosity which our fellow-countrymen feel with respect to your Art. Your music is wholesome. It avoids that perpetual sense of irritation with which Continental music is afflicted, that aggressiveness which, in France at least, gives the impression that our music is always, so to speak, levelled vindictively at someone!

Dr. H. Leichtentritt (Berlin), the *Signale*:

A long series of concerts gave us a valuable birdseye-view of the development of English music from the 15th century to the present time . . . And before all, Purcell, of whom we know nothing in Germany, was shown to us as a musician of the first importance. Scenes from his dramatic works, church music and chamber music gave us an insight into his strength and versatility. [Much more space is devoted to comments on the music presented.]

Dr. Hermann Kretzschmar (Berlin):

I rejoice that the arrangements connected with this Congress will afford the foreign delegates an opportunity of hearing not only the best modern English music, but some of the great compositions of past times. We shall leave London and the Congress rich with new ideas, with new experiences, and full of thankful feeling.

It may be as well to add that the programmes included the works of seventy-five British composers and nineteen foreign composers. They were therefore inclusively, but not exclusively British. Further, it should be stated that many distinguished foreign musicians, including 'leading creative artists,' as suggested by Mrs. Newmarch, were cordially invited, but they were not able to attend.

After many assurances of his determination and confidence, Mr. Hammerstein has at length decided to retire from his London operatic enterprise, the loser by some forty thousand pounds. Under all the circumstances one is disposed to feel sorry for him, but he will have none of our pity and proceeds, unchastened, to renew the operatic redemption of America. His latest if not last development is one to stagger musical humanity. He proposes to build over forty opera-houses in American towns and to give grand opera in them with his own companies. This will be 'living wholly in the realms of grand opera' with a vengeance. It may be added that moths, even with singed wings, often show a desire to live wholly in the realms of candle-flame.

Richard Strauss's latest work, which he has just completed, consists of incidental music to a German version, by H. von Hofmannsthal, of Molière's 'Le bourgeois gentilhomme.' It will be produced, in conjunction with Strauss's new one-act opera, 'Ariadne on Naxos,' at the Court Theatre, Stuttgart, on October 25. The announcement reminds us that we are getting as behindhand with Strauss's works as we were before Mr. Beecham gave us 'Elektra' and 'Salome.' Will Mr. Beecham step in again?

A book entitled 'An Adventure' (Macmillan), published last year, has been widely read and discussed. It is an uncanny story of a vision alleged to have been seen by two English ladies whilst sight- (in fact, one may say second-sight), seeing in Versailles. We are told with circumstantial detail what befel the ladies when together they visited the Petit Trianon for the first time in their lives in 1901. Whilst searching for their goal a strange feeling came over them, and a still stranger experience ensued. They saw a country house, many people dressed in unusual costumes—notably a lady whose dress is described as only the feminine mind could describe it—one man spoke to them excitedly; and there were other comings and goings, including a merry French wedding-party. After this the ladies took a real carriage—providentially hard by—and drove to a real hotel and had real tea. For some time they said nothing, even to one another, as to their weird experience, but when ultimately they compared memories, they arrived at the conclusion that the Trianon was haunted, for on inquiry it was quite evident that what they had supposed themselves to have seen was non-existent. Later, in 1902, one of

the ladies ventured to make another visit to the spot. As she approached it the old feeling was renewed, and again an extraordinary vision of what is assumed to be past history, with all its life and movement, was experienced. On this occasion something occurred which specially interests us. Miss 'Lamont' (the names are not real, but the publisher vouches for the *bona fides* of the story) says :

> The crowd got scarce and drifted away, and the faint music as of a band, not far off, was audible. It was playing very light music, with a good deal of repetition in it. Both voices and music were diminished in tone, as in a phonograph unnaturally. *The pitch of the band was lower than usual.* The sounds were intermittent. [The italics are ours.]

The ladies were now convinced that they had been privileged to see Marie Antoinette and her environment, and they set to work to examine the history, manners, costumes, and topography of the period, and they claim that the results of this investigation verify the truth of their story.

Part of the evidence adduced to prove that happenings in 1789 had, as it were, been cinematographed for their special benefit, is musical. It is fortunate for posterity and believers in reproductive manifestation of the departed that Miss 'Lamont,' although betraying musical innocence in claiming the ability to detect that the pitch of the 'band of violins' (*sic*) she heard *was lower than usual* (which implies that although she *knew* they were supposed to be fingering the instruments in, say, key E flat, it sounded like D to her refined sense of pitch), she was able some time *after* the event to write down from memory about twelve bars 'without the inner harmonies' (by which we understand that she wrote the melody and bass—a circumstance that engenders a suspicion that the lady must have attended some musical appreciation classes), and at the pitch in which they were played. The music, which by a very curious oversight is not printed in the book, was submitted to an unnamed expert, who said that the bars could hardly belong to one another, but that the idiom dated from 1780. That was clever, to say the least of it, and moreover it fitted just nicely. He found a grammatical mistake in one bar, but what it was exactly is not revealed. Yet even this regrettable shortcoming in the music, as we shall see, also helps the verisimilitude of the story. A search was now made through a great deal of unpublished (why unpublished?) music in the Conservatoire de Musique at Paris, and it was 'discovered that the twelve bars represented the chief motives of the light opera of the 18th century, excluding Rameau and his "school" [why, O why! excluded!], and nothing like them occurred in the operas of 1815 onward.' A miserably hard-up century when twelve bars can represent the chief motives of its light operas! But these bovrilised and ubiquitous twelve bars were found in Sacchini, Philidor, Monsigny, Grètry, and Pergolesi, which fact incidentally goes to show that plagiarism of the most flagrant description was rampant. But the crowning evidence is that grammatical mistakes were found in Monsigny and Grètry! This, of course, proves beyond dispute that the twelve bars are veritable old music, because, as stated above, it had been previously noted that they contained a grammatical blunder. Then we are treated —*à la* Bacon cypher—to the tracing in detail of the general and particular likeness of the twelve bars in specified works of the above-named composers, with the addition of Duni. In Grètry we are told solemnly that hidden consecutive fifths were found. How reprehensible, but still how prophetically thoughtful of him!

Opera-goers should always take the precaution of acquainting themselves beforehand with the plots of the operas they hear, because it is notorious that otherwise the stage action of forty-nine operas out of fifty is exasperatingly unintelligible. This being so, we cannot but be grateful to industrious writers who compile guides for our benefit. But when the information is imparted in an intensely amusing manner, however unintentionally, we have additional reason for gratitude, and this we feel is due in connection with the 'New Opera Glass,' by Fr. Charley, published in 'English' by Feodor Reinboth, Leipsic. The stories of 110 operas are given in this handy booklet. We venture to quote two of the luminous gems of the series.

ROMEO AND JULIA (Gounod).

First Act : Palace Capulet. Masquerade. Capulet greeting his guests. He is introducing his daughter Julia. Romeo, a Montague, seeing Julia, is falling in love to her, which is returning by her without to know another. Romeo hears, that Julia the daughter of Capulet. Tybalt, the nephew of Capulet, is going away with Julia ; Romeo crying : 'God with you.' Tybalt renown Romeo, the enemy of his house ; the two are quarrelling, but Capulet smooths the quarrell.

Second act : Pavillon in Capulets garden. Romeo singing from the love to Julia ; Julia going in the garden, singing also from the love to Romeo. Their hearths are finding togother and after lovely sweers are going from another.

Third act: Romeo visiting Lorenzo, the monk, begging to help him to be united with Julia ; he is ready for that and Romeo and Julia are becomes man and wife. In the battle with Tybalt he murdered him.

Fourth act : Romeo and Julia are sweet united in the room of Julia ; beeing banished from the city he must fly. The dying father of Julia wished to see Julia as wife from the count Paris, but beeing Romeos wife Lorenzo is helping her from the fatal situation.

Fifth act : Romeo enter ; he is seeing his wife Julia in the apparent death. In the meaning of her really death he is thrinking a bottle poison wishing to be united with her also in the death. In the same moment Julia awaked. Willing to fly the death is coming : Romeo falling, Julia takes the sword and murdered herselves.

ESMERALDA (Ambroise Thomas).

First act. Scene in the Court of wonders (Lodgings of the beggars) in Paris. The Chorus is greeting his King, who has condemned the poete Gringoire, who is imprisoned as spy, on dead, if no girl would choose him for her man.

Only Esmeralda has some feeling for him, she is begging for his life. Gringoire is sauved ; but Esmeralda, for which is Frollo fallen in the deepest love, has her carry of, but she is liberating through the guards.

Second act. Room on Fleur de Lys, opened on the garden. Ladies in the garden. In the meantime ladies are seeing a girl dancing on the court for which is Phöbus fallen in love and who is now obliged to get the girl in the room. Esmeralda and her husband are entering in the room and the ladies are astonished about her beauty. Fleur is hatring Esmeralda, perceiving her as rival. Discovering the sash, embroidering from her for Phöbus on the possession of Esmeralda, she is throwing him his infidelity. Esmeralda, molested by Fleur is seeking protection on Phöbus and the is declaring the gipsy publicly as his bridegroom.

Third act. Esmeralda's lodge ment, where she is working with her husband. The latter is going to bed ; Esmeralda is waiting on Phöbus. In the meantime Frollo and Quasimodo are entering through the window, the first promising Esmeralda to do her nothing. Quasimodo is leaving the room, which Frollo is hiding himself behind a courtain. Phöbus and Esmeralda sing together the duett. On the end of the song Frollo is stabbing Phöbus and is flying through the window. Guards arrives, and Esmeralda is imprisoned as murderer of Phöbus.

Fourth act. Esmeralda is condemned on dead ; Frollo is assuring her his live and is promissing her her liberty by accepting his love. Esmeralda is relinquishing. Suddenly Gringoire arrives, followed by Phöbus. The priest must see that Phöbus is still living and enraged is rushing on Phöbus.

Quasimodo looking out for that and observing Frollo, is warping himself between the both and is now stabbed instead Phöbus. Frollo is reknown as murderer and is now imprisoned. Phöbus and Esmeralda embracing another are happily.

It will be obvious from the foregoing that the book is fully worth the half-crown it costs.

It is encouraging to note that one of the most popular and at the same time most poetical and artistic songs of our time is 'Son of Mine,' the music of which is by Mr. William Wallace. It is a trite saying that imitation is the sincerest flattery, but in this particular instance the exemplification of the truth of the maxim is edifying; for many gross and unblushing imitations of Mr. Wallace's song exist. Someone, who shall be nameless, has sent us the following new version of the idea:

When you're running dry,
Son of mine,
Have a careful look at *my*
'Son of mine.'
There you'll find your inspiration,
Drag in any poor relation,
He won't mind the imitation,
Son of mine.

When you're feeling glum,
Son of mine,
And ideas will not come,
Son of mine,
Study carefully 'The Rebel,'
Though it's scarcely worth a pebble,
Make your baritone a treble,
Son of mine!

Air your bit of swank,
Son of mine.
It's your own; you need not thank
'Son of mine.'
Be it lass or girl or mother,
Take my tune or any other,
That will save a lot of bother,
Son of mine.

When you steal the tune,
Son of mine,
Swear it was your mother's croon,
Son of mine.
But *that* father* risked the halter,
When with Chords he would not palter,
Who are you to twist and alter
'Son of mine'?

GILES FARNABY.

By H. Orsmond Anderton.

Among the writers represented in the Fitzwilliam Virginal Book, Giles Farnaby stands out as a distinct and very attractive individuality. It is curious how some men have this peculiar quality, this gift of impressing one with the magic of their personality, while many others, of larger and ampler calibre, exercise comparatively little of the spell. Hazlitt, in a well-known essay, describes a symposium as to whom one would, if it were possible, call back from the vasty deep, that they might

'Come like shadows—so depart.'

The essay is a little stodgy, and Lamb is made to talk with the unlamb-like solemnity of an old tup; but there are many interesting points raised. When Newton and Locke were proposed Elia's face assumed an expression which it might have worn after a dose of nasty medicine. In spite of his idolatry of Shakespeare, he rejected him: he had seen the Bard's portrait *ad nauseam* on the stage, on bookstalls, in frontispieces, on mantelpieces. Milton, he feared, would appear starched and Puritanical, with precisian's band and gown. Many others were proposed, but his choice was for Sir Thomas Browne, and Fulke Greville. Garrick, too, Kit Marlowe, and a few other such unorthodox worthies and unworthies were invited, so to speak, rather than the Olympians. In much the same vein Browning chose men like Abt Vogler and Sordello for his dramatic monologues rather than the recognised heroes. And this attitude is a quite intelligible and natural one. It is pleasant sometimes to leave the open highways of thought, and wander through the unfrequented lanes, just as one likes to moor one's punt in a shady backwater away from the glare and traffic of the main stream. Just so, too, one feels about Giles Farnaby. Who yearns to meet Handel, or Hummel, or Cherubini, those *dii majores* of their own day; yes,—shall we whisper the heresy?—or even Beethoven, and many another of the orthodox and classical College of Cardinals? Whereas the more unassuming men, men like Chopin, Monteverde, or Couperin—could they walk into our study for an hour how pleased we should be!

Among such, all who have studied his unpretentious pieces in the Fitzwilliam Virginal Book and felt their curiously attractive individuality, would unhesitatingly place Giles Farnaby; and the spell to conjure up this pleasant shade will soon in some sense be placed within the power of all by the publication (Novello & Co.) during this month of an album of a dozen of his pieces edited by Professor Bantock.

Of his life little is known. He came of a Cornish stock, and was apparently born about 1568-70, since, by his own account, he began the study of music about 1580. In 1589 he was living in London, as we know from the churchwardens' accounts of St. Helen's, Bishopsgate, a church connected also with Shakespeare, to whom a memorial window was put up some years ago. On July 7, 1592, says Wood's 'Fasti,' he graduated at Oxford as Mus. Bac., 'stating in his *supplicat* that he had studied music for twelve years.'

He evidently entered into the life of his time, and made a reputation in his art, for the large number of pieces in the Fitzwilliam Virginal Book is sufficient to attest their vogue and his popularity; and when, in 1592, Thos. Este (the assignee of Byrd in music-publishing) issued 'The whole Booke of Psalmes,' with music, engaging men of unchallengeable position to harmonize the tunes, Farnaby, with Dowland and Farmer, was among the number so chosen. He would be familiar with Byrd and all his set, such as Morley, Bull, and Gibbons; and since London was then smaller, and society more manageable, he would most probably be brought into contact also with the group of poets and players taking part, possibly, in some of those far-famed meetings at 'The Mermaid.' Shakespeare and the rest of them constantly needed songs and dances for their plays, and they would naturally turn to the skilled musicians, as is done at the present day. There are two or three 'Maskes' by Farnaby in the Fitzwilliam Virginal Book, and these must almost certainly have been written for the stage in their first inception. The theatre with which Shakespeare was connected until 1599 was known as 'The Theatre,' or 'The Curtain,' on the Shoreditch edge of London. The growing Puritanical influences then prevailed in getting the bear-gardens and theatres banished from the City boundaries, and Shakespeare's company built 'The Globe' on the Surrey side; and hither, doubtless, Farnaby, Dowland, and the rest of them must have resorted.

* The father in the last verse of the original.

In 1598 Farnaby published a book of 'Canzonets to foure Voyces, with a song of eight parts,' with commendatory verses by Dowland and others. One of these, 'Ay me, poore Heart,' is transcribed in the Fitzwilliam Virginal Book. In 1621 he contributed harmonies to some of the tunes in Ravenscroft's 'Psalter.' Two madrigals of his are known, 'Come, Charon, come,' and 'Construe my meaning'; and among the pieces in the Fitzwilliam Virginal Book is a transcription of a third, 'Daphne on the rainbow.'

It is, however, chiefly upon his pieces in this celebrated anthology that his reputation rests; they have a simple charm and a naïveté which arrest all who make their acquaintance, and they are among the most attractive pieces in the collection. There are fifty-one in all—three in Vol. i., and forty-eight in Vol. ii. Of these, the dozen in the album before us give a very good idea, and are as good a selection as could be made, though we may wish it had been possible to include one or two others, such as 'Spagnioletta,' 'Old Spagnoletta,' 'Woody Cock,' the infectiously gay 'Meridan Alman,' and the 'Gigge,' whose curious rhythmical structure Dr. Naylor discusses in his book on the collection. 'Quodling's Delight,' too, is a charming piece, with a strong family likeness to the old ballad, 'The oak, and the ash, and the bonny ivy-tree.' It forms one number of the same editor's 'Old English Suite.' The instrumental technique of the time was of course still tentative, and many of the Virginal pieces consist of popular airs and madrigals arranged and ornamented with semiquaver passages. But Farnaby shows himself a forerunner of the romantic movement in his group of little pieces, quite in Schumann's vein, given in this album—'A Toye,' 'Giles Farnaby's Dreame,' 'His Rest,' 'Giles Farnaby's Conceit,' 'His Humour,' which are irresistible in their appeal. They are delightful and individual pieces with a poetic basis. 'A Toye' has a quaint and catching melody that also is irresistible. The 'Dreame' has a tender vein of sentiment that will appeal to all; in fact, all the group have a distinct and arresting charm. The 'Galliarda,' too, is interesting. The first strain, of eight bars, is a pleasant melody, distinctly in A minor. The second strain shows more of the modal idiom: the two strains are then subjected to variational treatment. 'Rosasolis' belongs to a type very common, as just stated, in the music of the period, being the transcription of a song (in this case evidently with a chorus) which is then, as in the case of the 'Galliarda' and 'Quodling's Delight,' subjected to variational treatment. This seems to have been the method, in fact, by which instrumental music was evolved and attained logical continuity. A similar and particularly attractive case is 'Old Spagnoletta,' not given in this album. 'Pawle's Wharfe' is another example, and is quite a catching, popular tune, distinctly in D, though subsequently modal characteristics appear. One quaint trait that is common to all the writers of the period is the striking of the key-chord (as we should call it) at the end, after the piece is over; much as reciters announce the title of their tale or poem at the beginning, many, in fact, do this at the end.

Interesting in another way is a group of ten Fantasias. They are not Farnaby's most characteristic work, but are a valuable help to an understanding of the period. As hinted above, long instrumental pieces were always an embarrassment; the writers hardly knew how to give them coherence. Orlando Gibbons's fine 'Fantasia of Foure Parts' in 'Parthenia' is the most successful achievement, even his own 'Fantasias of Three Parts' for viols being less mature. Farnaby's Fantasias have interesting points and fine passages, but on the whole they lack organic unity; and in fact his mind seems hardly to have had the large architectonic quality needful for a pioneer in such an art. The specimen given in this album is perhaps as good a choice as could have been made. The opening is imitational, almost fugal, but later on, as is the case in Gibbons's just mentioned, the subject disappears, and fresh ones are announced and worked in succession; so that organic coherence is rather wanting.

Farnaby's tonality, as already indicated, has a modern tendency. The modes, of course, were the musical language of the time, but in many pieces, as, *e.g.*, the 'Conceit,' the 'Toye,' and 'Pawle's Wharfe,' he seems to jump clear into the modern key idiom.

The appearance of this album is a symptom of a welcome awakening in the work of our musical forbears. The notation is modernised; here and there a note or two is added in smaller type, where it seemed to be desirable for modern ears, though such cases are comparatively rare; expression marks and phrasing are added, the original being of course absolutely sterile of such a crop; and Professor Bantock has added at the beginning a short biographical note, along with a few words of discussion of each of the pieces included. Altogether, the book brings this interesting writer within the reach of all, and unless we are much mistaken those who see it will find real pleasure in making or renewing his acquaintance.

THE WAGNERIAN APPETITE.

By Bertram Smith.

At the 1911 Bayreuth festival the seat next to mine was occupied by a German lady, who was stout, comfortable, middle-aged and dressed in black. It would not have surprised me to learn that she was the widow of a successful Leipsic bookseller. At least that was my guess at her estate. In desultory conversation between acts I gathered that she was not at all happy. She had never liked Bayreuth as a town. She thought the food was bad and unreasonably expensive. She was quite alone, and suffered greatly from the heat. Her lodgings were uncomfortable. Except when she was in the theatre life appeared to be a burden to her, and yet 'one had to come.' I asked if she was leaving at the end of that 'Ring' Cycle. She looked at me with a mild surprise. 'Oh, no,' she said. 'I am staying to the end. I have tickets for all the twenty-four performances'! This was startling enough, but when she went on to say that she always did that, whenever there was a festival, I could but regard her in a wholly new light, as one before whose zeal even my own enthusiasm was dwarfed into insignificance.

And yet there are many such—not only in Bayreuth and Munich: they may also be encountered in the gallery at Covent Garden. Surely there has never in the whole history of musical and dramatic art been any phenomenon quite to be compared with the insatiable appetite of the present day Wagnerian. Can one conceive of any other dramatic representation which the average citizen would wish to see repeated seven times within a month, year after year, as my German friend sees 'Parsifal'? Looking back as I can do upon a record of one hundred and seven Wagnerian performances spread over some fifteen years, I ask myself why it is that I begin to show no signs of repletion, that I look forward to the second hundred, should it ever be completed, with the old zest; why it is that at every stage, like Oliver Twist, I ask for more?

It is quite splendid that it should be so. We have ten great works of Richard Wagner's and there can never be another. We know the strict limits of the treasure that is to be enjoyed, and naturally at the outset we ask ourselves how long it will last us, how

soon the day will come when we have 'got through' them all and lost our fine appreciation. But it seems, to a great extent at least, to be true that we can both eat our cake and have it, that we are not using up our treasure by repeated hearings; rather that, in the earlier stages at any rate, we are continually adding to it. And here let me say that, for myself, I am thankful to be one who assimilates music slowly. It seems to me that that very disability is a real and valuable asset in this case. I do not believe that my companion at Bayreuth or her many counterparts throughout the world are likely to be persons of a very keen musical perception. For it stands to reason that if one is capable of swallowing a Wagner score whole, so to speak, and of grasping it in all its details after a few hearings, one cannot enjoy, as I have done, the years of gradual discovery and of slow, persistent conquest.

I believe that it is this process of assimilation by degrees, this crescendo of understanding and appreciation, that accounts more than anything else for the enormous appeal of Wagner's music-dramas to the ordinary man. It is as if each of the great works stands in the beginning at a distance from him, and with each representation he is able to come a little closer and to enter into a greater intimacy with it. He is as one who draws away a veil, continually revealing something more beyond. At his first performance he may be impressed with the drama as a whole and stirred by certain 'purple patches' in the music,—the 'Prize Song' or Wotan's 'Abschied,' let us say. He will hear more at a second visit, or at least more of what he hears will reach him and become intelligible. The blanks in the score will begin to fill in for him. What he had thought a long and tedious passage will become coherent and worthy of attention, let us say. Well-known motives will crop up in unexpected places. And so through a glorious process of invigorating discovery and delightful surprises he will arrive at last at a full grasp of the whole work. And even when he tells himself that he knows exactly what to expect, there are a host of minor surprises and small unlooked-for happenings in the score—at least I have found it so—which tell him that he has not yet exhausted its infinite possibilities.

Then again the Wagnerian, as the total number of his performances mounts up and he may count himself in some small measure a critic, is continually shifting his ground; putting new values upon the different acts, different passages, and different works. Again and again he will re-arrange the order, in his opinion, of the four dramas of the 'Ring.' 'Walküre,' which had completely bowled him over at the first cycle, must give pride of place to 'Siegfried,' and finally—it may be—to 'Götterdämmerung.' At an advanced stage in his education 'Rheingold,' which he had unduly despised, springs to a high place in his affections. The keenly anticipated 'moments' which stand out from a performance of the 'Meistersinger' were once the 'Prize Song' and the Sachs 'Monologues'; then he finds they are the Quintette and the 'Trial Songs'; and finally, it may be, his heart is set above all else on the introduction to Act III. and the intermediate music of the second Act, while it is more than likely that there are small orchestral incidents that he has gathered at some former hearing and treasured as his own, knowing full well that few of those about him have noticed them at all. He passes also from the early didactic period when every motive must be separately heralded and he must probe for its intention, to the period when he no longer calls motives by their pet names nor views the score thus painfully disintegrated. It is all a splendid voyage of discovery, whose interest is wonderfully enhanced by the different interpretations, which never fail to throw new light upon the way. When one conductor or one singer has given you all he has to give, another may yet bring to light for you new gems, and it is a question if within the limits of a lifetime all will be laid bare.

I suppose it must be admitted that there *are* some passages that one has 'got through,' and which have nothing more to say, while what they have said so often no longer deeply interests one. The 'Bridal Chorus' from 'Lohengrin' is threadbare, perhaps. The march from the second Act of 'Tannhäuser' has grown stale, and no longer does one quite rise to the 'Star of eve.' But if the second Act of 'Götterdämmerung' has been found wanting, in the eyes of one humble critic, the second Act of 'Walküre' has painfully and by slow degrees risen to its just place in the order of merit. Already one may dimly foresee a time when Siegmund's 'Spring Song' and Beckmesser's 'Serenade' will have to go. But opportunities are so rare and the forces making for satiety work so slowly, that one can still look forward, as I do now, to the old familiar 'Ring,' after ten completed hearings of it, wondering wistfully if after all it may not hold some fresh discoveries. Only last time, in Munich, I came upon the most bewitching and unexpected turn of events in the introduction to 'Siegfried.'

STRINDBERG'S INTEREST IN MUSIC.

The recent death of Strindberg removed one of the most interesting personalities in the world of letters. As dramatist, novelist, poet, historian, he showed gifts of a high order. He was a remarkable man even in a country which has given to the world many remarkable men, for small as Sweden is in territory, we must not forget that to her we owe Runeberg, Swedenborg, Rydberg, and a host of intrepid explorers.

Strindberg almost rivals Swedenborg in the diversity of his interests. His studies were numerous and varied, and ranged from the Chinese language and national history to experimental chemistry and the social problems which beset the modern world. Among these music held a foremost place. It is hardly mentioned in the available sketches of his career; for he was not brought directly into contact with it, as was Ibsen when he approached Grieg about the 'Peer Gynt' music. A setting has been made, I believe, of 'Lucky-Per's Wanderings,' but it is not widely known; hence the fact that one hears but little of Strindberg in the *rôle* of musician. He is, however, like Nietzsche and Gainsborough in this, that, though primarily absorbed by other studies, his love of music was great and lifelong.

To obtain full information about Strindberg's views on music is scarcely possible at the present time, very little having been written about the intimate side of his life, apart, perhaps, from the regrettable domestic disturbances which punctuated it. We are told, however, that he had a particular fondness for Beethoven's sonatas. On the whole he seems to have preferred Beethoven to any other composer, which speaks much for his musical intelligence. It is said that he played the pianoforte a great deal and with considerable skill, and that in his leisure hours he enjoyed going through the works of his beloved master.

A large amount of evidence goes to show that Strindberg had no mean theoretical knowledge of music. This man of many parts had penetrated into the secrets of the art. He studied harmony with more than an amateur's seriousness, and was much attracted to the organ, the mechanism of which he knew well. One of his last works was a contribution to musical

literature in the form of an original system of notation which was to abolish that at present in general use. Of this work he was very proud. But unhappily his method—which he applied to one or two classical compositions—has been no more fortunate than that of Rousseau or than the curious shorthand of Beethoven himself. It revealed the true Strindberg, for it was personal and revolutionary. The music was written, if I mistake not, in figures.

This love of music makes itself felt in his works. In one of his best poems, 'The journey to town,' he introduces an elaborate description of the 'Appassionata' Sonata, which he deems Beethoven's greatest. He reads into it wonderful things; a depiction of the world and its travail, of the chaos which must precede the dawn of universal bliss. In the autobiographical 'Inferno' allusion is made to Schumann's 'Aufschwung.' A rustic organist is the central figure of one of the novels, and now and again there is much explanation of the structure of the organ and of the technical side of music. In the fine play 'Rausch' he obtains the right atmosphere by introducing a performance of Beethoven's Sonata in D minor (Op. 31, No. 3), and giving directions as to how it must be played. Later in the play the music breaks off, and only a few bars of the Finale are heard as though they were a fragment. It is the practising of a 'night bird.' A somewhat similar use is made of a Bach toccata in 'The Dream Play,' where it has to wage war with a popular waltz. In addition to these there are passing references, to the 'Entry of the Boyards,' for example, and such macabre titles as 'The Dance of Death' and 'The Spook Sonata'—the latter a modern *Trillo del Diavolo* for aught I know.

One feels with Strindberg that he related music to life, that he saw in it something of the cosmic harmony which he sought so vigorously, and which somehow always eluded him. That one who had suffered so much and had been vouchsafed more than a glimpse into the abyss of the inferno received infinite solace by this means must remain a cause for rejoicing. And it is, perhaps, appropriate that the last impression which we have of the fighter who had weathered so many storms is an entirely peaceful one, and in it we see him surrounded by the things he loved best—his children, his flowers, and his music.

D. C. PARKER.

ON LISTENING TO MUSIC: ANOTHER POINT OF VIEW.

BY C. EGERTON LOWE.

As a firm believer in the considerable musical and educational advantages to be gained from properly-conducted Musical Appreciation Classes, I should like to make a few remarks on the subject, *apropos* the article 'On Listening to Music,' by H. P. S., in the July number of the *Musical Times*.

It may be that the author has not held any such classes himself, invited the opinions of teachers who have, or of students who have attended them; for had he done so he would surely have approached his subject from a different point of view. Speaking from a fairly considerable personal experience, I can safely assert that Musical Appreciation Classes, as so enthusiastically advocated by Mr. Stewart Macpherson, *inter alia*, and Musical Lectures in connection with the 'Home Music Study' and other Musical Unions, are creating an entirely new interest for the art; and if musical education is to advance in this country as it should do, it *must* continue on some such lines.

What are the chief elements of a great musical work—not necessarily great in length, but in worthiness as a work of art, be it even miniature in its form, as, *e.g.*, a Grieg song or lyric? It must combine melody and rhythm with harmony and form; and, if of any pretensions as regards length, it must contain the more intellectual art-work of development. Of these five component parts the average untrained listener usually only appreciates two, viz., melody and rhythm. But even here the beauty of 'balance' in the rhythmic phrases which constitute or 'build up' a perfect theme, the development perhaps of a tiny figure or motive, and many another feature of interest to the musician, are overlooked or disregarded by those who have not been taught and trained how to *observe* at the same time that they listen.

I know that I may be met by the argument that the mere fact that a beautiful, simple tune appeals with instantaneous effect to an untrained multitude proves there is no necessity for analysing it or 'picking it to pieces'; let us revel in the sheer ecstasy of delight, let us, as I believe Mr. Stewart Macpherson has put it, '"bask" in the sound in a merely passive state of sensuous gratification.' But even in the case of a simple tune much that is good and useful can be taught in a class by contrasting the exquisite melodic outlines of gems such as the folk-songs, 'All through the night,' 'The bailiff's daughter,' and hundreds of other national treasures, with the vulgar banalities of trashy ballads and music-hall songs. Musical appreciation, rightly understood, is practically the only rational method of helping us to sift the chaff from the wheat in music.

Melody on the old-fashioned lines is rapidly disappearing; one can easily prove this by comparing the salon-music of to-day with that of the mid-Victorian age, or a modern ballad with those of some twenty years ago. With the great works, operas, symphonies, symphonic-poems, concertos, and such like, the difference is still more remarkable.

Assuredly an understanding of modern music is made much more possible and interesting to our students if we lead them on 'not only to appreciate the beauty of a symphony purely in its sound,' but, by analysing, 'further to value the constructive facts necessary for the composition of its beautiful sound.'

As Mr. H. E. Krehbiel states in his delightful work, 'How to Listen to Music'—a book which should be found in every music-lover's library: 'The capacity properly to listen to music is better proof of musical talent in the listener than skill to play upon an instrument or ability to sing acceptably when unaccompanied by that capacity.' Why then, may I ask, should the training of this musical talent be reserved solely for the professional musician? Wherein lies the difference between the professional and the amateur? By the mere taking or non-taking of fees? Of course not; some amateurs are far better musicians than many professionals. Just as every note in music can be placed as belonging to one of two species—harmony notes and ornamental notes—so also can every listener at a musical performance be relegated to one of two classes—musicians and ornamental listeners. The *musician* 'sees with his ears' the music which is being unfolded in his presence, not only its melody and rhythm, but its harmony, structure, and development; in rare cases by a natural gift, more often by reason of right training. The average *hearer* only follows the tune and the lilt of the rhythm.

'H. P. S.' does not believe in educating the listener by leading him through the easy to the difficult, but would sooner see him 'plunged straight away into musical depths where the reason must drown and only the fancy float'! This strikes one as the most amazing educational maxim ever perpetrated. When

should the education of the listener begin? When, except with the very first lesson? The whole basis of modern musical teaching lies in training the ear *before* rather than *after* the eyes and fingers. Thousands are happily beginning to realise that the art of listening is of even greater value than the art of playing or singing. The one, properly cultivated, lasts for a lifetime; the other fails, more or less, with cessation of practice and advancing years.

Let me take a few of countless cases where knowledge, easily acquired, must serve to enhance appreciation. Is it not somewhat of a reflection on past training methods that a large majority of those who attend church regularly cannot so much as define the cadences or outline the forms of the simple chants and hymn-tunes they hear every week? And yet nearly every girl, in the middle and upper classes at least, is 'taught music' for a period averaging some ten to fifteen years, and devotes more time daily to that particular practice than to any other single subject! But how is she usually taught? Just to play; instead of being shown how and what *to observe*, and how *to listen intelligently*. As a beginning, let all young music-students write cadences, chants and hymn-tunes for themselves—the melodies only at first, and then harmonize them by degrees *at the key-board;* a new interest is almost invariably invoked, which will not be satisfied until bigger things are attempted. The themes of dance-rhythms, gavottes, bourrées, sarabandes, valses, &c., can next be taken in a similar manner. What a lesson, for instance, can be taught by comparing such a hymn-tune as 'O Sacred Head' (A. & M., No. III.) set to Bach's immortal Passion Chorale, with its beautiful harmony, variety of cadence, and modulation, with some of the more popular, sugary-sweet, monotonous doggerel tunes 'appreciated' *unthinkingly* by the million! How many ordinary listeners understand or are able to follow a fugue? Yet they go in their thousands to Handel Festivals and hear his glorious fugal choruses. It is unthinkable that those who *are* able to follow their construction do not derive more intense delight from hearing them, or taking part in them, than those to whom the word 'fugue' is a mere meaningless name. One hour devoted at a Musical Appreciation Class to a simple explanation of a fugue is of more lasting benefit than a whole term's music-lessons where nothing but the mere shallow display of performance is aimed at.

Take, again, the modern cadence, wherein harmonic change is perhaps more clearly perceptible than in any other one special form. Let a student be taught through all stages, the easiest to the advanced, to listen to cadences (in chants, hymn-tunes, songs, small pieces, and so on); to notice how these 'points of rest' serve to punctuate the phrase-rhythms; how, further, one phrase 'balances' another; how a phrase is here artistically elongated, and here unexpectedly curtailed; how the actual development of the cadence itself has proceeded from the well-nigh eternal V.—I., IV.—I., I.—V., V.—VI. formulæ of earlier days to its present often complicated but nevertheless very striking and original construction. With such guidance a student will revel in the wonderful beauty of a cadence such as, *e.g.*, that of Grieg's 'An den Frühling,' Op. 43 ('a thing of beauty and a joy for ever'), as much as does the most cultured musician. It is idle to dispute the fact that, as Holmes-Forbes has put it, 'Sentiment becomes more profound in proportion as it becomes more thoroughly pervaded by intellectual comprehension.'

We are told that it is 'better criticism' to compare a Beethoven work (presumably a sonata) 'with a cathedral' than to point out that 'the A flat Sonata (Op. 26) is not a sonata at all'; and again, that it 'does not benefit the promenade enthusiast to be able to chatter glibly about second subjects, recapitulations, developments, codas, and so forth.' Certainly, let it be admitted, the enthusiast has not advanced far in his subject if he places the recapitulation before the development! But with no knowledge of such matters can the listener fully appreciate the beauty and genius displayed in the contrast of first and second subjects—*e.g.*, the masculine virility of the C minor Symphony first subject with the feminine tenderness of its second subject? Can he value at its true worth the ingenuity the great Emperor-composer displays in his marvellous powers of rhythmic development, the delightful changes appearing in his recapitulations, and the grandeur and nobility of his 'summing up' of the previously-heard themes in his priceless codas? The untrained hearer might be likened, in most cases, to a foreigner listening to the impassioned oration of a great speaker, of which he could only understand a few words here and there. 'He who listens to music with a musically untrained intellect, and without an appreciation or knowledge of the laws of construction, progression, and form, can gather no more information, can reap no higher result than is gained by a child peeping into a kaleidoscope,' writes Sir John Stainer.

In the early days of sonata- or symphony-form it must undoubtedly have been taken for granted that the hearer would intellectually follow the construction of the movement. For this reason the exposition was invariably repeated, so that the two subjects should become better known before the development began. As another instance, we find Mozart almost always concluding his 'connecting episode' with a little 'flourish of trumpets,' so as to prepare the listener for the entry of the second subject.

Not long ago at a Symphony Concert I heard a lady solemnly assure a friend by her side at the close of the first movement of a Beethoven Symphony that that was the end of the Symphony; and when the second movement began she was equally emphatic that that was the next item on the programme—which happened to be one of Elgar's 'Bavarian Dances'! She was very concerned because the promised interval was being omitted; but perhaps the lady pictured the Symphony as a church instead of a cathedral, and consequently mentally reduced its dimensions!

It must not be overlooked that when beholding 'the beauty of the Parthenon' one has the *necessary time* to take in and absorb its noble form and structure, and a mental picture is left indelibly impressed on the mind; even here, however, he who knows the history of this great ruin, who is able somehow to reconstruct in his mind's eye how it stood and dazzled in its glories two thousand years and more ago, has the advantage over him who merely looks upon it as an interesting pile of stones simpley because he knows nothing more about it. But, really, seeing and hearing are two things hardly admitting of comparison. Music moves on so quickly that where there is no acquaintanceship with form (in the very widest sense of the word) only a sensuous, as apart from an intellectual enjoyment can possibly be experienced. If we are listening, say, to Elgar's Symphony in A flat without any analysis, explanation or score, the music *may* give us an hour's delight from an æsthetic standpoint; but anything approaching complete appreciation of its great worth can only be attained by patient study of its detail and the interplay of its ideas.

In conclusion, surely it is a libel on a British audience to state that they 'do not care two straws' for the critic's attempt to explain to them the composer's work. If this be true, then indeed have we sunk low, and deserve to be stigmatised as a decadent, unmusical nation.

FESTIVAL NOVELTIES.

The Festivals to be held this Autumn at Hereford, Birmingham, and Bristol are not bringing forward much new music by British composers, but to some extent the deficiency, if it may be so described, is balanced by the inclusion of some British music that has already made its way into favour. Among the novelties, one of the most important is that by Sir Hubert Parry, which is to be produced at Hereford. Already nineteen of his works, classed as cantatas, are listed in Novello's catalogue alone, and now we are to hear the twentieth. It is a setting for soprano solo, chorus, and orchestra of an 'Ode on the Nativity,' an old poem by a Scottish poet, William Dunbar, who lived in the latter part of the 15th century and the earlier part of the 16th. The call of the words to thankfulness and joy is marked, and the composer has fully availed himself of their suitability for musical treatment. There are six stanzas, each of eight lines, in the poem. In the musical setting the first stanza is introduced by a distinctively pastoral instrumental movement, which leads to a soprano solo which is soon concerted with the chorus. The pastoral rhythm is maintained to the end of the treatment of this stanza. A short bridge leads to the second stanza, which has a bolder and broader flow in accordance with the words:

> Archangels, angels and dominations,
> Thrones, potestates and martyrs sair,
> And all ye heavenly operations,
> Star, planet, firmament, and sphere,
> Fire, earth, air and water clear,
> To Him give loving, most and least,
> That cometh in so meek manner;
> Et nobis Puer natus est.

In the second line of this, and nowhere else, is the nationality of the poet proclaimed. The third stanza, which is addressed to sinners, is allotted to the soprano soloists. A distinctive feature of this section is the accompaniment over which the smooth vocal part floats. The last line, which in all verses is nearly the same, has a specially effective treatment. Stanza four is for the 'Celestial fowls in the air,' who are enjoined to

> Be mirthful now with all your might.

It is set for soprano and alto in a light, flowing rhythm (nine-eight time), with a florid ornamental accompaniment of a delicate and dainty character. At the refrain all four parts join in. The fifth stanza receives the most elaborate treatment. It is divided into three sections, the first of which is a naïve short chorus for all the voices:

> Now spring up flowers from the root,
> Revert you upward naturally,
> In honour of the blessed fruit
> That rose up from the Rose Mary.

The words:

> Lay out your leaves lustily,

have an animated section all to themselves; and a big broad passage to the words:

> From dead take life now at the least
> In worship of that Prince worthy;

This leads to the entry of the soli voices and later the choir to the refrain 'Qui nobis,' &c., which is somewhat elaborately treated and contains a great *f* climax.

The final stanza, which begins thus:

> Sing heaven imperial, most of height,
> Regions of air make harmony!

is most elaborately worked out.

The choir is now divided into eight parts, and the polyphony becomes highly animated and sometimes fugal in character. A soprano solo is concerted with the chorus, and at the refrain

> Pro nobis Puer natus est.

the treatment is highly varied. The last thirty bars or so adopt a tranquil mood, and in this resigned and ineffable spirit the work concludes.

Dr. Vaughan Williams's contribution to the Hereford Festival consists of a Fantasia on Christmas carols, for baritone solo, chorus, and orchestra. Dr. Williams is a whole-hearted believer in the artistic potentialities of the folk-song, and in several of his works he has applied his principles with considerable success. In the present case he has taken four traditional English carols and, adding fragments of well-known carol-tunes, he has welded the material into an artistic unity for baritone solo, chorus, and orchestra, plus organ and bells *ad lib.* Very appropriately the work is dedicated to Mr. Cecil Sharp.

A feature of the choral treatment is the occasional use of music without words. The choir is required to sing with closed lips, sometimes to 'Ah,' and sometimes with humming tone (with open lips); so the voices add a special colour to the general blend. All the vocal music is easy and flowing. Dr. Williams has no doubt intentionally used consecutive fifths—that happy or unhappy meeting-ground for the oldest and the newest music—to give an archaic suggestion to his harmony, but never, so far as our ears are concerned, with bad effect. The treatment of the tunes is always distinguished by the fine taste and sensibility that we have learned to associate with this composer's name.

Nothing that is to take place by way of novelty at Birmingham is more eagerly looked forward to than the first performance of Professor Granville Bantock's new orchestral work entitled 'Fifine at the Fair.' We are not often favoured with specimens of this composer's purely orchestral music, although his great skill as a writer for the orchestra has been repeatedly demonstrated in combination with vocal resources. 'Fifine' is intended to be a musical comment on the psychological problems of Robert Browning's characteristic poem, which is a subtle introspective soliloquy of an irresolute Don Juan with a laudable leaning towards the path of virtue. We hear the views of an unnamed man who is the victim of the fascinations of Fifine, a young dancer at a fair, but who, after much perturbation, is ultimately restored to his wife, Elvire. The poem is often obscure in its wanderings from the point and because of its puzzling phraseology, but the mist clears now and again, and there are glorious bursts of sunshine and clarity. Naturally, the musician makes no attempt to follow the tortuous sinuosities of the poet. He simply lifts out for musical treatment the picture of the inconstant man and the tempting 'butterfly' Fifine, and contrasts both with the emblem of faithfulness, the constant Elvire. This is a very brief sketch of the psychologic basis of the work. We shall give a full analysis—with music illustrations—in our next number. Many concert-goers and students will be glad to know that a miniature score is to be published by Messrs. Novello & Co.

Of Dr. H. Walford Davies's work, to be produced at the Birmingham Festival, we are unable to say much, because the vocal score at the moment of our writing is not available for reference. The work is a cantata called 'The song of the Sun,' or 'The song of St. Francis,' being certain 'Praises of the Lord as concerning His creatures which St. Francis of Assisi did compose.' The words used have been compiled and adapted from the original from various translations, notably that of the late Mr. Sebastian Evans. There are nine numbers in which four soloists, choir, and orchestra are concerned. Dr. Davies will conduct.

Church and Organ Music.

NEW CHORAL SETTING OF PSALM XLVIII., BY EDWARD ELGAR.

This recently-published anthem was first produced at Westminster Abbey on July 16, on the occasion of the special service held in connection with the celebration of the 250th anniversary of the Royal Society. It is written for four-part chorus, with occasional subdivisions, bass solo and organ accompaniment (printed on three staves). The version of the Psalm used is one constructed by the composer from the Prayer Book, the Authorized Version and the Revised Version.

Beginning in key D, triple time, the altos, tenors, and basses give out a broad theme in unison (accompanied by a stately bass on the pedals), the dignity of which is almost at once enhanced by a transition to the subdominant key:

The treble voices now enter with a more delicate melodic and rhythmic flow and still with the trend to the subdominant, and presently the male voices reiterate their *maestoso* theme. A subdued passage for the sopranos alone closes the first section, and is followed by an exciting Allegro moderato (four-four time, F sharp minor) to the words:

> 'For lo! the kings assembled themselves, they passed together; they saw, then were they amazed; they were dismayed, they hastened away.'

The interest is now in the agitated rhythm and generally picturesque expression. The voices ejaculate short phrases, while a striking figure of quavers in the organ accompaniment is persisted in almost throughout. A great tonal climax is reached at the words 'they were dismayed,' and after this a poignant passage given to the sopranos and harmonized with beautiful effect:

leads to another climax, with a noticeable bounding rhythm to the words:

> 'As with the east wind that breaketh the ships of Tarshish.'

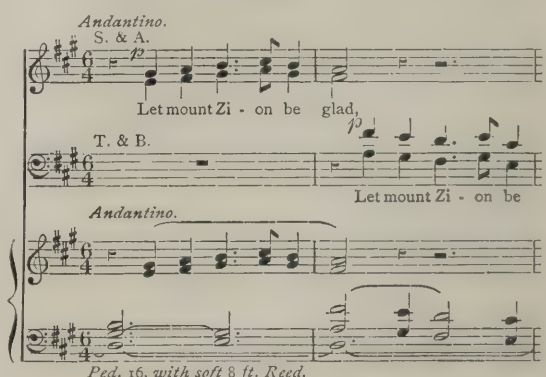
Again the music dies down to the words 'they hastened away.' This scene, if it may be so called, is followed by a short passage (keys E and B) in a new mood, solemn and grave, to the words:

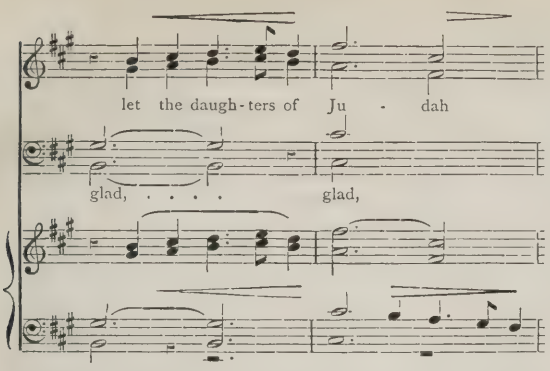
> 'As we have heard, so have we seen in the city of our Lord of Hosts,'

which leads to a bass solo (A flat major, triple time) of a quite simple and tranquil character, the words being as follows:

> 'We have thought of Thy loving kindness, O God, in the midst of Thy temple'

and is succeeded by a solemn-dance-like choral movement (Andantino, A major, six-four time), a feature of which is a graceful diatonic theme employed antiphonally by the two main divisions of the choir and a drone bass. The 'daughters of Judah' are pictured as dancing, as David danced:





The diatonic character of the movement is maintained until it merges into an animated connecting passage in triple time, which leads to a resumption of the original theme of the opening, for some time mostly in unison and with a fuller and richer accompaniment, the striking tread of the pedal bass being again a feature of great interest. Later, the music softens down, and a passage low in pitch and in unison for all voices seems to be couching for a spring. It expands to a few bars of massive structure, which culminate in an *ff* Amen of four bars, and bring the work to an impressive conclusion.

It will be seen that except so far as the beginning and end of the Anthem are related by the use of a theme, there is nothing very formal in the construction of the work, and there are few devices that can be described as contrapuntal, the music always faithfully and simply heightening and reflecting the moods of the verbal text.

This Anthem, it may be presumed, will form a welcome addition to ecclesiastical music. Its elaborateness compared with ordinary anthems is perhaps one of its chief recommendations, because there are not many compositions of the kind in modern musical idiom available for use on important occasions. Viewed relatively to much modern music the vocal parts cannot be said to be difficult, and the fact that the accompaniment is written for the organ only increases the possibility of the utility of the work.

THE EARLY HARMONIZED CHANTS OF THE CHURCH OF ENGLAND.

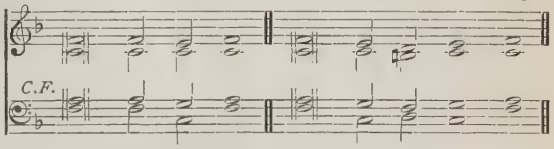
By S. Royle Shore.

It is surprising, with the antiquarian energy which has been devoted of late to the discovery, part transcription, but, it is feared, very moderate publication, of the ecclesiastical music of England of the 16th and the early part of the 17th centuries, that no adequate attempt has apparently been made to inform our minds on the subject of the harmonized psalm and canticle chants which were in use in our cathedral and collegiate churches during this period. The existence of such chants for the Psalms, as a supplement to the Gregorian tones which were taken over from the Latin offices, is sometimes admitted in text-books, musical dictionaries, and the like, but the authors clearly know very little about the subject, or at least give no evidence of knowledge. The notable inadequacy in this respect of the articles on 'Chant' in 'Grove,' and 'Stainer and Barrett' is not atoned for in the new editions of either of these important works. The new edition of the former contains, however, a reference to the Manual mentioned below. Silence on the point is the more remarkable because, without any tedious research amongst ancient manuscripts, such well-known works as John Bishop's score of the Barnard (1641) part-books in the British Museum, and the Rev. Dr. Jebb's monumental collection of Choral Uses should have at least put authors upon inquiry. Two partial exceptions, however, have been brought to the writer's notice. Mr. John Heywood, in his valuable manual on the 'Art of Chanting' (William Clowes & Sons, Limited, 1893), has a chapter on chants, according to the 'Reformation or early harmonized use, 1552-1645.' In this he sets out in full the three psalm settings by Tallis (*d.* 1585) in five-part harmony, as printed in Barnard. They are harmonized forms, as regards two, of the 1st Gregorian Psalm-Tone; and, as regards the third, of the 7th, with the melodies in the tenor. A footnote on page 15 refers to the existence of other chants of the period in Dr. Jebb's collection, but does not enlarge on the subject. It was hardly necessary for the purposes of the Manual to do this. Mr. Robert Bridges, in two very interesting articles contributed to the 'Musical Antiquary' (Henry Frowde) of April, 1911, and January, 1912, which are re-echoed under the heading of 'Chant, Anglican' in the recently-published 'Prayer Book Dictionary' has also a reference, with examples, to one of the Tallis chants already referred to, and another chant by Byrd (*d.* 1623), also printed by Barnard, but no mention is made of any other generally accessible chants of the period.

Those who would like to hear the best that can be said on both sides of the vexed question of the treatment of the concluding portion of the Anglican chant, could not do better than study the respective publications of these two well-equipped protagonists. It is only on this point that they are at issue, as both authors agree in advocating the release of the chant from its iron-bound rhythm. This, however, is somewhat of a digression.

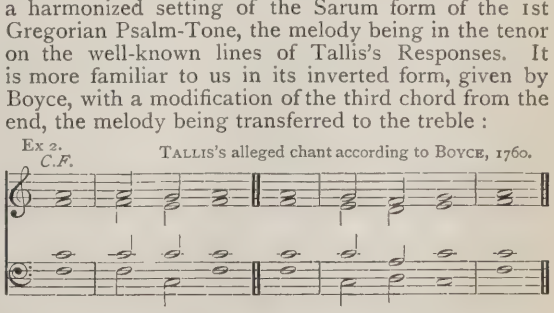
Putting aside these two writers, and taking the two Dictionaries referred to as representing, as they fairly do, the normal and generally received tradition on the subject, the sole *fons et origo* of the Anglican chant is considered to be the 'Christ Church Tune,' and one or two other chants of the same kind as given by the Rev. John Clifford, at the Restoration, in his 'Brief Directions of 1663,' as follows:

Ex. 1. Christ Church Tune according to Clifford, 1663.



In the sense of being one of the immediate parents of the Anglican chant, the tradition is a sound one. On page 7 of his Manual, Mr. Heywood traces the gradual evolution of the chant through Aldrich (*d.* 1710) and others, and Boyce's collection (1760) to the present day. The Christ Church chant is merely a harmonized setting of the Sarum form of the 1st Gregorian Psalm-Tone, the melody being in the tenor on the well-known lines of Tallis's Responses. It is more familiar to us in its inverted form, given by Boyce, with a modification of the third chord from the end, the melody being transferred to the treble:

Ex 2. Tallis's alleged chant according to Boyce, 1760.



Following probably a corrupt tradition, this was wrongly assigned by Boyce to Tallis, who ever since has had to endure the comparative odium of

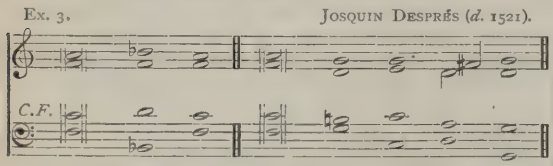
having been the composer of this not very inspiring composition. Tallis did in fact compose two chants upon the 1st Tone, as the writer's quotations from Heywood and Bridges have already shown, but these, as will be seen, are much more creditable creations.

To imagine, however, that the Anglican chant had no other predecessors or family relationships at home or abroad is to go hopelessly wrong. It will be found to be a development, in a rigid and cast-iron shape, of one of the smaller and much less important forms of a vast variety of the harmonized chants which were in use in later pre-Reformation times, and continued in use up to the silencing of the choirs in 1645 under the Great Rebellion. The 'Christ Church tune' is one of the types of this. Recognising to the full the useful maid-of-all-work which the Anglican chant has become, the writer nevertheless regrets that the monotonous character of the form to which it has been quite unnecessarily confined, and certain other characteristics which it would be beyond the scope of this article to discuss, should be accepted as inevitable. It is the main purpose of this article to introduce to the readers of the *Musical Times* a fair number of the lineal and collateral ancestors of the Anglican chant in the hope that a contemplation of their varied and sometimes imposing forms, and splendid 16th-century harmonization, will stir up a feeling of discontent amongst church musicians as to accepting the present state of things as unavoidable and permanent, and encourage the efforts of the present writer and others to make them known; also to inspire the composition of Anglican chants in rather more extended and varied forms, at least for occasional use by skilled choirs.

The principle of using harmonized chants for the psalms and canticles is neither specially English, nor is it the product of the Reformation or the English type of service. They doubtless date back a century or so into pre-Reformation times, but in this country we have at present no absolute knowledge on the point, of anything further back than 1547, the first year of the reign of King Edward VI., two years before the appearance of the first Prayer Book, so far as the facts are before the writer. The appalling destruction of Church music at the dissolution of the Religious Houses in 1536-39, by the Genevan zealots at the latter end of King Edward VI.'s reign, and at the Great Rebellion, compel one to speak with reserve as regards what did and did not take place in the 16th and the early part of the 17th centuries. From what has been left to us, sound conclusions up to certain points can, of course, be drawn.

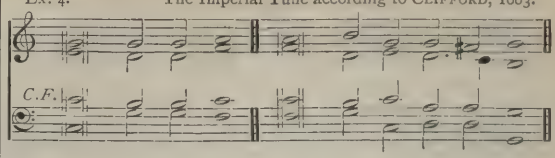
The writer is not in a position to say when the unisonal plain-chant for psalms and canticles first came to be supplemented by harmonized chants abroad, but there is on record the following example by that wonderful genius, Josquin Després, who died in 1521, before Palestrina was born:

Ex. 3. JOSQUIN DESPRÉS (*d.* 1521).



It is a harmonized form of the 8th Gregorian Psalm-Tone, the melody being in the tenor. Its general resemblance to the English prototype of the Christ Church Tune (Ex. 1.) of a century or more later will at once be noticed, but it is even more like another English chant of the period, called the 'Imperial Tune,' because that is built upon the same Psalm-Tone, though the first part or mediation is rather freely treated in the tenor to avoid consecutive fifths:

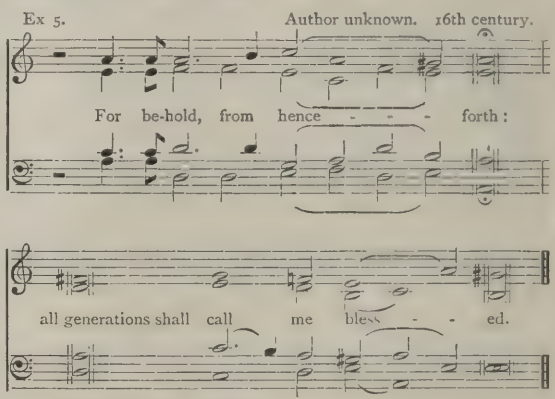
Ex. 4. The Imperial Tune according to CLIFFORD, 1663.



The elementary and simple chant of Després is only one of an immense body of chants which in infinite variety have come down to us under the name of 'Faux Bourdons' or 'Falsibordoni,' and are in regular use to the present day. They are usually sung to psalms and the Magnificat in alternation with the unisonal plain-chant. In the vast majority of cases the plain-chant has entirely disappeared, and the chant is merely more or less conformable to the laws of modal counterpoint, like the polyphony of the period. A collection, mainly the composition of unknown authors, may be found in the third volume of Proske's 'Musica divina.' In a more popular form a collection of 'XXX. Falsibordoni' of the 16th century, edited by Dr. Haberl for the Latin Magnificat, is easily obtainable through Breitkopf & Härtel.

The Plainsong and Mediæval Music Society (44, Russell Square, W.C.) have recently published a selection adapted for singing to the English Magnificat, in alternation with the plain-chant. The following example of one in the 4th Mode in the Society's collection may be of interest in making comparisons with the English developments with which the remainder of and a sequel to this article will be concerned:

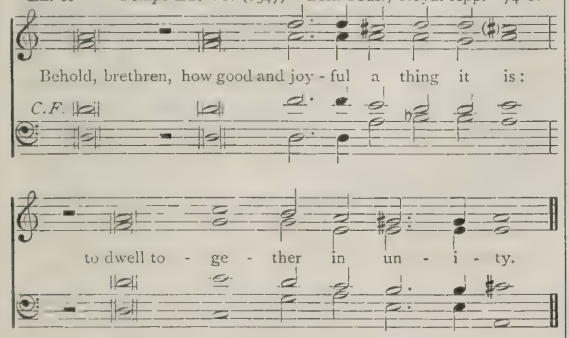
Ex 5. Author unknown. 16th century.



The chants which have come down to us in England are associated with the names of the following composers: Tallis, Parsons (*d.* 1570), anonymous composers of the Edwardine and possibly Henrician periods, Causton, Knight, Whitbroke, Hooper, Tomkins, Portman, Morley, Marson, Byrd, and Gibbons. Their musical careers may be considered to extend for about a century, approximately from 1530 to 1630. The two first-named composers wrote for both the Latin and English Offices of the Church, during the transitional period, 1544 (the year of the appearance of the English Litany) and 1559 (the date of the Elizabethan Prayer Book and settlement). Whether the chants associated with their names were originally written for use with the Latin psalms and taken over from the Latin rites with the Gregorian plain-chant of the Psalter cannot be determined. There exists no earlier copy of the Tallis psalm-chants than the manuscript of the Barnard collection, which bears the date 1625, and belongs to the Royal College of Music. The bass parts of settings of psalms by Parsons and others have come down to us in a choir-book in the library of Lambeth Palace.

The earliest dated examples may be considered to be contained in an interesting collection of service music in some choir books which are assigned to the first year of the reign of King Edward VI., in 1547 (British Museum, Royal Appendix, 74-6). The part-books are of special value, as they represent almost the earliest settings of the English Office at present known to exist, and consist of compositions of the psalms, canticles, anthems, and some metrical psalms. They anticipated the first Prayer Book by some two years; but there were as a matter of fact even earlier anticipations, in 1545 and 1538. All the psalm settings are by unknown composers, and may have been taken over from the Latin Psalter. The following is from a setting of a well-known psalm, though not the present Prayer Book version, based on the 7th Tone, which as usual is in the tenor:

Ex. 6. *Temp.* Ed. VI. (1547). Brit. Mus., Royal App. 74-6.

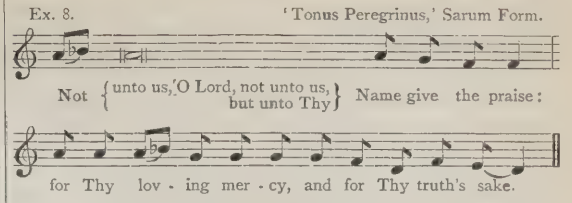


Even more interesting is a rather fine form of the 'Tonus Peregrinus,' transposed up one fourth. The conclusion of the first half, or mediation, is particularly striking:

Ex. 7. *Temp.* Ed. VI (1547). Brit. Mus., Royal App. 74-6.

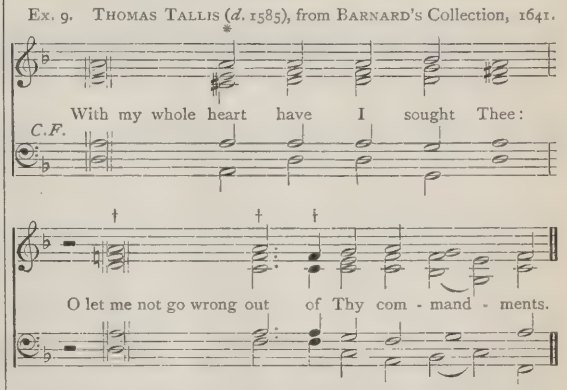
Of these two particular chants the alto and bass parts have been lost. The writer has ventured to supply them from conjecture. The Sarum form of the 'Tonus Peregrinus,' upon which the latter chant is based, is not so generally known as the one which has become so popular in Anglican chant form for the psalm 'When Israel came out of Egypt,' so it is here set out from the 'Manual of Plainsong,' (Novello & Co.):

Ex. 8. 'Tonus Peregrinus,' Sarum Form.



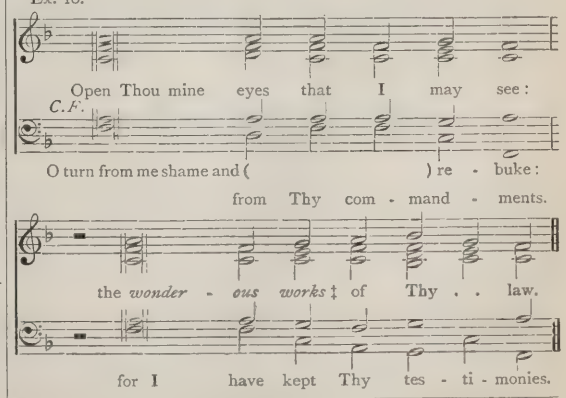
As the three chants of Tallis before referred to must have been composed before 1585, in which year the composer died, they are next dealt with. The first is a setting of the 1st Tone. It should be noted that some of the progressions are omitted in certain verses when there is a deficiency of syllables. This conformity with the rules of plainsong is very interesting, as is the conformity in another matter with the provision of a rest for the voices at the colon. Most of the settings of the period comply with these rules, unlike the contemporaneous 'Falsibordoni' of the Continent, which agree with the Anglican chant in slurring syllables together. See Ex. 5, and the Introduction to the 'Manual of Plainsong' above referred to. It should be noted that Tallis has a struggle with a consecutive fifth between the second alto and tenor at the third and fourth chords from the end, which results in a rather ugly doubled third with the bass. Could he have done any better, seeing that the tenor part was fixed?:

Ex. 9. Thomas Tallis (*d.* 1585), from Barnard's Collection, 1641.



The following chant is also on the 1st Tone, and is the right Tallis, as the Christ Church Tune and Boyce's inversion are not. Adrian Batten (*d.* 1637) is generally considered to be the composer of this 'tune,' which is sometimes called by his name. It should be noted that Tallis goes into six parts at the third chord from the end:

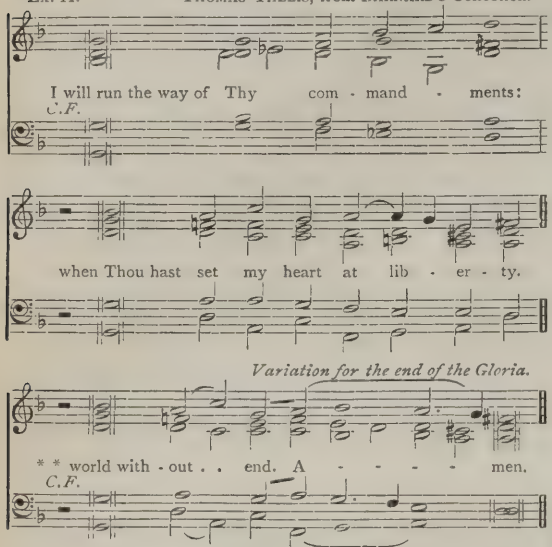
Ex. 10.


Open Thou mine eyes that I may see:
C.F.
O turn from me shame and ( ) re - buke:
from Thy com - mand - ments.
the wonder - ous works‡ of Thy . . law.
for I have kept Thy tes - ti - monies.

* Omitted in all verses but two. † Omitted in some verses.
‡ Thus in Barnard.

The concluding chant is a truly noble example based on the 7th Tone, and one that can well be described as a work of genius. The treatment of the Tone should be compared with that in Ex. 6. The effective variation at the cadence for the 'Gloria,' a favourite device in chants of the period, which might well be imitated by Anglican chant-writers of to-day, should be noted, as well as a double suspension, and the composer's disdain of a consecutive octave between the treble and the tenor. There was probably a reaction after the successful encounter with the consecutive fifth in Ex. 9 :

Ex. 11. THOMAS TALLIS, from BARNARD'S Collection.


I will run the way of Thy com - mand - ments:
C.F.
when Thou hast set my heart at lib - er - ty.
Variation for the end of the Gloria.
* * world with - out . . end. A - - - - men.
C.F.

A reference to Mr. Heywood's 'Manual,' pages 15-17, will show how Tallis treated these psalm chants in detail.

A selection of these chants, adapted to the evening canticles in alternation with the strict plainchant, and edited by Mr. Francis Burgess and the present writer, will shortly be brought out by Novello & Co. They have probably not been heard in our Cathedrals since the Great Rebellion.

In a concluding article the writer hopes to show the treatment and development of these chants for Psalms and Canticles by Causton, Whitbroke, Knight, Holmes, Hooper, Byrd, Gibbons, and perhaps others (*e.g.*, Marson and Morley).

A three-manual chamber organ was built recently by Mr. Richard Heslop for Mr. F. S. Wykes, at The Mount, Limpsfield, Surrey. It has tubular-pneumatic action throughout, and hydraulic blowing, with special feeders and hydraulic engine by Watkins & Watson in the basement.

The following is the specification.

Manual compass, CC to A (58 notes).
Pedals, CCC to F (30 notes).
Pedal-board radiating and concave.
Detached console in oak case.

GREAT ORGAN.

	Feet		Feet
1. Open Diapason	.. 8	4. Harmonic Flute	.. 4
2. Salicional	.. 8	5. Principal	.. 4
3. Wald Flute	.. 8		

SWELL ORGAN.

6. Double Diapason ..	.. 16	11. Gemshorn	.. 4
7. Violin Diapason ..	.. 8	12. Fifteenth	.. 2
8. Röhr Flute	.. 8	13. Cornopean	.. 8
9. Viol d'Amour	.. 8	14. Oboe	.. 8
10. Viox Celestes	.. 8	15. Vox Humana, Tremulant	8

CHOIR ORGAN (separate swell-box).

16. Dulciana	.. 8	19. Flute	.. 4
17. Viol d'Orchestre ..	.. 8	20. Piccolo	.. 2
18. Lieblich Gedacht ..	.. 8	21. Clarinet	.. 8

PEDAL ORGAN.

	Feet		Feet
22. Sub-Bass	.. 16	24. Bass Flute	.. 8
23. Lieblich Bourdon, from No. 6	.. 16		

COUPLERS.

25. Great to Pedals.	29. Swell to Choir.
26. Swell to Pedals.	30. Swell Super-Octave.
27. Choir to Pedals.	31. Choir Unison to Great.
28. Swell to Great.	32. Choir Sub-Octave to Great.

ACCESSORIES.

3 Pneumatic Pistons to Swell Organ.
3 Pneumatic Pistons to Great Organ.
Oak case with carved mouldings, &c. Decorated front pipes.

As recorded in our last issue a recital was recently given on the organ by Mr. John E. West.

For its coming session the 'Glasgow Society of Organists' has extended its field of membership to include the whole of Glasgow. The arrangements for the meetings of the Society, which occur at the Athenæum on the first Saturday of every month, include a varied list of practical and æsthetic topics for discussion, from the construction of an organ to the humanity of Bach. The officers of the Society are the Rev. George Bell, Mus. Doc. (hon. president), Dr. R. Fox Frew (hon. vice-president), Mr. W. Schofield (president), Mr. A. M. Mackay (vice-president), Mr. Sydney L. Crookes, 66, Sinclair Drive, Langside (hon. secretary and treasurer).

Mr. W. L. Biggs has recently completed his thirtieth year of office as organist of St. Peter-le-Bailey Church, Oxford.

ORGAN RECITALS.

Among the recitals given recently at St. George's Hall, Liverpool, during the vacancy of the post of organist, was that of Mr. Reginald Goss Custard, whose chief work was Bach's Prelude and Fugue in A minor.

Mr. G. Stephen Evans, English Congregational Church, Portland Street, Aberystwyth—Romance in D flat, *Lemare.*

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Scènes Pittoresques, *Massenet.*

Mr. Edward Bartlett, Arundel Parish Church—Fugue in G, *Bach.*

Mr. Wilfred Arlom, N. A. Baptist Church, Adelaide—Sonata No. 1, *Guilmant.*

Mr. Bryan Warhurst, St. Thomas's Church, Rhyl—Finlandia, *Sibelius.*

Mr. Charles F. Nidd, First Baptist Church, Calgary, Alberta—First Sonata da Camera, *A. L. Peace.*

Mr. William H. Collins, organist and choirmaster, St. Mary's Church, Chiddingstone—Sonata No. 2, *Mendelssohn.*

Mr. Frank Proudman, Town Hall, Durban—Intermezzo, *Hollins.*

Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Fantasia-Overture in D minor, *C. B. Rootham.*

Mr. Frederick J. Parsons, Ventnor Parish Church—Concerto in D minor, *Friedmann Bach.*

Mr. F. Gostelow, St. John's Church, Lowestoft—Toccata and Fugue in D minor, *Bach.*

Mr. George H. Rees, Royal Arcade, Boscombe—Prelude and Fugue in C minor—*Bach.*

Mr. George Tootell, Wesleyan Church, Keswick—Theme with Variations, *Hesse.*

Mr. A. T. Akeroyd, St. Margaret's Church, Ilkley—Chorale Prelude on 'St. Ann's,' *Parry.*

Mr. G. Stephen Evans, English Congregational Church, Portland Street, Aberystwyth—Fantasia in D minor, *Merkel.*

Mr. W. J. Comley, Church of St. Mary the Virgin, Brancaster—Overture in C, *Hollins.*

Mr. Albert Orton, Walton Parish Church—Andante in D, *Silas.*

(Continued on page 593.)

O Saving Victim.

SHORT ANTHEM OR COMMUNIO.

Composed by GEORGE H. WESTBURY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A

Andante espressivo. ♩=80.
p Sw.
Quartet. Soprano.
p
O Sav - ing Vic - tim, o - p'ning wide The
Alto.
p
O Sav - ing Vic - tim, o - p'ning wide The
Tenor.
p
O Sav - ing Vic - tim, o - p'ning wide The
Bass.
p
O Sav - ing Vic - tim, o - p'ning wide The
rall.
a tempo.
Org. ad lib.
gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thine
gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thine
gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thine
gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thine

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FULL.
p
aid sup - ply, Thy strength be - stow. . . O Sav - ing Vic - tim, o - p'ning wide The
FULL.
p
aid sup - ply, Thy strength be - stow. . . O Sav - ing Vic - tim, o - p'ning wide The
FULL.
p
aid sup - ply, Thy strength be - stow. O Sav - ing Vic - tim, o - p'ning wide The
FULL.
p
aid sup - ply, Thy strength be - stow. O Sav - ing Vic - tim, o - p'ning wide The
p
gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thy
gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thy
gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply Thy
gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thy
cres.
dim.
strength be - stow, Thy strength be - stow.
strength be - stow, Thy strength . . be - stow.
strength be - stow, Thy strength be - stow.
strength be - stow, Thy strength be - stow.
cres.

Full. a tempo.
All praise and thanks to . . Thee as-cend For
Full. a tempo.
All praise and thanks to Thee as-cend For
Full. a tempo.
All praise and thanks to Thee as-cend For
Full. a tempo.
All praise and thanks to Thee as-cend For
dim.
rall.
f
a tempo.
ev - er - more, Blest One in Three, O grant us life that shall not end, . . O
ev - er - more, Blest One in Three, O grant us life that shall not end, . . O
ev - er - more, Blest One in Three, O grant us life that shall not end, . . O
ev - er - more, Blest One in Three, O grant us life that shall not end, O
mp
cres. poco a poco.
grant us life that shall not end, . . O grant us life that shall not end, O
grant us life that shall not end, . . O grant us life that shall not
grant us life that shall not end, . . O grant us life that shall not
grant us life that shall not end, O grant us life that shall not end, O
cres poco a poco.

grant us life that shall not end, O grant us life . . that . .
end, that shall not end, O grant us life . . that .
end, that shall not end, O grant us life . . that . .
grant us life that shall not end, O grant us life that . .
shall not end In our true . . na - tive land with
shall not end . . In our true na - tive land with
shall . . not end In . . our . . true . . na - tive land with
shall not end In our true na - tive land with
Thee. A - - - - - men, A - - - - - - - men.
Thee. A - - - - - men, A - - - - - - - men.
Thee. A - - - - - men, A - - - - - - - men.
Thee. A - - - - - men, A - - - - - - - men.

(Concluded from page 588.)

Mr. Arthur Clements, United Methodist Church, Bridgwater —Prelude and Fugue in C minor, *S. Wesley.*

Dr. T. Keighley, St. Mary's, Newton Moor—Melody in B flat and Toccata in D minor, *Max Reger.*

Mr. Herbert Hodge, All Saints' Parish Church, Birchington —Fantasia on 'Ein' feste Burg,' *Karg-Elert.*

Dr. Caradog Roberts, Rehoboth, C. M. Church, Prestatyn—Funeral March and Hymn of Seraphs, *Guilmant.*

Mr. Allan Brown, Crystal Palace—Overture in C, *Hollins.*

Dr. A. W. Pollitt, Parish Church, Tibberton, Glos—Sonata No. 6, in E minor, *Merkel.*

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Fantasia and Fugue in A minor, *Bach.*

Mr. Claude A. Forster, Parish Church, Gorleston—Fantasia in E minor, *Merkel.*

Dr. R. Fox Frew, Govan Parish Church—Sonata No. 7, *Rheinberger.*

Mr. Edgar A. Miller, Green's Norton Church—Intermezzo, *Hollins.*

Dr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—Sonata in A minor, *Rheinberger.*

APPOINTMENTS.

Mr. William H. Collins, organist and choirmaster, St. Mary's Church, Chiddingstone.

Mr. Sydney T. Cox, music-master and organist, St. Anne's Schools, Redhill, Surrey.

Mr. W. H. Glanville, choirmaster, Broadwater Parish Church, Worthing.

Mr. W. Meacham Haley, organist and choirmaster of Christ Church, South Hackney.

Mr. A. Holroyd, organist, George A. Clark Town Hall, Paisley.

Mr. R. H. Pack, organist and choirmaster, St. Michael's Church, Millbrooke.

Reviews.

Report of the Fourth Congress of the International Musical Society, London, May 29—June 3, 1911. Pp. 432.

[Novello & Co., Ltd.]

In our July issue (p. 446) we gave a *résumé* of the contents of this substantial volume, which has now been published. A cursory perusal of its reports of meetings and papers read, and the programmes of the numerous functions in which music figured, provokes a feeling of wonder that so much was successfully crowded into one memorable week. The Report gives a list of all the members of the general-committee and sub-committees, numbering nearly three hundred persons, seventeen delegates from foreign Governments, delegates from foreign institutions, the nine vice-presidents (all foreigners), and all the foreign visitors. The early history of the arrangements for the event are epitomized, and the report of the opening ceremony, at which the Right Hon. A. J. Balfour, M.P., the President of the Congress, spoke with so much ability, is a full one. The text of addresses sent by two Moscow Societies is given. There are numerous evidences in the volume that the event excited worldwide interest. The programmes are given in full, with the numerous learned annotations that appeared in the books that were used on the occasions. It is erroneously supposed in some quarters that foreign music was barred in accordance with a fixed policy of the committee; but the fact was that the committee decided that while a very comprehensive view of British musical art from its earliest manifestation to the works of living composers should be placed before visitors, there was no desire to exclude foreign music. As a matter of fact nineteen foreign composers were represented by twenty pieces.

The papers read in the various sections are given more or less fully. Twenty-five are in English (eight of which are by foreigners), eighteen in French, twenty-two in German, and three in Italian. One of the most useful features of the book is the abstract, in English, of all the papers. As we stated in July, the whole volume has been ably edited for the Congress committee by Dr. Charles Maclean, who is the honorary co-secretary for the British section and the honorary secretary for the full Society. The task was a remarkably laborious one, entailing as it did numerous communications with contributors spread over the world. As the contents of the volume become familiar, they will no doubt provoke some useful discussion. We have already printed some of the papers in the *Musical Times*, and we hope to be able to arrange for others of interest to appear shortly.

Catalogue of the printed music in the British Museum (1487-1800). Two vols. By W. Barclay Squire.

[Printed by order of the Trustees.]

The publication of this catalogue will be a great boon to many students of musical history, as it will save them the annoyance of having to waste a large part of their time in the Library in studying the general catalogue. Moreover, Mr. Squire has not simply reproduced the existing matter. The preface (by Mr. G. K. Fortescue) states that 'each volume or piece has been examined, and in the majority of instances re-catalogued, while in the case of rare and valuable works, the descriptions have been more fully and accurately set forth.' In determining the date of printing, a difficulty was caused in many cases by the custom that long prevailed among music publishers in Great Britain of omitting to put the date on record. The two volumes of the catalogue contain no fewer than 1,529 pages, with two columns on each page. They are a monument of extraordinary labour and painstaking. The result does not submit easily to a reviewer's analysis, but some interesting points come to light. The music of Bach barely occupies a column, while that of 'Hændel' occupies nearly forty. The catalogue of Dibdin's stage-works and songs is given in twenty-five columns, and many queer titles the list of lyrics contains. Beethoven has one entry, consisting of a volume of three sonatas. There are some sectional headings such as Psalms, the list of which covers fifty pages. Writers on topics connected with old music will doubtless find a helpful stimulus in this work.

CHORAL MUSIC.

The Wandering Jew. For baritone solo, chorus, and orchestra. By Friedrich Hegar.

Rhapsody. For alto solo, male chorus, and orchestra. By Johannes Brahms.

[Novello & Co., Ltd.]

'The Wandering Jew' is an English edition, with a translation by Paul England, of a cantata originally published in Germany under the title of 'Ahasvers Erwachen.' The poem, if uneventful, is eminently suitable for, and suggestive of, musical treatment. In the opening the spirits of the mountains and the forests summon peace for the slumbers of Ahasver, the Wandering Jew. Waking, he thanks them, and welcomes the premonition of his coming death and release, and the spirits still offer him solace and comfort. But his remorse again overtakes him, and the 'eyes of his Saviour pursue him for aye,' and goad him on. Again he is wandering, and the spirits speed him with the words: 'The songs we have sung to thee, long may they linger in thy soul. In many a night of anguish may'st thou feel on thy burning brows the cooling breath of the snow-clad mountains on mem'ry's pinions wafted!'

There is abundant contrast of mood here. Those who only know Hegar by his 'Phantom Host' and 'Walpurga' will recognise the stamp of his individuality in the more rugged sections and in the moments of calm will make acquaintance with his gift of smooth melodic writing. A

characteristic feature of the music is the avoidance of all exaggerated feeling. Mood and style are kept under control, and the musical unity of the work is complete. The choral writing is distinguished, and there is much eloquence in the baritone solos. From beginning to end the composer has kept guard on the quality of his ideas, and has achieved a work of considerable individuality and interest.

Brahms's well-known and much-admired 'Alto Rhapsodie' is now available, with German and English texts, for the modest outlay of one shilling. Mr. W. G. Rothery's English version answers every requirement, and should help greatly to spread knowledge and appreciation of this beautiful work.

SONGS.

A little song of Picardie. By Cyril Scott.
Dewdrops. By Ethel Barns.
A white rose. By Edgar Barratt.
Two Red Indian love-songs. By Hope Squire.

[Elkin & Co.]

The first of these songs is concentrated essence of Cyril Scott. It is sheer mannerism in its vocal curve, its harmony, and its figure of accompaniment. It is prettily devised, falls on the ear very gratefully, and probably will earn many encores. Why the composer should suddenly decide at the last moment to end in E flat, after firmly establishing D, is not clear.

'Dewdrops' does not claim a high place in the artistic scale, and should be leniently criticised. It is an unconsidered trifle that has several points of superiority to the average drawing-room ballad. 'A white rose' endeavours with some success to emerge from this rut, largely by going the round of the keys F, A, D♭, F. It has a graceful swing of rhythm, which would be improved by the removal of the pause before the entry of the voice. The title-description of the songs by 'Hope Squire' promises some interest of character, but there is little in the music that is definitely Red Indian or even indefinitely exotic. Apart from questions of characterization, however, there is much merit in the songs and some artistic aspiration that is not unfruitful.

The Months. Twelve pianoforte solos, in four books. By Frederic H. Cowen.

[Novello & Co., Ltd.]

It is well for us that the composer of 'The Veil' does not turn away from smaller forms and is content to write a collection of pianoforte miniatures. The twelve pieces that he has dedicated to the twelve months of the year are of the kind that are strongly needed as a corrective to the flaccid sentiment and second-hand exotic harmonies of modern light pianoforte music. They are clear-cut in melody and design; their harmonization has a dash of modern tonal freedom, discreetly measured; and their detailed workmanship is not confined to the upper notes in the right hand. If it is necessary to make comparisons between the four volumes of the series, we give the palm to the first. 'January,' a lullaby for the new year, is melodious and delicately fanciful. February is typified by a St. Valentine's Day flirtation, which proceeds with gay spirits and apparent smoothness. Apart from their meaning, the musical ideas are clever and pretty. 'March' is duly boisterous, and is vigorous in conception as well as in manner; it has a middle section that distinctly suggests a low temperature. The next book contains a gentle Spring study for April, an Italian serenade for May, and an echo of the songs of birds for June. 'July' brings the composer into the familiar ground of butterfly music, and this number is one of the most charming in the collection. 'August' is a mid-day reverie that carries thought beneath the surface of things. 'September' breaks the spell with a merry harvest tune. There is nothing better in the series than the soothing autumn evening song that is chosen to represent October. In November we have a burly but not too solemn civic procession, and 'December' brings the tale to an end with sounds as of a church on Christmas morning.

The composer has not cramped his ideas to obtain simplicity, nor does he make exorbitant demands on technique. The pieces may be described as being of average, or less than average, difficulty.

VIOLIN MUSIC.

Four characteristic pieces. By C. H. Lloyd.

[Novello & Co., Ltd.]

Dr. Lloyd's violin pieces pursue a path so placid and so untroubled by intellectual problems as to suggest that the type of exponent he had in view was the promising but still youthful amateur—such, for instance, as one might expect to find at Eton College. With all their variety of manner and matter they are clear and straightforward in utterance and design, and they express a serene outlook on life. It need hardly be said that their melody is refined and their workmanship a model, and that the violin part is essentially violin music. The opening number is 'In modo d'una sonata.' It has its first subject and second subject, and proceeds to the development; this opens with an ingenious passage in which the pianoforte deals with the principal theme, *pp*, in high octaves, while the violin accompanies in measured arpeggios *pizzicato*. There is a combination of themes and a concentrated recapitulation. It might he said that the Cavatina, Mazurka, and Moto Perpetuo that follow are the remaining movements of the Sonata (it is suggested that the pieces should be played consecutively when practicable). They have the same distinction and felicity of idea, and the four pieces are sufficiently unified in spirit to be considered as one work. It may be added that the pianoforte part has abundant interest.

BOOKS RECEIVED.

Bayreuth and the Wagner Theatre. By Anna Bahr-Mildenburg and Hermann Bahr. Translated by T. W. Makepeace. Pp. 96. Price 2*s.* 6*d.* (London: T. Fisher Unwin.)

The Value of Old Violins. By E. Polonaski. Pp. 78. Price 2*s.* 6*d.* (London: William Reeves.)

Correspondence.

CHAUVINISM IN MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the August number of the *Musical Times* Dr. Maclean makes some misleading criticisms upon my recent article in the *Edinburgh Review*, entitled 'Chauvinism in Music,' which seem to call for a reply. That Dr. Maclean should conceive it to be his 'official duty' to protest on behalf of the International Musical Society against my reproaches respecting the narrow policy which ruled the musical arrangements of the Congress held in London last season, was perhaps inevitable; but the shafts he aims at me in defence of a Society of which I have the honour to be a member do not fly true.

In the first place he dismisses one of the books which form the basis of my article as 'a not over-wise booklet.' Now, however greatly individual opinion may vary as to the wisdom of Mr. Cecil Forsyth's theories as set forth in his 'Music and Nationalism,' it cannot be accurately described as 'a booklet.' It is obviously meant as a serious contribution to musical literature. Published by Messrs. Macmillan & Co. in an edition not very dissimilar to Sir Hubert Parry's 'Style in Musical Art,' to which I devoted some space in the same article, Mr. Forsyth's book is an octavo containing some 350 pages and priced at five shillings. If this constitutes 'a booklet,' then all the volumes noticed in my article must be placed in the same category. Moreover, 'Music and Nationalism' had been widely read and discussed—including, if memory serves me rightly, an important review in your own periodical—before, in Dr. Maclean's words, I 'honoured' it with a seven-page notice in the *Edinburgh Review*. This plain statement of fact will, I imagine, clear me of the imputation that I was foisting on one of our leading reviews a criticism of an unimportant 'booklet.'

Dr. Maclean also suggests that I went out of my way to link the I.M.S. with the reflections that followed the reading of Mr. Forsyth's book. Not in the least. This institution did not require to be 'haled in to be bracketed' with 'a certain booklet.' From the regrettable expression of exaggerated patriotism which struck me in some pages of

'Music and Nationalism' to the recent action of the British section of the International Musical Society was a perfectly natural transition of thought. This organization and its policy fell inevitably into the ugly picture of musical Chauvinism for which I had material and to spare.

To turn from Dr. Maclean's criticism of my article to his defence of the I.M.S. What are his vindications of the all-British programmes presented to our guests in May and June last? They seem to be threefold. First, he argues, there was the justification of German precedent. If Germany had to a great extent ignored British claims at the previous Congresses, let us go one better and exclude the foreigner altogether from the London programmes. This is what I mean by 'a retaliatory policy of a weak and short-sighted kind.' But of course the proceedings of the council of thirty may have been actuated by much higher motives. The idea may really have been the didactic one of instructing the many learned and enthusiastic musicians who attended the first British Congress in the things that it was good for them to hear. Let us hope so; but a cynical demon whispers to me that the sentiment of cut for cut lay at the basis of the whole policy.

Dr. Maclean shifts the reproach of Chauvinistic action from the British section to the entire Society. In a Society styled 'International' it is doubtful diplomacy for one country to save its face at the expense of another. But since the pot has now called the kettle black, let us see what special justification the latter may have for its blackness. Since the foundation of the *Internationale Musikgesellschaft* in Berlin in 1899, three Congresses have been held in Germany. The whole idea of the International Society emanated in the first instance from that country, and it was a very natural thing in the infancy of the organization, when the German membership was probably largely preponderant, that the first Congress should be held there, and should be devoted to native music. But it was not the music of their contemporary composers that was pushed into prominence. With wisdom and dignity, the German Committee decided to give nothing but the works of Bach in the centre which had witnessed his greatest activity. Considering the almost divine significance of this composer, could a more glorious start have been made by any budding institution than the performance of his music, isolated from that of all secondary names? The universality of Bach's genius must surely have excluded all questions of international claim on that occasion. The second Congress took place at Basel in September, 1906. The music performed there was, says Dr. Maclean, 'with the exception of one short piece by Purcell, all Continental music of a particular type.' Why not say what type? The uninformed might infer that it was Strauss, Debussy, Max Reger, Ravel, Sinigaglia, or Sibelius —anything, everything in fact, that rigorously excluded the henpecked British school. The simple truth is that the music given at the second Congress was sensibly limited to the kind known as 'antiquarian.' The programmes were fairly evenly divided between the early schools of the Netherlands, Italy, Germany, and France; the latter, represented by Couperin, Rameau, Leclair, and others, taking a slightly prominent position. English music was represented in the programmes by Purcell, Dowland, and Morley. Of the third Congress, held at Vienna in 1909, Dr. Maclean says: 'Although an effort was made towards having one concert with an international programme, the local committee did not see their way to it, and all the music given was Austrian music.' As an officer of the *Internationale Musikgesellschaft* Dr. Maclean might have frankly alluded to the special justification for this second national display; it was the centenary of the death of 'Papa' Haydn, and the Viennese performances were very properly consecrated to his music, or to that of his immediate predecessors and contemporaries. In all this we can but admire the wisdom and moderation of the German committees who, putting aside the temptation to set their living representatives of music in the forefront of the pageant, restricted their programmes impartially to names that have been consecrated by the judgment of generations.

If at our first British Congress, held in May and June, 1911, the committee thought fit to break with this admirable precedent, they might at least, in striking certain contemporary British notes, have struck also the international one. The result would in the opinion of many have made for harmony rather than discord. There is nothing to be said against the choice of representative works from the 'Golden Age' of English music, although we think Dr. Maclean overstates the case when he says that but for the Congress our foreign guests might have died in complete ignorance of our 17th- and 18th-century music. Some of it has been actually published in Germany, and it is occasionally startling to find that well-informed Continental musicians know as much about it as we do ourselves. It is not, however, the selections from the 'Golden Age' that are open to reproach or criticism, but those from an age which has not yet proved its claim to be so distinguished. When it comes to dealing with metal that has hardly yet been minted and stamped as current coin in the musical marts of the world, a very tactful and delicate method of exploitation becomes necessary.

Among the thirty who sat weekly in anxious conclave over this ticklish question, Dr. Maclean tells us some of the 'best business heads' were included. The obvious deduction is that a 'best business head' is not necessarily combined with an impartial or impeccable artistic taste.

I have dealt with two of Dr. Maclean's lines of defence—the plea of precedent, and the shifting of responsibility from the British committee to the whole organization of the I.M.G. There remains yet a third which I prefer to indicate in his own not too-happily chosen phrases: 'The London Congress Committee, in deciding what musical entertainment should be given, considered first the fact that the patriotic motive was the only one likely *to take money out of the pockets of private individuals*.' If this were a true picture of unmusical England, my article on 'Chauvinism in Music' would be justified indeed! But after all it would only represent one side of the question. The subscriptions gathered in when, metaphorically speaking, Britannia's helmet was handed round to individuals thus stigmatised as being too inartistic to contribute to music for its own sake, were certainly not ungenerous; but who can say that they might not have been still more liberal, had the appeal been made on a more liberal basis?

The Congress is over and done with, but we have its records enshrined in a weighty volume, so that it is inevitable that we should think over its results, and we are surely justified in asking ourselves: Did we make the most of a great opportunity?—Has the Congress really been beneficial and strengthening to our musical life? If the majority of our British representatives reply in the affirmative, so much the worse for majorities. Personally, I can picture to myself a Congress at which the social functions might be less brilliant—if indeed they were brilliant—and the ultimate results more artistic and further reaching. I do not believe I am in a minority of one in feeling that the Congress of 1911 was in many ways an expression of our weakness rather than of our strength; but even if I stand alone, I must still unashamedly express the hope that when the opportunity recurs, England, ignoring all precedent, however justifiable, may set the generous fashion of a truly International gathering at which we shall welcome not only the critics, professors, and learned musicians of other lands, but the leading creative artists as well. It should be possible to organize a Congress that would do us honour in our neighbours' eyes as well as in our own limited vision.—Yours obediently,

ROSA NEWMARCH.

[We comment on this letter on p. 575.—ED., *M.T.*]

WILLIAM VINCENT WALLACE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I have read with much interest Dr. Grattan Flood's centenary notice of the composer of 'Maritana,' but as it contains some inaccuracies I shall esteem it a favour if you will be good enough to allow me to correct them in the next issue of your paper. In the first place, your contributor claims Wallace as a convert to the Church of Rome as far back as 1830. I fail to see how this could be, seeing that he was admitted into the mysteries of Freemasonry many years after this date in New York. On his return to London Wallace was affiliated to the 'Mount Moriah' Lodge, of which he remained a member to the day of his death. I have had his certificate of this Lodge in my hand, and I am given to understand that it is now deposited in the Grand Lodge, Great Queen Street, W.C. As Dr. Flood is a

Knight of St. Gregory, I need not point out to him that the Church of Rome does not allow her sons to become members of Masonic Societies, and it is therefore highly improbable that the composer ever embraced Roman Catholicism. I well remember that when the fund and concert were organized for his aged widow in 1895, Cardinal Vaughan at first refused his patronage on the ground that Wallace was a Protestant. When it was explained to him, however, that *Mrs.* Wallace was a Catholic, he immediately allowed his name to be added to the list of patrons. Vincent Wallace was buried in Kensal Green Cemetery on October 25, 1865, with Protestant rites, and this could not have occurred had he died in the Roman Catholic faith.

Again, Dr. Flood tells us that the composer separated from his wife (*née* Kelly) in Sydney in 1835, 'whom he never saw again.' He then goes on to say that he was 'lovingly attended by his wife' on his death-bed in 1865. This is absolutely incorrect, for in this year Mrs. Wallace was bedridden in Dublin and bereft of her reason. I am afraid the late Sir Robert Stewart is responsible for all these absurd stories about Wallace, and Sir George Grove was fully alive to this fact when he admitted to a friend of mine, in 1895, that 'Sir Robert had drawn on his imagination.' Sir George Grove promised to make the necessary corrections in the Dictionary, however, and this has been faithfully done by Mr. Fuller Maitland, the present editor.

In 1850 the *New York Herald* gave currency to a report that Wallace had married Miss Hélène Stoepel, the pianist, but his son often assured me that no such marriage had ever taken place either in America or elsewhere. Miss Stoepel was a talented pianist, but she was also possessed of commonsense, and as she was well aware that Mrs. Wallace was alive in Dublin, it is highly improbable that she would consent to enter into a bigamous contract with the composer. It was a liaison simply, and two sons were the issue of that unfortunate attachment. They both committed suicide in America, and Miss Stoepel died in New York, in 1885, aged fifty-eight. After the death of the composer, a concert was organized in London 'for the benefit of Mrs. Wallace and her family.' It was a failure, however, as the following extract from the *Illustrated London News*, January 13, 1866, clearly proves :

'The Committee of Musicians and persons connected with the musical profession for the purpose of raising a "memorial fund" for the benefit of the widow and children of the late Vincent Wallace gave a concert (announced as the first of a series) for this purpose at the Hanover Square Rooms, on Thursday last. But it proved a failure, in so far as regards its object, for there were not as many persons present as could defray the advertising, lights, attendance, and other necessary expenses ; the use of the Rooms and the services of the performers having been given gratuitously.'

The concert was never repeated, for awkward questions were being asked in the Press, and the lady on whose behalf the benefit performance was organized returned to New York to earn her livelihood by teaching. The composer had one legitimate child only—William Vincent Wallace ; he died in the Charterhouse on December 13, 1909.

Vincent Wallace was a gifted composer and musician ; when one has said this, very little remains to be added with benefit to the public. His poor wife died in Dublin in 1900, after a long and painful illness—R.I.P. Believe me, Yours very truly,

July 20, 1912. SUSANNE COLE, A.R.A.M.

[Before being printed the above letter was submitted to Dr. Flood, whose reply is as follows ; and this letter in turn was submitted to Miss Cole, whose final reply is also given.]

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Miss Cole implies that Wallace was not a convert to the Catholic Church in 1830, on the ground that he was admitted to a Masonic Lodge in New York in 1842, and she adds that 'the Church of Rome does not allow her sons to become members of Masonic Societies.'

Let me briefly say that Wallace undoubtedly became a Catholic in Thurles, and there it was he assumed his new name of 'Vincent.' But he also reverted in 1842. However, Miss Cole is much mistaken in thinking that Catholics in 1830 could not become Freemasons.

As to my statement that Wallace was attended on his death-bed by his wife, I made it relying on the published obituary notice in the *Revue et Gazette Musicale de Paris* for October 27, 1865. I now admit that Miss Stoepel was the lady who was with the dying composer, but the *New York Herald* distinctly announced the 'marriage' of Wallace to this lady in October, 1850, an announcement which was copied into the *Musical World* for November 9, 1850. Furthermore, in the announcement of the benefit concert in January, 1866, quoted by Miss Cole in her letter, the concert was stated to be 'for the benefit of *the widow and children* of the late Vincent Wallace.' In charity, I therefore assumed that Miss Stoepel was Mrs. Wallace No. 2, but this would make the composer out a bigamist if he had really married her, which was not the case.

Miss Cole is mistaken in her statement that at the time of Wallace's death his wife was 'bedridden in Dublin and bereft of her reason.' A friend who knew Mrs. Wallace well tells me that he received music-lessons from Mrs. Wallace in Dublin in 1865 and 1866. She died in Dublin on July 25, 1900.

Let me take this opportunity of announcing that an influential committee, including the Bishop of Waterford and Lismore, Lord Roberts, Count de la Poer, the Mayor and High Sheriff of Waterford, Mr. Percy Fitzgerald, Mr. Edmund Downey, Mr. Joseph O'Mara, and others, has been formed to hold a Vincent Wallace Centenary Celebration in Waterford next November.

Yours faithfully,

W. H. GRATTAN FLOOD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I am obliged by your communication of the 3rd inst., and thank you for giving me an opportunity of reading Dr. Flood's letter. I merely wish to say that all my information is derived from the son of the composer, and as he administered his father's estate in 1865, I presume he knew the correct state of affairs better than any one else. I am not concerned with the religious views of the composer, and the point I wish more particularly to emphasise is that Miss Stoepel was never his wife. It is quite correct to say that the concert given in 1866 was advertised (erroneously) as 'for the benefit of Mrs. Wallace and her children.' It appeared in *The Times* in January of that year, and the announcement of my own annual concert appeared in the same paper a few days after. Artists were asked to volunteer for a second 'Wallace' Concert to be given in the following February, but it never took place, for the reasons stated in my first letter. Mr. Vincent Wallace informed me that his mother was seriously ill in Dublin at the time of his father's death, but Dr. Flood could not have been in close touch with this lady, or he would have known that she was not at the composer's death-bed in 1865. He now admits his error, and my point is gained. I have no desire to prolong this correspondence, and thank you for allowing me to state my views in your paper.—Believe me, yours very truly,

August 12, 1912. SUSANNE COLE, A.R.A.M.

ST. GEORGE'S HALL, LIVERPOOL: FIRST LADY PERFORMER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your issue for August, under the heading of 'Church and Organ Music,' you mentioned a recital, given on Willis's magnificent organ in St. George's Hall, Liverpool, by Miss Lilian Frost, and you state that she is the only lady who has played on this organ. Will you permit me to contradict this statement by saying that I was present, on Saturday, June 8, 1895, at two organ recitals given in this hall by Miss Emily Edroff, and that I have copies of her programmes before me as I write.—I am, Sir,

Yours faithfully,

'Lismore,' Hampton Hill, Middlesex, August 14, 1912. HENRY T. SILBERTHORPE.

The Musical Times. **EXTRA SUPPLEMENT.** September 1, 1912

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MY BONNIE LASS SHE SMILETH

FOUR-PART SONG

THE WORDS OLD ENGLISH

THE MUSIC COMPOSED BY

EDWARD GERMAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro giocoso.

SOPRANO. *mf*

My bon - nie lass she smi - leth, When she.. my..heart be

ALTO. *mf*

My lass she smi - leth, When my heart . she be -

TENOR. *mf*

My lass she.. smi - leth, When my heart she be -

BASS. *mf*

My lass she smi - leth, When my heart . . she be -

Allegro giocoso. ♩=132.

(*For practice only.*) *mf*

pp *mf*

- gui - leth, With a fal la la . . . la la la la la la ! Smile

pp *mf*

- gui - leth, With a fal la la la la la la la ! Smile

pp *mf*

- gui - leth, Smile less, ... smile

pp *mf*

- gui - leth, With a fal la la la la la ! Smile

pp *mf*

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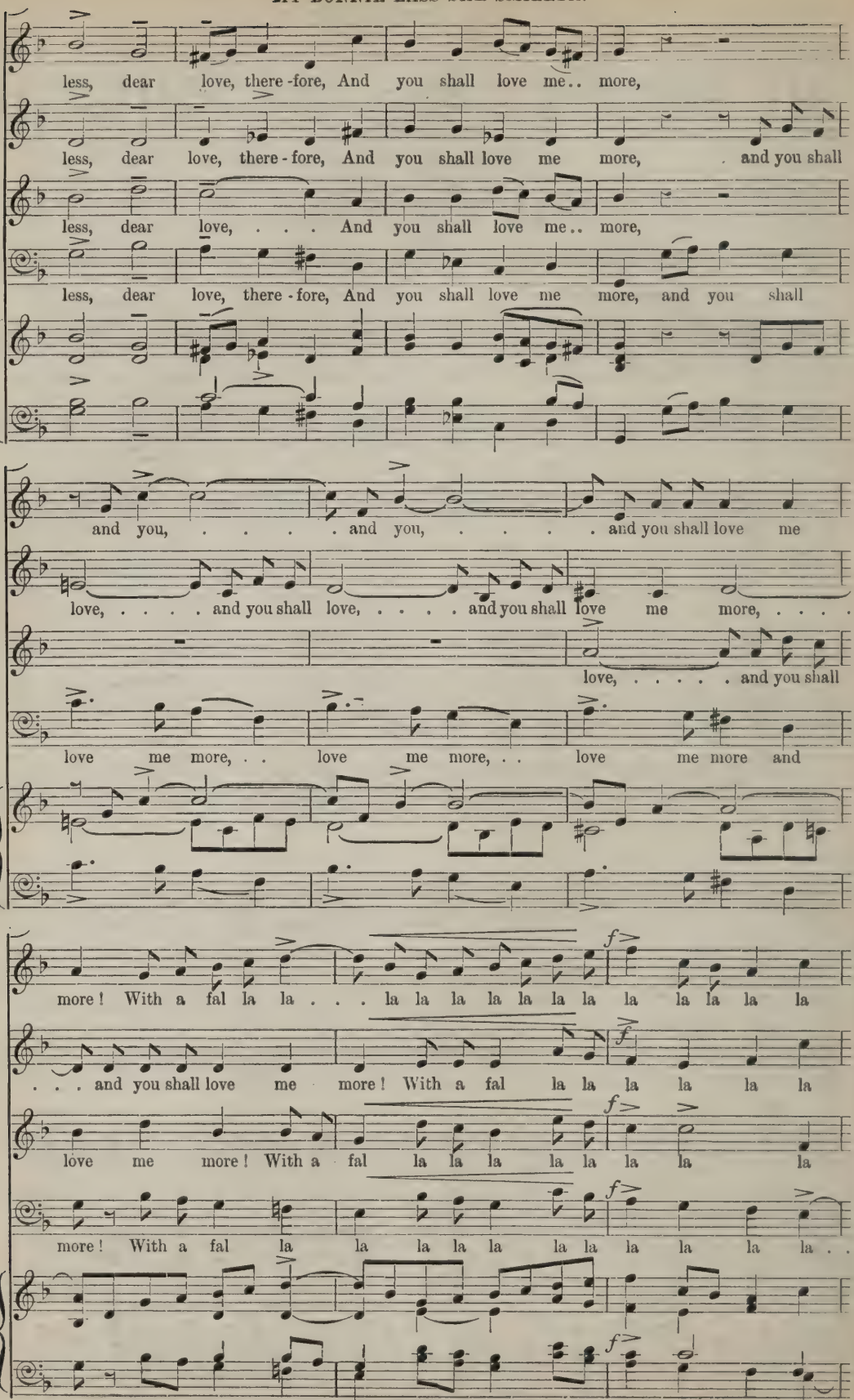
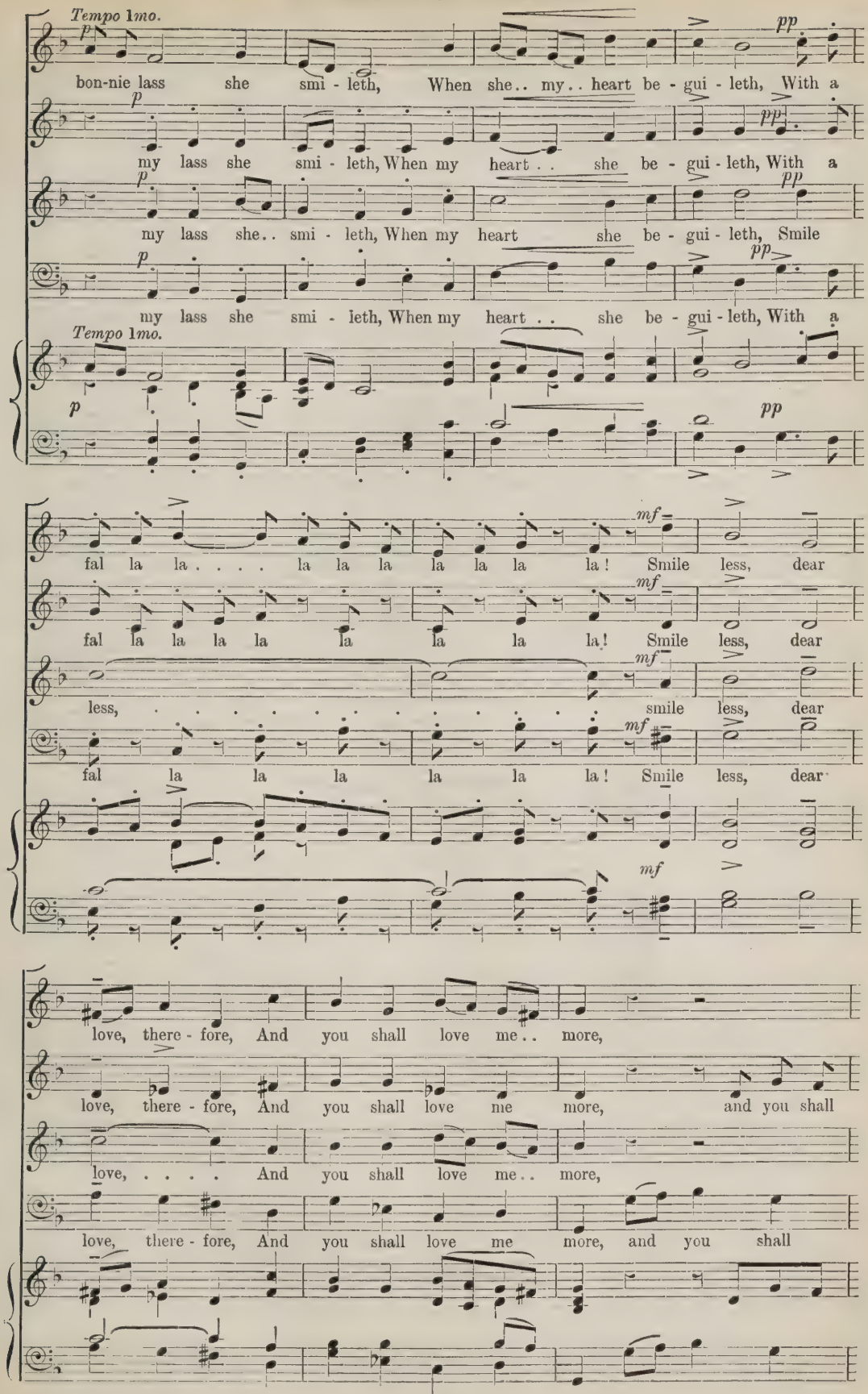
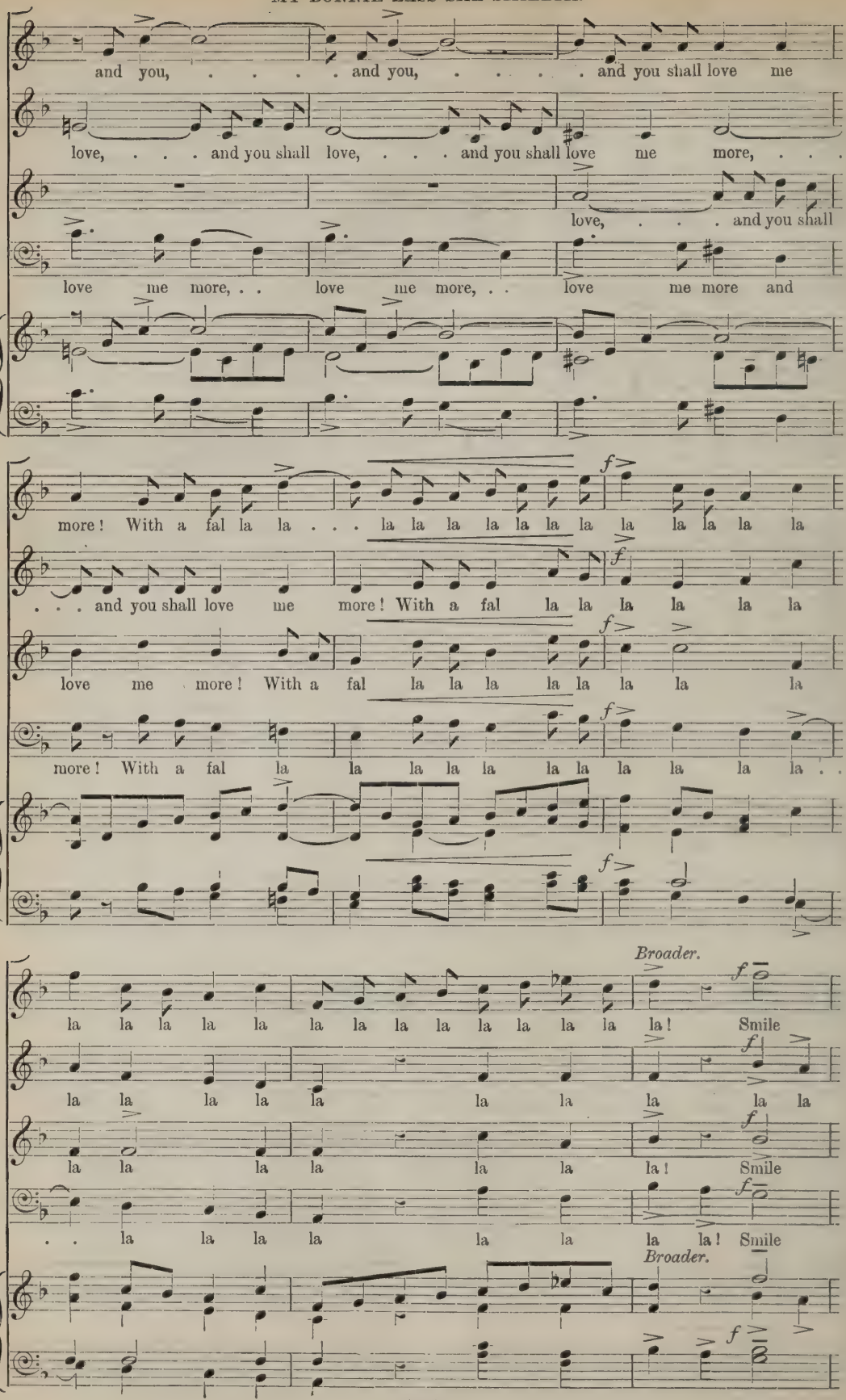

less, dear love, there-fore, And you shall love me.. more,
less, dear love, there-fore, And you shall love me more, and you shall
less, dear love, . . . And you shall love me.. more,
less, dear love, there-fore, And you shall love me more, and you shall
and you, ... and you, ... and you shall love me
love, ... and you shall love, ... and you shall love me more, ...
love, ... and you shall
love me more, . . love me more, . . love me more and
more! With a fal la la . . . la la la la la la la la la la la la
. . . and you shall love me more! With a fal la la la la la la
love me more! With a fal la la la la la la la la
more! With a fal la la la la la la la la la la . .
f

MY BONNIE LASS SHE SMILETH.

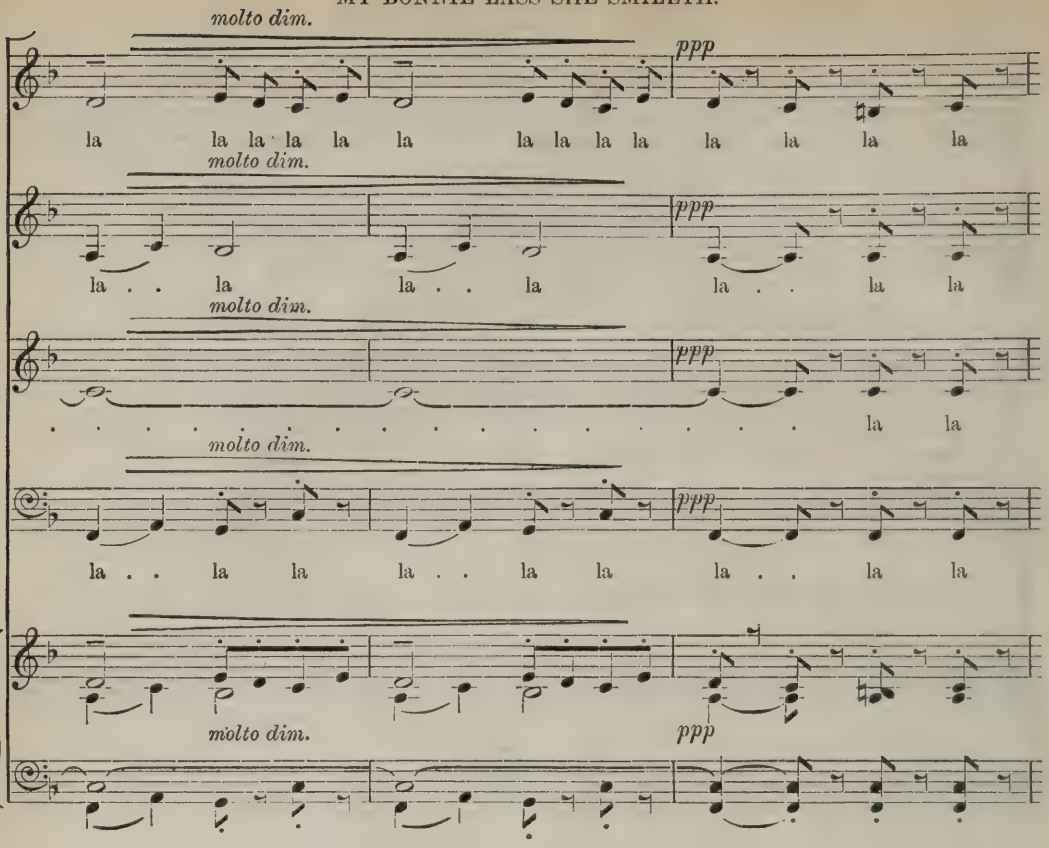
Broader.
la la la la la la la la la la la la la la la !
Smile
la la la la la la la la la la
la la la la la la la la !
Smile
. . la la la la la la la la ! Smile
Broader.
rit.
less, dear love, there - fore, And you shall love me more ! . .
la ! Smile less, there - fore, And you shall love me more ! . .
less, . . . there - fore, And you shall love me more ! . . When
less, dear love, there - fore, And you shall love me more ! . .
a tempo.
Oh ! how my heart it burn - eth, With a
Oh ! how my heart burn - eth, With a
she her sweet eye turn - eth, Oh ! how my heart it burn - eth, my
Oh ! how my heart it burn - eth, With a

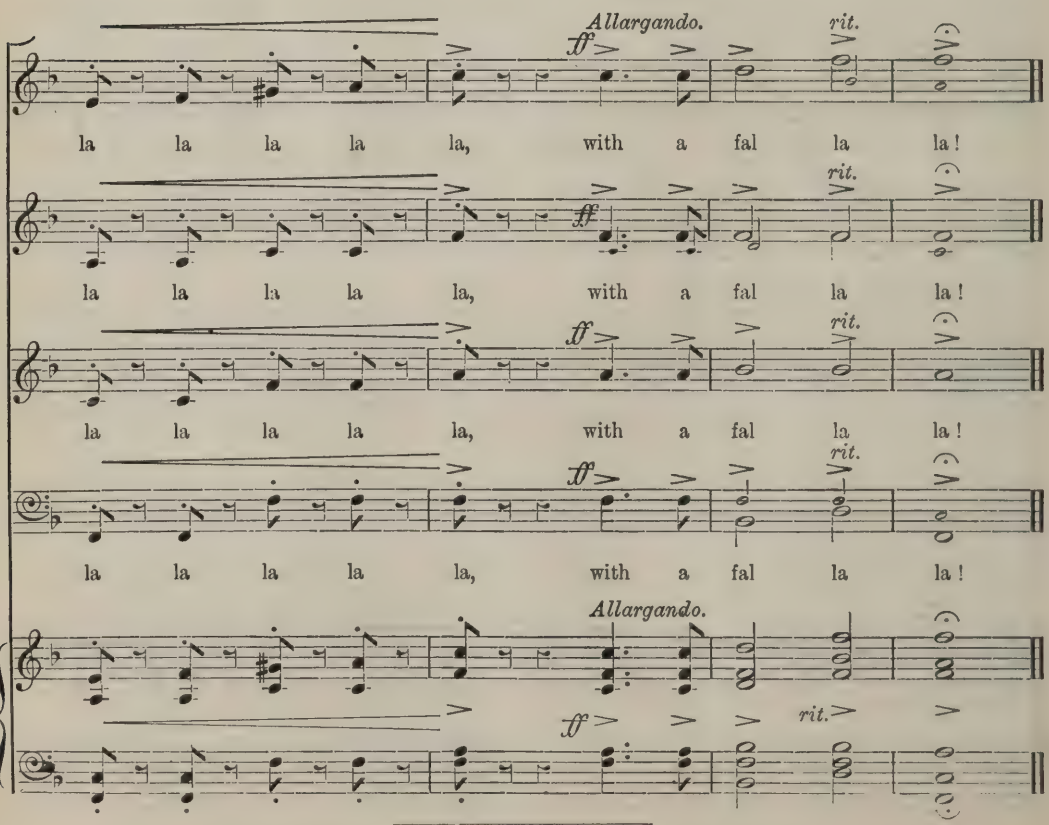
f
Broader.
fal la la . . . la la la la la la la la ! Dear love, dear
fal la la la la la la la la ! Dear love, dear
heart, ... Dear love, dear
fal la la la la la la ! Dear love, dear
Broader.
f
p
love, call in their light, Or else you burn me quite ! Yes, quite ! . .
love, call in their light, Or else you burn me quite ! Yes,
love, ... Or else you burn me quite ! Yes,
love, call in their light, Or else you burn me quite ! Yes,
mf rallentando.
. . yes, quite ! . . My bon-nie lass, my bon-nie lass, my . .
quite ! yes, quite !
rallentando.
quite ! yes, quite ! My bon-nie lass, my bon-nie lass,
quite ! yes, quite !
mf rallentando.


Tempo 1mo.
p
pp
bon-nie lass she smi - leth, When she.. my.. heart be - gui - leth, With a
my lass she smi - leth, When my heart.. she be - gui - leth, With a
my lass she.. smi - leth, When my heart she be - gui - leth, Smile
my lass she smi - leth, When my heart.. she be - gui - leth, With a
Tempo 1mo.
p
pp
mf
fal la la.... la la la la la la la! Smile less, dear
fal la la la la la la la la! Smile less, dear
less, smile less, dear
fal la la la la la la! Smile less, dear
mf
love, there - fore, And you shall love me.. more,
love, there - fore, And you shall love me more, and you shall
love, ... And you shall love me.. more,
love, there - fore, And you shall love me more, and you shall


and you, ... and you, ... and you shall love me
love, . . . and you shall love, . . . and you shall love me more, . . .
love, . . . and you shall
love me more, . . love me more, . . love me more and
more! With a fal la la . . . la la la la la la la la la la la la
. . . and you shall love me more! With a fal la la la la la la
love me more! With a fal la la la la la la la la
more! With a fal la la la la la la la la la la . .
Broader.
la la la la la la la la la la la la la la! Smile
la la la la la la la la la la
la la la la la la la! Smile
. . la la la la la la la la! Smile
Broader.

rit.
a tempo. delicato.
p
less, dear love, there - fore, And you shall love me more! With a fal la la la
rit.
a tempo.
p
la! Smile less, there - fore, And you shall love me more! La
rit.
a tempo.
p
less, . . . there - fore, And you shall love me more! La . . . . .
rit.
a tempo.
p
less, dear love, there - fore, And you shall love me more! La
delicato.
rit.
a tempo.
p
la . . la ... la with a fal la la la la, . . with a fal la la la
delicato.
la, with a fal la la la la . . la la la
. . la la la la . . . . . la . . . .
la la la la la la


molto dim.
ppp
la la la la la la la la la la la la
molto dim.
ppp
la . . la la . . la la . . la la
molto dim.
ppp
. . . . . la la
molto dim.
ppp
la . . la la la . . la la la . . la la
molto dim.
ppp


Allargando.
ff
rit.
la la la la la, with a fal la la!
la la la la la, with a fal la la!
la la la la la, with a fal la la!
la la la la la, with a fal la la!
Allargando.
ff
rit.

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LONDON OPERA HOUSE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—With Mr. Klein's article on the past season at the London Opera House (which appeared in the August number of the *Musical Times*) one must to a great extent agree, though one may differ from some of the reasons given for Mr. Hammerstein's failure to appeal to the London public. When Mr. Klein speaks of Mr. Hammerstein's want of business policy in 'challenging Covent Garden on its own ground' he is entirely in the right, considering that his artists were all far and away below the general level of those to be heard at the older House. It strikes one as well nigh beyond credence that the American impresario should claim (as he does) to have brought *thousands* of singers to their inheritance, by which it is reasonable to suppose that they have become celebrities on the operatic stage; and yet none of these thousands were forthcoming during any period of operatic performances at his theatre. One or two did excellent work, and with further study may achieve an enviable position later on; and though a laudable *ensemble* was often to be found, yet to imagine that the public in London would be induced to support such an enterprise at Covent Garden prices was surely the wildest of chimeras imaginable, and even at reduced figures they declined to respond. Seriously, Mr. Klein considers that English texts supply not merely Mr. Hammerstein's best but his one chance of success. With this I disagree. Permanent opera the London public does not want (as has been proved dozens, nay, scores of times) in any language. Would not it have had an all year round (almost) National Opera or Cosmopolitan Opera years and years ago had it so desired? Has not time and money been spent hopelessly in trying to induce Londoners to patronize that form of entertainment in the vernacular as in Italian, German, and French, with the best procurable performers and conductors of the first rank? Educate, educate, educate, is the perpetual cry, but the masses will have none of it in regard to opera, and prefer Telephone Girls, Runaway Girls, Sunshine Girls, &c., and it is quite useless to insist further on this state of things, as the number of the theatres that bring forward such effusions when the theatre season is in full swing sufficiently demonstrates. Covent Garden Opera is all Londoners can 'do with' for a limited season, which this year has been longer than usual owing to the attractions of the Russian Ballet. It is surely only necessary to mention the names of Carl Rosa and Charles Manners to bring to mind the heartbreaking work these two must have experienced for so many years, giving their energies, time, and money to try and educate Londoners in opera—and with what result?

Yours, &c.,
CLAUDE TREVOR.

PRESERVATION OF CHILDREN'S VOICES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I frequently observe, with alarm, classes in vocal contests for girls 'under sixteen.' Between the ages of thirteen and sixteen is a critical period for female singers, because their voices are undergoing a process of change. They should therefore have a rest. Such classes, I fear, are likely to prove an inducement to over-sing just at the harmful time, with disaster in after years to the mature organ. In the last forty years I have seen many young singers 'go up like a rocket and come down like a stick' through disregard of this necessary precaution.

Yours truly,
W. H. BREARE.

AN ANALYSIS OF CHORAL TONE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The article by Mr. J. A. Rodgers, which appeared in your July issue, is not only interesting but highly instructive to those who study the tone and vocal characteristics of persons and choirs.

One portion of the article is to my mind open to discussion. Mr. Rodgers says: 'I purposely exclude the Three Choirs Festival from this comparative analysis, because its constitution is unique. Salaried lay-clerks, presumably drawn from all districts, form the nucleus of this body; the contralto tone is stiffened by an amalgam of male alto quality.'

This statement is not only incorrect, but bestows praise where it is not due.

The choir probably numbers about 200, and of these the number of 'lay-clerks,' including male alto, would not exceed twenty-seven to thirty. During the period of rehearsals, which are held twice a week for about thirteen weeks, 'the nucleus of this body' only attend about seven rehearsals.

There is perhaps a great amount of truth in the statement that the sopranos unconsciously adopt the boy-chorister tone, but Mr. Rodgers would have found it very interesting, and possibly instructive, had he made a more exhaustive analysis of the whole choir and, again, the three independent choirs which go to form the whole.

Perhaps after September we may look forward to this.

Yours faithfully,
Worcester, July 29, 1912. PERCY POTTER.

'ADESTE FIDELES.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The reviewer of Dr. Terry's 'Westminster Hymnal' suggests that the inclusion of the above hymn-tune among plainsong melodies is a slip on the part of the Doctor, and states that the composition is an English air first published in 1744 as 'Air Anglois.'

That date is only 168 years ago. In France, where there are many Noëls going back to the 13th century, it is thought that the tune is a very ancient one. Laroussi's 'Universal Dictionary,' published thirty-four years ago, speaks of it in the following terms:

'Ce morceau de plain-chant, completement en dehors de la forme habituellement reçue pour ce genre de musique, nous a été transmis *d'age en age* par la tradition. Comme tous les chants populaires dont le souvenir se pérpetue, il se recommande par une coupe nette et un rhythm franc. De nos jours, tous les maîtres de chapelle de nos églises ont, plus ou moins, brodé sur ce thème; mais, à toutes ces variantes, si hereuses qu'elles soient, nous preferons, et de beaucoup, l'antique melodée dans toute sa simplicité primitive.'

I am, Sir, your obedient servant,
ADAM SCOTT.

[We believe our reviewer is correct in stating that the oldest known copy of the tune was published in 1744. Of course, it may have existed long before as a tradition.—ED., *M. T.*]

TEACHERS' METHODS.

Mr. Gaston de Mengel, of 17, Colville Square, London, W., sends us a letter, in which he comments on the reluctance of teachers to give up accustomed methods. He says:

'Is there any valid reason, apart from the weakness of human nature, and the inability to grasp a scientific exposition of the truth, that can justify teachers in not altering their methods of teaching at any point when they are shown something better?

'Do you think it would be possible to form a Society, which all professors of standing would be invited to join, for the purpose of examining and reporting upon new methods of teaching, whether general or dealing with special points, and from whatever source they come? Naturally, the members would have to be willing to call in the aid of experts in acoustics, mechanics, physiology, or whatever other branch of science was involved in the point under discussion, and to stand by their united decision.

'If any of your readers should think this a feasible scheme, I should be glad to communicate with them, with a view to meeting and discussing ways and means.'

[In an ideal community there would be no difficulty in carrying out this idea. But human nature, especially teachers' human nature, being what it is, we fear that it would be very difficult to arrive at unanimous conclusions. We are reminded of the eleven obstinate jurymen.—ED., *M. T.*]

THE MOST POPULAR COMPOSER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—You ask in your last issue, referring to Handel, 'If he is not the most popular composer in the world, who is?' I should say that Handel certainly cannot claim that honour. It is, of course, impossible to attempt any statistics, but this distinction surely seems nowadays to belong to Wagner. Let us consider the two composers. Handel is practically confined to the Anglo-Saxon countries, where his works are heard in concert-rooms or places of worship. Wagner, on the other hand, is constantly heard in every civilized country in the world, in theatres and opera-houses, concert rooms, and even cafés. I do not think any other composer's music has such a universal hearing.

Yours truly,

Henry Coates.

Obituary.

Rev. Canon Gorton.

We deeply regret to have to record the death of the Rev. Canon Charles Vincent Gorton, of Vaga House, on the banks of the River Wye, Hereford, which took place under very distressing circumstances on August 20. For some years he had been suffering from partial paralysis, and lived in retirement at Hereford. On the afternoon of the 20th he was seated in a Bath chair on the lawn, accompanied by his eldest son, Mr. Neville Gorton. For a moment Mr. Neville went indoors, and on his return he saw that his father had fallen into the river, which was at high flood. He at once plunged to his assistance, but had the grief of witnessing his father's disappearance. Up to the time of writing, August 23, the body has not been recovered.

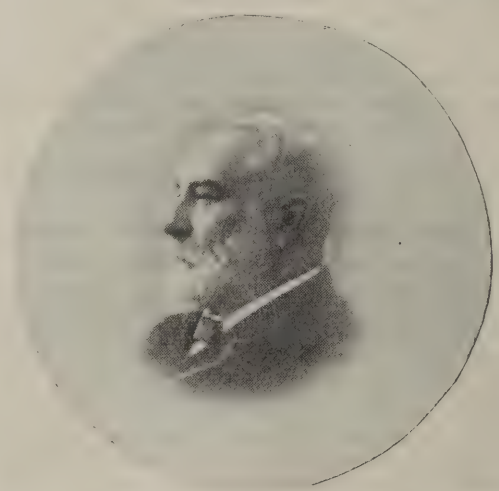
(Photograph by Lafayette, Ltd.)

The deceased was a scholar of Hertford College, Oxon. He began his clerical life as curate of St. Margaret's, Altrincham, in the diocese of Chester. Later he was at Wallasey, and he was Vicar of St. Barnabas, Crewe, from 1885 to 1889; and from 1889 until 1909 he was Rector of Poulton-le-Sands in Lancashire. He was made honorary Canon of Manchester Cathedral in 1902. But it is his contact with music that deserves most notice in this journal. Canon Gorton's rectorship at Poulton located him at Morecambe. Stimulated by the late Miss Wakefield, of Kendal, he became one of the first and most active promoters of the well-known Morecambe Musical Festival, which at first was a small affair but eventually grew to very great proportions and exercised a remarkable influence over choral technique in the North of England. The high artistic and educational aims of the scheme, and the eminence of the musicians who were in turn associated with it, made the Festival the Mecca of the best-trained small choirs of the wide district appealed to. The tests were drawn from the finest sources, and showed a catholic taste that did not, however, ignore patriotic claims for recognition. Canon Gorton was not a practical musician, but he had fine ideals and insight. He had visions and dreams, some of which took practical shape. In strictly musical matters he was greatly guided by the late R. G. W. Howson, a man of fine musical taste and accomplishments. Perhaps the most notable incident in the late Canon's career, so far as regards its connection with music, was his friendship with Sir Edward Elgar, which was brought about by a visit of the composer to Morecambe in the capacity of adjudicator. This sympathetic intercourse led to Canon Gorton writing two pamphlets dealing with the spirit and meaning of the composer's oratorios, 'The Apostles' and 'The Kingdom.' He also wrote an historical sketch of the 'Sagas of King Olaf.' Another activity in which he took great interest was the adaptation of English words to German vocal music. Some of the first performances of Brahms's part-songs in this country were sung in his translations. One of Elgar's most recent part-songs, 'There is sweet music,' is dedicated to Canon Gorton.

Henry Lahee.

The death on April 29 of Henry Lahee, at the age of eighty-six years, will recall many memories to English musicians now living who were pleasantly associated with him in his active days.

He was born at Chelsea on April 11, 1826. At that period the Goss family were near neighbours of, and were very intimate with, the Lahees. Henry Lahee



received his musical education privately from Sterndale Bennett, John Goss, and Cipriani Potter, and was organist at Holy Trinity Church, Brompton, from 1847 to 1874. He was not a prolific composer, but all that he did in composition was distinguished by the excellence of its craft and the mark of fine taste. He had a leaning to the madrigal and glee traditions, and therefore always wrote real vocal music. He gained the Bristol madrigal prize ('Hark, how the birds') in 1869, the Manchester prize ('Hence, loathed melancholy') in 1878, the Glasgow prize ('Away to the hunt') in 1879, and the London Madrigal Society's prizes in 1880 ('Love in my bosom') and 1884 ('Ah! woe is me'). Another prize which is valued among the heirlooms of the family is a

goblet he gained in a Nottingham Glee Club competition. Amongst other choral music of this type that has been popular are the part-songs 'The unfaithful shepherdess' and 'Love me little, love me long,' and especially the trio for female voices, 'Ring out, wild bells.' He also composed anthems, songs and instrumental pieces that have had useful vogue. His most considerable works were a setting of Longfellow's poem, 'The building of the ship,' for mixed voices, and of Tennyson's 'Sleeping Beauty' for female voices. The latter work has been justly described as being among the best cantatas ever written for female voices. He was probably one of the oldest, if not the oldest, surviving member of the Philharmonic Society. Often in late years he would relate his early reminiscences of the enthusiasm with which Mendelssohn was received and the interest created by Madame Schumann's first appearance.

He retired from the profession about fifteen years ago. Failing sight hampered him in his last days, but he never became quite blind. His death was perfectly peaceful. His wife and eight children all survive. Their pang at the parting must have been softened by the thought that a useful and honourable life had been prolonged so happily and ended so tranquilly.

The late Mr. Hamilton Clarke.

It is proposed to erect a simple monument to the memory of the late Mr. Hamilton Clarke, whose death on July 9 was recorded in our August number. Musicians and others who desire to do honour to the memory of the deceased are invited to send subscriptions to the Rev. Dr. Whittaker, Chaplain's House, Banstead Downs, Sutton, Surrey. The deceased was buried in Banstead Parish Churchyard on July 15.

MUSIC AT THE COURT OF FREDERICK THE GREAT.

By Jeffrey Pulver.

Since this year began it has been almost impossible to open a German review or magazine without lighting upon the name Friedrich der Grosse—a revival of interest due largely to the fact that the date of the birth of the King of Prussia subtracted from the present year gives just two centuries. The great monarch has been reviewed, criticised, praised, and commented upon from every point of view, with varying degrees of completeness and accuracy. He has been discussed as king, as statesman, as commander, and as literary aspirant; but on one side he has not yet been seriously considered, and this is Frederick the musician. It is in this aspect that we find him more interesting than in any other; for in it we see him in what is, perhaps, his most favourable light; indeed, Macaulay thought that more could be learned of his character 'by what passed during his hours of relaxation than by his battles or by his laws.' The bi-centenary celebrations that brought into the light of to-day the memory of the military, political, and regal glories of this many-sided prince may well be left to the nation that benefited by his rule; but what he did for the music of his age, and the influence he exercised upon that of the succeeding generation, concerns us in England as much as the methods he used for the consolidation of his kingdom concern the descendants of his own subjects.

Considering his musical activity, it is very easy to forget for a moment that Frederick had another vocation that called for incomparably more time and pains than did music, but this forgetfulness is easily excusable when we remember that he found time, although filling the triple office of king, minister, and commander-in-chief, to devote some hours each day to the practise of music, and to the further development of the art in Prussia.

Frederick's predecessor, Friedrich Wilhelm, completely neglected all the arts; opera could not be given when the money was wanted for the enlargement of barracks, nor could Frederick learn music as long as the fee that his teacher would take could be used to purchase a fantastically tall grenadier. And besides this niggardliness there was Friedrich Wilhelm's ingrained aversion to all things that were not 'practical'; an aversion that amounted to a mania, which gave evidence of its existence by the occasional breaking of a walking-stick over the innocent head of the thoughtless tutor who ventured to lead his pupil through the intricacies of the 'Aurea Bulla.'

It need not be specially mentioned therefore, that a father who rigidly excluded the study of languages, literature, and the arts from his son's curriculum would have been transported into a state of frenzy at the very mention of music as a pastime. But what might not be done openly could with a little trouble be managed in secret; and just as his mother encouraged Frederick in the secret study of French, so did she also help him in the acquirement of music, and engage teachers for this purpose. The famous Joseph Joachim Quanz came from Dresden twice a year and taught the young prince to play the flute, and others trained him in theory. Were we not thoroughly acquainted with Frederick's tenacity of purpose, we would be quite justified in supposing the study of music under such circumstances to be impossible; but what Fritz set out to do, he generally accomplished. What if he did have to hide in a wood or cave with his musical friends when they wished to practise? The matter has a certain tinge of humour about it that would raise merriment were we not so well acquainted with the misery of Frederick's youth; but the Gilbertian touch is not entirely wanting, for Dr. Charles Burney, travelling in Prussia in 1772, says: 'Quanz told me that the late Queen-Mother encouraged the Prince in his favourite amusement, and who engaged musicians for him. But so secretly had this to be done, that had the King found it out, "All these sons of Apollo would have incurred the danger of being hanged."' Macaulay further tells us, in his essay on the second Frederick, that when imprisoned by his father for his so-called desertion from the army, he was able 'to play his flute without having it broken over his head—his gaolers were thus more tender than his father.'

Frederick's marriage and subsequent accession altered these conditions; the band of faithful musicians he had formed were transferred to Potsdam (for 'Sans Souci' was the favourite sojourn of the King when not politically engaged), and their numbers augmented by the engagement of some of Europe's foremost musicians. His day, as we know from the pages of Carlyle, Macaulay, Kugler, &c., was mathematically divided so that no moment was lost. We also know that in each day some time was consecrated to the practise of the flute and to the writing of music; the time between seven o'clock and the supper hour was occupied by a concert, a gathering for the encouragement and practise of the best music at the period. A. von Menzel's famous picture of a 'Concert at "Sans Souci"' will be familiar to most, even in this country; and from it we can form an excellent idea of these functions: Frederick, tall, severe, and lean, stands before his music-stand playing one of Quanz's concerti; Franz Benda is *Conzertmeister;* Carl Philipp Emanuel Bach is at the pianoforte. Shortly before the hour for starting, Frederick has carefully tried over the more intricate passages of the cadenzas he has himself written for his concerti; the orchestra is kept waiting in an ante-room. When the king has spent some time in technical exercises (he loved to call these *Solfeggi*, and some volumes of them are still to be seen at Potsdam), he will call in his band and the daily concert will commence.

Dr. Burney, ever curious for information, as befits a man who is touring the Continent in search of material for his proposed 'History of Music,' was smuggled into the palace and hidden behind some hangings. In the diary of this tour, which he published in 1773, he gives his criticism of Frederick's performance: 'His *embouchure* was clear and even, his finger brilliant, and his taste pure and simple. I was much pleased and even surprised with the neatness of his execution . . . as well as by the feeling and expression. . . . In short, his performance surpassed in many particulars anything I had ever heard among *dilettanti* or even professors.' His technical excellence, of course, was due to his life-long study; in his eighth year he already played the flute, for in the accounts of pocket-money spent when at that age, we find the entry, 'For mending the flute, four groschen.' Occasion for surprise that he could continue this practice when discharging the many duties that fell to the king is amply provided if we remember the countless things he insisted upon doing himself. But when he wished

to think out some new plan, or formulate new military methods, he would take his flute and pace the long corridors of 'Sans Souci,' and allow his tootling to 'assist his magination.'

But many royal musicians could play an instrument well, and compose a piece also; herein does not lie Frederick's greatest musical importance. It is rather in his patronage of some of the most renowned of musicians that his interest to the musical historian is centred. His training had made of him a discerning critic, and he was able to tell the good musician from the bad without having to depend upon the advice of friends who wished to bring their own particular protégés into royal favour. He heard Franz Benda practising through the open windows of an inn, and recognised him to be what he was—a violinist far above the average, and he engaged him, after having given him an audition at the palace, where he himself accompanied the violinist on the pianoforte. This patronage of Benda gave the world a new school of violin-playing, the so-called 'Berlin School,' one that so far as true musicianship goes produced the finest string players ever heard. But the engagement of Benda alone could not have produced this result; at this Court the violinist met such musicians as C. H. Graun, his brother, J. G. Graun, and Quanz; and the influence of these composers and performers of Italian training, added to Benda's Bohemian taste and originality, formed the beginning of what was later to produce such artistically important results. Burney says of Benda: 'His style is not that of Tartini, Somis, or Veracini, nor that of the head of any one school or musical sect; it is his own, and formed from that model which should be ever studied by all instrumental performers—good singing.'

The third son of the great Johann Sebastian Bach—Carl Philipp Emanuel—was engaged as Frederick's accompanist as early as 1738, and was one of the most interesting figures that adorned this Court. Enjoying a great reputation and occupying the highest position in the musical world of Germany, as much on account of his witty geniality and sociability as for his profound learning and true musicianship, he is remembered now as a composer of great merit and as the greatest developer of the sonata-form. He frequently spoke of his father, and Frederick as frequently asked him to invite Johann Sebastian to Potsdam; but the Cantor always found some excuse for not complying. At length, however, he agreed to visit Frederick and give him the opportunity of hearing and marvelling at the greatest wonder of musical history. He arrived at Potsdam in May, 1747, and Frederick, looking through the list of strangers who had arrived during the day, lighted upon the name of Bach. He was just about to put the flute to his lips when the paper was handed him. He had glanced through it coldly, but when he came to the magic name his whole visage altered; his eye lit up, and laying his flute aside he said, 'Gentlemen, old Bach is come.' After having waited so long to see and hear this musical giant, impetuous Fritz could not be expected to wait any longer now that 'old Bach' was so near; he therefore sent word by the son that Johann Sebastian was to present himself without delay. Time was not even allowed him to change from his travelling dress into his 'schwarzer Cantor-Rock,' and in a very few minutes he was at the palace. Frederick had by now given up all idea of a concert for that evening, and devoted himself entirely to his distinguished guest. Enthusiastically he led Bach from one apartment of the palace to another, and where a pianoforte was found the Cantor had to perform—now to improvise, now to construct a fugue; every sort of musical exercise was thought of and asked of the Leipsic magician. The king gave a theme, and the visitor treated it fugally; and all the while the enthusiasm of Frederick and of the band who followed them grew until Bach was looked upon as a sort of musical idol. A six-part fugue was demanded, and Bach, choosing the theme himself, satisfied the demand in the most brilliant fashion. When he returned to Leipsic he worked out the royal theme more elaborately, and adding some other compositions to it, sent the volume to Frederick as the famous 'Musikalisches Opfer.'

Of all the eligible *Capellmeister*, Carl Heinrich Graun seems to have been the one most suited to Frederick's tastes; at all events, the king would hear very few operas that were not composed by him. Indeed, the works of Graun and Hasse were, with very few exceptions, the only ones he would permit at his opera-house. In these operas some of the finest singers that Italy ever produced appeared, and it is for this raising of the operatic standard in Prussia that Frederick merits more space in the history of music than he occupies at present.

Graun's activity as a composer was very great and varied. Between 1747 and 1756 he wrote and had performed at the Opera no fewer than twenty-seven Italian operas, and in them the brightest stars of Italian vocalism created the title-rôles. The world-renowned Giovanna Astrua first appeared in the Pastoral composed by Graun and others, for which Frederick himself wrote several numbers; Carestini supported her. Felice Salinbeni created Cæsar in 'Catone in Utica' (1744); and so also appeared Elizabeth Schmeling, Signora Agricola, Signora Gasparini, Pasqualino Bruscolini, and Porporino.

The opera-house that Frederick built in 1742 was the most magnificent in Europe. Graun was in Italy at the time, and engaged the singers. Burney tells us that the orchestra consisted of fifty of Germany's finest instrumentalists. The establishment was complete in all details—a ballet-master, a troop of dancers, a chorus, and everything that could be thought of at that period was done to make the place worthy of its object. The expense of it all was defrayed by the king. Admission was free to all properly accredited persons. We can thus look upon this opera-house as a sort of royal hobby, one that was built for the pleasure of the king in the first place; but we cannot deny that a more public-spirited motive lay behind, and that the ultimate object was the revival of an art that had lain dormant during the reign of Frederick's predecessor.

Such was the Opera for which Graun composed; an arduous duty, for Frederick was not an indulgent task-master. In addition he was ever severely critical with his servants, and on one occasion he said to his cembalist Fasch; 'Graun should have a thoroughly first-rate man beside him to spur him on; but where is all the money to come from to pay such men?' Nevertheless, when surrounded by enemies in Bohemia, this king, hearing while on the battlefield of the death of Graun, said: 'Eight days ago I lost my best field-marshal (Schwerin), and now my Graun. I shall create no more field-marshals or conductors until I can find another Schwerin and another Graun.'

Interesting as Frederick was in politics, in war, with his band, or in the streets of Potsdam, he was perhaps still more so in the opera-house. There he played the part of commander-in-chief as he did on the parade-ground. Standing behind the conductor or the harpsichordist, he directed the proceedings as only a musician could, and as a man who felt he had a proprietary right to do so. 'He is such a strict disciplinarian,' says Burney, 'that if a mistake is made in a single movement, or evolution, he immediately marks and rebukes the offender, and if any of his Italian troops dare deviate from strict discipline by adding, altering, or diminishing a single passage in the parts they have to perform, an order is sent "de par le Roi" for them to adhere strictly to the notes written by the composer at their peril.' But musician as Burney undoubtedly was, he does not entirely agree with Frederick for this severity. The learned Doctor was doubtlessly also infected with the habits and fashions of the period, for he goes on to say, 'This when compositions are good and singers licentious, may be an excellent method, but certainly shuts out all taste and refinement.' Here we need not necessarily agree with him; why should 'taste and refinement' be dependent upon the caprice of a singer who ostentatiously wishes to show off his or her florid and cadential twists and twirls at the expense of the composer's simplicity of diction? We know that Frederick's taste in music was pure and simple; we are therefore not surprised to find him waging vigorous war upon the spoiled children of the vocal art, who sacrificed the composer's intentions to their love of pyrotechnical display.

In those words so innocently uttered by Dr. Burney, we see another reason for praising the memory of the great Frederick. This was his successful attempt to simplify the music of his age; he was averse to ornamentation which was introduced with the sole object of proving the performer's technical skill—a tendency that led to a style so overloaded with useless ornament that the original object of the art could scarcely be discerned. In gathering around him the musicians he did, he secured the music of his concerts and his opera from this abuse; and remembering the great influence

Frederick had over the artistic world, we may take it that much of the reform was directly due to his endeavours and those of the musicians he patronised and befriended.

One thing is especially noticeable when we read the names that have frequently been quoted in this article; it is that while all the singers, with the exception of the Schmeling, have been Italians, the instrumentalists have always been Germans, and so have the conductors and composers. Frederick, as we know, would have nothing to do with German literature or the German language; and because he once said 'What! a German singer perform an aria? I would as soon hear my horse neigh it,' several otherwise broad-minded historians have come to the conclusion that he extended his prejudice over all German music. Nothing could be further removed from the fact. We have seen how early in his musical career Frederick had Germans in his service; and we also know that the only operas he would have were those of German composers; the only concession that can be made is that he preferred the Italian methods of vocal production to those of the Germans, but that in all other branches of the art he was a staunch supporter of the national talent; and in this respect Frederick undoubtedly chose correctly. On the morning following the concert that Burney had overheard, Quanz told the Doctor that of the three concerti the king had played, one was written by the flautist over forty years earlier, and that the other two 'were made twenty years ago; these pieces have stood their ground very well.' And this Burney very rightly takes to be 'an indication of a sound judgment and of great discernment in his Majesty to adhere thus firmly to the productions of a period which may be called the Augustan age in music.'

The example set at Court can have had no other effect than to popularise the art in society; and many concerts in which the ablest musicians performed the best of music testify to the hold that music was gaining in Frederick's capital. Ernst Friedrich Benda, in collaboration with Karl Bachmann, founded that famous series of concerts that were so popular in Berlin, and which ran uninterruptedly and successfully from 1770 to 1797. The influence of the king did not stop here; at the Court of Dresden the Princess Maria Antonia sang, played, and composed, in a truly professional manner. Her operas, for which she wrote the libretti as well as the music, were highly valued, and his Majesty of Prussia was her warmest friend and counsellor. She sent her work to her royal colleague for criticism, and Frederick wrote her the most complimentary of letters. One of her operas—'Il trionfo della fedeltà'—was produced by royal command at Potsdam; and for this performance Frederick himself composed an extra aria.

Reviewing this great musical activity of the king, it is difficult to realise that so large a proportion of his time was spent on the battlefield; but this did not interfere with his practice or enjoyment of music. As soon as the enemy permitted him to settle in winter quarters, the band was summoned in sections by turn, and the everlasting flute brought out again.

Such, then, was Frederick the musician; a personage as interesting to the student of 18th century art and culture as he is to the student of military tactics; a man who, had he not been a king, would have been as important on this account alone as were any of the other noble patrons of music. What Esterhazy did for Haydn, Frederick the Great of Prussia did for many, but with this difference: Frederick raised the standard of the art for the whole of Prussia, and set an example that led to the betterment of all conditions in the musical world of his epoch, and for this we are justified in honouring his memory now, just two centuries after the day on which his advent caused such joy in his future kingdom.

THE PROMENADE CONCERTS.

The 'Promenades' have probably never opened more brilliantly than they did on August 17. The magnitude of the audience seemed to surpass all previous experience, and the absence of extreme heat left the listeners freer than on other crowded occasions to enjoy and to applaud. Enthusiasm was spontaneous, eager, and thoroughly impartial. British musicians played an honourable part in the proceedings. The most important and the best received of the less-familiar works in the programme was Mr. Hamilton Harty's bright and attractive 'Comedy Overture,' and an exceptional trio of soloists was found in Miss Carrie Tubb, Mr. Frank Mullings, and Mr. York Bowen. Beethoven's 'Egmont' Overture, Tchaikovsky's '1812,' Wagner's 'Tannhäuser' Overture, and Wormser's suite, 'L'enfant prodigue,' helped to make up an excellent 'popular' programme.

Monday, August 19, was the first Wagner night, with a much-familiarized programme and a large audience. August 20 brought the first hearing in England of a Piedmontese Suite by Sinigaglia that recalled his Piedmontese Dances, especially in the use of folk-tunes. On August 21 three pieces by Fiocco, orchestrated by Mr. Norman O'Neill, were performed for the first time. The adapter deserves praise for the restraint and modesty with which he has moulded the tempting medium of the modern orchestra to the modest design of the old composer. Given such judgment as Mr. O'Neill has shown, there is a large field open for the unemployed composer in the re-orchestration of old music. The same concert provided the first hearing in England of a triple Concerto for violin, violoncello, and pianoforte by Paul Juon. There was no obvious reason why it should not be the last hearing in England. The most patient and sympathetic listening failed to detect beauty or other merit beyond that of an occasional fine passage of rhetoric that emerged as if by accident from an arid waste of ascetic modernism. Long and well-deserved applause was showered upon the three gifted ladies—Misses Marjorie Hayward, May Mukle and Auriol Jones—who provided the performance. Afterwards Brahms's third Symphony was given a romantic performance.

THE JAQUES-DALCROZE TRAINING SCHOOL AT DRESDEN.

The Jaques-Dalcroze Training School for rhythmic gymnastics at Hellerau, near Dresden, celebrated its first annual School Festival during the days of June 28 to 30, with interesting demonstrations of rhythmic gymnastics in their simple and more highly-applied forms. A few words with regard to the new buildings in which this remarkable institution is housed may be acceptable. As to this we cannot do better that quote the official prospectus, which states that 'the management of the Jaques-Dalcroze Training School has built a festival hall in accordance with the designs of the architect, Herr Heinrich Tressenow, and with the artistic assistance of the painter, Herr Alexander von Falzmann, which, in its clear, simple proportions does not pretend to be anything but an enclosed space.' The lighting of the stage and the auditorium has been most ingeniously arranged, producing a result of ideal simplicity. It is an evenly distributed, not directly visible, and absolutely shadeless light, which can be increased and decreased at will. The border between the stage and the audience is occupied by the space for an orchestra of sixty performers. There is no stage curtain. The performances on each day commenced with simple rhythmic-gymnastic exercises. These were followed by graceful dances for the girls and march-like movements. Later on came rhythmic-plastic interpretations of emotions such as joy, brightness, pain, sadness, fury, hatred, &c. The climax of the proceedings was reached by movements associated with the performance of J. S. Bach's Prelude and Fugue in C minor from the first part of the 'Wohltemperirte Klavier' (the three parts of the fugue being beautifully represented by twelve girls and six youths), the same composer's Invention in G minor, and the Prelude and Fugue in E minor by Mendelssohn. Magnificent also was the musical and plastic presentment of the first part of the second Act of Gluck's 'Orféo,' with its choruses and dances of the Furies. Fräulein Emm Leisner sang the short air of 'Orféo' very beautifully. M. Jaques-Dalcroze, who had himself composed an Idylle, 'Écho,' and other charming musical items, was the recipient of ovations of a most enthusiastic character which were fully deserved, as the importance of his idea and work for the purposes of the musical education of the individual was on these occasions more strikingly demonstrated than ever before.

THE CULT OF FOLK-SONG AND DANCE.

SUMMER SCHOOL, STRATFORD-UPON-AVON.

In October, 1911, the *Musical Times* gave an account of the scheme formulated by the Governors of the Shakespeare Memorial Theatre at Stratford-upon-Avon for the establishment of a school for the teaching of English folk-dancing and singing in their wonderfully interesting town, and the appointment of Mr. Cecil Sharp, the greatest authority on both these branches of folk-lore, as Director. In last month's issue (p. 524), extracts were given from the syllabus issued by Mr. Sharp for this year's session, which began on August 3 and was announced to continue until August 31.

A visit made during the second week of the course found the School and the expert teachers associated with Mr. Sharp hard at work. Over one hundred students, chiefly school-teachers, had attended during the first week, and the number present during the period of my visit was hardly less. What struck me especially on roaming round the various rooms in which folk-songs were being learned and talked about and Morris-dances (in several stages), sword-dances and children's games were being practised, was the note of joy and exhilaration that seemed to permeate every one concerned. There was always the glad eye and the glad smile, even at failure. No doubt this happy feeling on the part of those who were actively engaged arises from the constant and, I would add, rhythmic vitality involved in the dancing. Surely here we have all the factors for a 'cure' for many complaints! I offer the idea to the Governors.

In the earlier part of each morning the students assembled in one of the largest rooms of the Technical School to sing folk-songs. All had books giving the melody (in both notations) and words, and the songs were practised without any attempt at systematic teaching of verbal expression; there was no distraction as to voice-production and registers, and even no worry as to clear articulation, but in a free and easy, jovial fashion all voices, men and women (who greatly preponderated) sang the melodies and the words. Those who could not read from notes 'picked up.' Of course, this plan of acquiring the songs is adopted deliberately as the best means of getting them known quickly and pleasantly by all concerned; yet one felt that if in addition to this practice the students who desired it could be taught to read fluently from notation and to go through a technical study of the tonal and rhythmical construction of the tunes, they would be safer and better teachers. The communal mind so often appealed to by Mr. Sharp in reference to the evolution of the folk-song is apt to drift to-day as it is said to have done of yore. But the School does not affect to provide a complete musical education, so far as musical ability is demanded by the folk-song and dance. That counsel of perfection must at present be deferred. While folk-song and dance have both to be dealt with in a few weeks, the necessity of getting to the technics of the dancing is imperative and absorbing. There is no doubt, however, that this form of practice does result in the songs being memorised. A point which struck me with regard to the musical result was that all the singing I heard was in tune. There was no disposition to flatten. This result has often been noticed in the rough and ready combined unison singing of songs that have been picked up by ear. One may hear a group of hobbledehoys in the street shouting a music-hall song in strained, raucous tones, but they keep the pitch; and on the other hand one may hear as many trained singers whose intonation is not so satisfactory. Is it that the preoccupation of the mind in realising the 'thing' through the 'sign' takes away anything from pitch and interval memory? Mr. Sharp tells me that the folk-singer rarely, if ever, flattens.

All concerned with the sing-songs seemed even more intent on studying the Morris and other dances, thus displaying a new and interesting variety of foot-and-mouth disease that it may be hoped will spread galore! Folk-songs are easily learned, but folk-dancing is a much more technical business—there are so many ways of going wrong. At the Conference reported below, Mr. Selby Bigge asked what was the ultimate value of the study of folk-dancing? There are, I imagine, many answers to this question, but one would be, from the musical educationist, that it developed in a remarkable degree the sense or rhythm—a faculty so often allowed to lie dormant in this country. But, watching the dancing and hearing the indispensable music associated with it, the reflection is borne upon one that the propaganda up and down the country depends greatly upon the ability and especially the rhythmic sensitiveness of the players of the instruments. At Stratford most of the groups enjoyed the services of an excellent lady violinist, and of Mr. Sharp himself at the pianoforte. In olden times natural selection led to the survival of the fittest fiddlers or other instrumentalists, and something of the same process will have to happen to-day. Another branch for the School—how to play for the dancing!

CONFERENCE ON FOLK-SONG AND DANCE.

This was held in the Memorial Lecture Room on August 13. It was organized by the Governors because, as they state in their invitation, they were naturally anxious that the standard set, both in classes and demonstrations, should be in harmony with the best traditions, so far as that was possible, their object being to help to establish a lasting interest in this subject throughout the country. They hoped that a discussion, joined in by those who had taken an active part in the movement, would produce valuable suggestions and help to remove some misconceptions which existed. The chair was taken by Mr. Archie Flower.

The Chairman said he hoped the Conference would assist the Governors to find points of agreement rather than an accentuation of points of difference. The three questions were: (1) was it wise to establish the School? (2) if so, what standards should be set? (3) whether Stratford had special opportunities for encouraging such a School. It may be said that the proper way to learn the dances was to go straight to the 'Folk' who danced them, but that was not practicable. The only plan was to secure instruction from experts who had collected and studied the dances, and to bring students and experts together in one centre, where an individual could learn more in a week than he could in years by any other method. Was it possible to establish a standard that would be generally acceptable? The Governors were anxious that their foundations should be absolutely right and secure.

Amongst the letters of apology for absence he read was one from Mr. Reginald R. Buckley, who said: 'What is needed at Stratford is a twofold institution for the accurate transcription, revision, and teaching of an art which, though derived from homely sources, must be transmuted to the uses of our normal modern life; and a central committee in touch with all the bodies that teach folk-dancing, song, or children's games, for the purpose of organizing holiday displays and comparing notes with a view to preventing divergence.

'At different times we have had these things. Mr. Sharp is a sincere artist. He has collected and taught an enormous number of songs and dances, and he has expressed very clearly a belief and desire that from a grounding in folk-art, a sane musical appreciation will lead to better days for British music.

'Then again in the Esperance Club we have a social movement which looks more to the recreative than to the national aspect. Its aim is not so much concerned with the aspects above-mentioned as with the re-creation of the spirit that has been crushed by industrialism.

'Misguided partisans have decried the one method as pedantic, and the other as indifferent to technique.

'A conference can do much to dissipate such insane conceptions, and might even provide ways and means for these and other bodies to co-operate, and perhaps where desirable to modify divergent methods and to avoid duplicate publication and conflicting classes. But what certainly could be done would be to arrange for joint exhibitions, and a joint campaign for bringing all men and women, and especially children, to Stratford. Everyone interested in folk-art, in village drama, and eventually, I hope, in modern music and drama should be induced to co-operate with the Governors.'

Dr. Somervell stated that he knew very little about the subject and came as a learner. They had to convince people of the value of dancing. Singing used to be looked upon as dancing was regarded, but it now stands in a very high and interesting position. Boys in the street were being taught to drop the music-hall songs in favour of folk-songs. They had to aim to secure natural self-expression.

Mr. Cecil Sharp, who was greatly applauded, said that the subject attracted scientists, ethnologists, educationists, and philanthropists, and could be approached from many points of view. To his mind the most important point of view from which to approach the movement was the artistic, and they had to understand that they were first collectors and then disseminators. In this respect Mr. Sharp remarked that they were in the position of trustees engaged in a task of enormous difficulty, a task requiring at every stage the help of all those who were imbued with the idea that the things being passed on were arts. Once folk-song and folk-dance were established as arts, and practised by the whole nation and not by a part of the community, the main difficulties would be overcome. And in teaching they must try and imbue those being taught with the beauty and love of the art, and try to teach it accurately. If they got as far as that they had got as far as they could. 'Have your ideal clear, then strive to carry it through into practical effect.'

Mr. Frank Glover, of the Warwickshire County Council Education Committee, said that it was felt that present-day industrialism had crowded out the arts about which they had heard. If the proposals that were made to include the for good work in every shape or form. If reasonable room could be made in the school time-table for folk-song and dance the Board would not stand in the way. But whatever had to be done must be possible for the average teacher to impart. What was the end for which they were working? He was not clear how the movement was to grow out of the school. In the school he did not see why they should not get folk-song and dance results similar to those got from drawing and singing.

Dr. Vaughan Williams said it was important that any art, however simple, should be pure and complete. If they kept absolutely to tradition they could be quite sure they were teaching something which was spontaneous and sincere.

Mr. Sharp, rising again, said there was an evident misconception to be detected in some of the remarks made. It seemed to be supposed that so long as joy and pleasure were derived from dancing, the artistic side represented by accuracy did not matter much. But accuracy to the artist was essential in every detail; without this his art would perish.

Lady Isabel Margesson could not agree with Mr. Sharp. Young children were bored if accuracy were insisted upon. Before they acquired accuracy they needed power. This was the case in drawing.

THE 'TIDESWELL' PROCESSIONAL MORRIS DANCE, AT STRATFORD-UPON-AVON.

(Photograph by F. D. Spencer.)

dances in the school curriculum met with the approval of the Board of Education, his Council he felt sure would be glad to further the cause.

Mr. F. R. Benson (the well-known actor) spoke at some length. He said they were all working for a happier, merrier, saner, and a stronger England. He said that there was the old-time danger of over-emphasising the art side at the expense of the unconscious joy side. They had to feel their way between the Scylla of academic perfection and the Charybdis of the untutored joy of the savage. Miss Neal had been working in wildernesses of bricks and mortar and had brought joy and gladness to many a heart. He hoped that the Conference might result in drawing the two leaders more closely together at the shrine of the genius of the Anglo-Saxon race (Stratford-upon-Avon).

The Rev. Francis Hodgson proposed that a National Board of Folk-song and Dance should be formed, with Mr. Sharp and Miss Neal on the directorate.

Miss Neal said that she was prepared to assist in putting some such scheme into practice. She made no other remarks on the topics discussed.

Mr. L. A. Selby-Bigge, C.B., principal assistant-secretary of the Board of Education, said the Board were enthusiasts

Mrs. Mary Davies spoke warmly of the joy and enthusiasm she had found at Stratford. To her it was like the Eisteddfodic joy in Wales.

The Chairman (Mr. Flower) in summing up said very emphatically in answer to Lady Margesson that if they were to have a school and it was to be of any use surely they must in that school endeavour to instruct the teachers accurately. He asked whether there was any dissent from this proposition, and no voice was raised.

On the whole nothing very definite came of the Conference. But Mr. Flower's conclusion, just stated, seemed to clear the air. Whatever may be done 'out of school,' the training of teachers must be accurate. Mr. Sharp's firm attitude was therefore accepted as the only rational one.

It should be added, even if only briefly, that one great attraction during the term of the School was the series of performances of Shakespeare's plays at the Shakespeare Memorial Theatre by Mr. Benson's excellent company. The presentation of the plays was much enhanced by the music arranged and conducted by Dr. Vaughan Williams, who contrived to introduce many old English airs that were very acceptable. The orchestra was a small one, but it sufficed.

W. G. McN.

CONCERNING EXAMINATIONS.

By FREDERICK KITCHENER.

If we ask any musical student who is a diligent worker at the branch of so-called musical education commonly known as Strict Counterpoint, why he is making a study of it, we shall probably receive one of two answers. The first, and fortunately the more rare, of these is that he intends to follow the career of a composer, and has been told by his teacher that the mastery of strict counterpoint gives a certain grip and freedom in part-writing; the second, and by far the more common, is that he is working the exercises in order to satisfy the requirements of some musical examination.

What dreary, barren hours are those spent by the student in arranging these note-puzzles! During weary months of drudgery, while sitting up late at night puzzling over an eight-part exercise in the strictest of strict counterpoint, the idea would sometimes occur to the writer, 'What practical or artistic purpose is going to be served by all this? Is the discipline of merely moving notes about, with the most bewildering prohibitions for which there cannot be assigned any satisfactory reason, of genuine benefit?' Really, one fails to see that any musical sense or feeling is needed in order to work at these exercises, as required in advanced musical examinations. Moreover, one cannot conceive of any musical period in which they could possibly have been beneficial. Of course, years of hard study at real and genuine counterpoint are necessary to every musician who intends to be thorough. But let us have counterpoint that can be applied to some useful purpose, not a collection of note-puzzles that are loathed while being worked and put away as detestable things at the earliest opportunity.

Can anyone find in Bach, the greatest of all contrapuntists, any excuse for the continued stiffness and ultra-rigidity of contrapuntal exercises? Is it not of extreme significance that in Cherubini's treatise on counterpoint, no quotation from Bach is given? We are often told, 'Oh, yes, but then Bach was a genius; and genius sets rules at defiance. Ordinary persons must follow *accepted* ways.' These accepted ways, be it noted, are found upon inspection to be ways that obtained before 1650. The fact that genius continually sets certain 'rules' at defiance would appear to most logical persons to be the most damning proof of their inutility. Great literary giants do not break the rules of grammar which hold good in their time; for example, George Meredith, our last great writer, was most particular as to the wording and style of his sentences, though these were often very involved and complex. Yet in music a different state of things prevails; and we find text-book maxims, which are theoretically supposed to hold good in our own time, flagrantly broken in almost every bar of the music of such men as Elgar, Sinding, and Reger, to name three representative modern composers of entirely different modes of musical thought.

Are modern musicians who enter for musical degrees or diplomas supposed to ignore altogether the music of their own time? Is it taken for granted that they do not know what is going on in the world of music; or is it assumed that some of them who complain of the uselessness and antiquity of the exercises set them in musical examinations do so from some wicked ulterior motive, such as a desire to shirk hard work? Many enthusiastic musicians would enter for such examinations with pleasure and eagerness, could it be made clear to them that in making the necessary preparations they were not spending their time in utter waste, so far as any really artistic purpose is concerned. A genuine musician loves hard work; but, if possessed of an average amount of common sense, he does want to know that this work will serve some useful purpose beyond the means of his being allowed to affix certain letters, or collections of letters, of the alphabet to his surname. If a musical examination is not practical—that is, having some bearing upon and some connection with the kind of music that the examinee will most use, and exist for the most part in the atmosphere of, during his musical career—wherein is its utility? Some may affirm: 'The practicalness of the examination lies in the fact that success in it actually secures the privilege of being given a University degree, or diploma of a great musical institution, independently of the work done in order to gain the privilege. The public will be satisfied when it sees the letters, outward and visible signs of the inward and spiritual (musical) graces assumed to belong to the graduate or diplomee, and will not trouble itself about the means taken to obtain them.' Granted that a musical degree or diploma is a passport to public favour, the general public being admittedly careless and ignorant in such matters, must it be concluded that when the work done in order to obtain this passport is seen to be of a kind never likely to be employed in any ordinary musical capacity of any kind whatever, musicians must perforce remain content with matters as they are, and not try to get things altered? That there is widespread dissatisfaction with the present state of affairs is evident from a perusal of many responsible English musical journals. Men who have themselves obtained their degrees of Mus. Bac. or Mus. Doc. write in no uncertain language of the amount of useless and archaic work that they have been obliged to undergo, and of the hidebound, stilted, antiquated methods of the examiners.

The writer, having been a diligent reader of the *Musical Times* for sixteen years, remembers a discussion on counterpoint which went on in its pages. The question concerned the progressions allowed or disallowed in the working-out, in four parts, of a certain Canto Fermo. At a point in the discussion, the Canto was submitted to the late Josef Rheinberger, who certainly could not have been accused of undue leanings to ultra-modernity, in order that he might send some characteristic specimens of his own workings-out, as done by himself and his numerous pupils, thereby giving the discussion the weight of the opinion of an accepted Continental authority. Rheinberger's workings-out proved to be of a freedom which would not be tolerated by any English musical examiner. Upon these examples being shown to an English gentleman who was an examiner (whether for degrees or diplomas, or for both, the writer cannot say), he remarked, 'This is not counterpoint at all; it is *music!*' Does not this speak for itself?

Surely an English musical degree or diploma should be a reward of practical proficiency—a guarantee that a person is, in the opinion of men who have themselves become well-known in the world of music, efficient and capable enough to follow publicly a certain branch or certain branches of musical art, in order, generally speaking, to gain a livelihood. But that such a degree or diploma is in itself an artistic end cannot be reasonably maintained. There is a great danger, to a certain not uncommon type of musician, that a degree or diploma may be considered as an end in itself, instead of a means to an end; and after success in obtaining it, no effort is made to rise to higher things, artistically speaking. It is often urged in favour of musical examinations that they stimulate to unwonted exertion, and to a high pitch of proficiency, many who without such a stimulus would either never work at all or would fail to attain so high a standard. But if a musician is worth anything, his motive for work will come from within, and will not be influenced by any exterior goads to exertion. Neither is it so very desirable a thing that a great many persons without any pronounced musical gift should be encouraged to persevere in that course of mechanical toil necessary to be undergone in order to pass an examination, to the end that they may join the already overcrowded ranks of the musical profession. The utility of musical examinations, when properly conducted, will lie in this: that they will form a kind of guarantee, to a public in the main unmusical, that a certain degree of proficiency has been attained to. Trained and competent musicians, when sitting in judgment on the work of another musician, seldom take into consideration his possession or non-possession of degrees or diplomas; a Doctor's gown is not allowed to cloak a slovenly performance or a dull mechanical composition.

Among the general mass of the English public, however, it is found that the possession of 'letters after the name' confers a certain distinction, however little such distinction may be deserved. Let us take one notable instance. With all the virtues and gifts possessed by the English clergy as a body, appreciation of music is not, perhaps, specially prominent among these. The clergy have a great influence upon English music, inasmuch as they are responsible for the selection of organists, upon whom the musical life of some places, especially smaller ones, almost entirely depends. Ninety-nine times out of a hundred the clergyman will prefer to have an organist with 'letters after his name.' Is such a man invariably the best? Not at all. In every department

of English music, the unexamined men have been leaders. Yet the unexamined man, unless extremely strong—and even if he be extremely strong, in the earlier stages of his career—must be mentally placed, by the ill-informed, second to the graduate or diplomee. He may be exceptionally brilliant, erudite, gifted, and industrious; but to most of the public the lowest kind of diplomee is his superior. How long are the musicians of Great Britain going to tolerate a condition of affairs which permits of such a paradox as this?

Some will say 'How can matters be improved?' Surely they can be improved in many ways. First of all, the science and art of counterpoint needs to be brought into touch with modern thought. It is much to be wished that such a lengthy, exhaustive, and up-to-date treatise on counterpoint as that by the Russian composer Tanéiéw could be translated into English and used as a text-book in England. It might then displace the obsolete methods of Cherubini's treatise, with which the writer is well acquainted, having worked through the book during a period of three years.

Harmony, again, needs to be considered as a scientific classification of chords and progressions, not as a matter of a few simple chords adorned with bunches of figures, and called 'figured bass.'

What is wanted is not less hard work and difficulty, but more. This, however, must be musical, not arithmetical; practical, not useless; and of the 20th century, not of the 16th or 17th. There is no doubt that such a levelling-up of the practice of music in general, and of musical examinations in particular, would be an immense boon to the musicians of the country, in creating fresh artistic zeal, energy, and enthusiasm on the part of those (and they are many) who now feel that things in this direction are not as they should be.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

The last week in July saw the resumption of the orchestral concerts after the annual vacation of the members of the band, the usual Thursday afternoon Symphony Concert being directed on July 25 by Mr. F. King-Hall, the leader, in the continued absence of Mr. Dan Godfrey. The principal item in the programme was Mendelssohn's 'Scotch' Symphony, and the soloist was Mr. Charles Whittaker (a violinist of the orchestra). Mr. Godfrey returned in time for the concert on August 1, showing all his accustomed resourcefulness in the performance of a programme that included Schubert's 'Unfinished' Symphony, a work for which our conductor has a particular regard, Brahms's 'Academic' Overture, Edward German's graceful incidental music to 'Romeo and Juliet,' and a pleasing Concertstück for flute and orchestra by Hofmann, the latter item being skilfully performed by Mr. Jean Gennin, a member of the orchestra. On August 8 a Beethoven programme was submitted, the scheme including the 'Leonore' No. 3 Overture, Rondino for wood-wind and horns, Turkish March from 'The Ruins of Athens,' Romance in F for violin, and the fifth Symphony. The large audience present was rewarded with some very sound playing, which culminated in a conspicuously successful performance of the Symphony. Yet another member of the orchestra, Mr. Algernon Holland, was the soloist in the Romance, his interpretation being both intelligent and tasteful.

We have had visits from 'Jimmy' Glover and Miss Marie Hall within the last few weeks. The former directed the Municipal Orchestra through a selection of pieces that was notable for its variety, ranging from an excerpt from Coleridge-Taylor's 'Nero' music to a Fantasia on nautical airs arranged by the conductor.

Miss Hall attracted an enormous audience to the Winter Gardens, and the genuine enthusiasm which she provoked was pleasant to witness.

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DEVON AND CORNWALL.

THE THREE TOWNS.

During the last few weeks music has been undergoing the 'rest cure' in the Three Towns, for with the exception of the routine of popular concert-party performances on the Pier, and band performances on the Hoe and Pier, only one event has to be recorded. This was a violin and pianoforte recital given on July 25, at Plymouth College, by Miss Constance Pinwill and Mrs. Caunter. A Bach Suite for the two instruments and another in four movements by Vieuxtemps enclosed a programme which included also two movements from the G minor Violin concerto of Max Bruch and pieces for the same instrument by Sauret, Svendsen, and Ries. Mrs. Caunter's solo (pianoforte) was a 'Thème et étude' by Thalberg.

The scheme mapped out by the committee of Dr. Weekes's Orchestral Society for performance during the coming season makes quite a definite departure from past work, for several works new to the district are announced. The Symphony in G minor of Kalinnikov, played at the last Bristol Festival four years ago, will be heard for the first time in Plymouth, the overtures 'Les Dragons de Villars' by Maillart, and 'The little Minister' by Mackenzie, and a 'Rhapsody' by Mr. Walter Weekes (co-conductor) will at least be unfamiliar to the audience. The Misses Smith have issued their prospective programme of Musical Matinées for 1912-13, a prominent feature in which is the appearance of the Motto String Quartet. Visits are promised by Messrs. Leonard Borwick, Plunket Greene, and Max Mossel.

DEVONSHIRE TOWNS.

The string combination of the Royal Marine Band (Stonehouse), conducted by Mr. J. W. Newton, gave a much appreciated concert at Tiverton on July 25. Schubert's 'Unfinished' Symphony and some of the Brahms 'Hungarian' Dances were well played, and Mr. C. G. Pike artistically played the solo part in an effective Romance by Bargiel for 'cello and orchestra.

On July 31, the choir from St. Andrew's (Plymouth) Church visited Milton Abbot and sang choruses, anthems, and solos on the occasion of the opening of the organ by their organist, Mr. H. Moreton, who gave a recital.

An epoch-marking event in the history of Torquay has been achieved in the formation of a municipal orchestra which will perform regularly in the new Pavilion. Torquay in this matter leads the way in Devonshire, and is the only town in the two counties of Devon and Cornwall with a municipal string combination. The conductor appointed by the Torquay authorities is Mr. Basil Hindenburg, who has under his control an orchestra of twenty-five members. At the opening concert on August 17 they played pieces by Weber (overture, 'Oberon'), Délibes, Sullivan, Offenbach, and Elgar (march, 'Pomp and circumstance'), with creditable success.

Morris and other characteristic dances and old English songs and folk-tunes formed the major part of an entertainment at Brixham on July 31, under the direction of Mrs. F. Brett Young, assisted by the Misses Tolchard and Stevens. Axe Vale Musical Society achieved a success at Seaton on August 8, in a performance of 'H.M.S. Pinafore,' the performers numbering over sixty.

Exeter Oratorio Society have decided to perform 'Samson,' 'The Ascension,' and 'A tale of Old Japan,' during next season. The second-named work is composed by Dr. H. J. Edwards, who shares the post of conductor of the Society with Dr. D. J. Wood.

Quite a large number of members of the musical profession and amateurs met at Bideford on August 10 for a fortnight's holiday, consisting of lectures, concerts, excursions, sports, and social intercourse. The committee, of which Dr. W. H. Hadow was president, and of which Dr. A. Somervell, Dr. Percy Buck, and Dr. C. Harford Lloyd were vice-presidents, with Messrs. Percy A. Scholes and J. G. Lawrence as hon. secs., secured Edgehill College as the house of residence, and many visitors had to be accommodated in the neighbourhood. The list of lecturers included Mr. Albert Visetti, Mr. G. C. Ashton-Jonson, Mons. Michel D. Calvocoressi, Messrs. Stewart Macpherson, P. A. Scholes, and Mrs. Kennedy Fraser.

CORNWALL.

Mr. C. E. Juleff (Weston-super-Mare) gave an organ recital in Ladock Parish Church on August 1; on the following day the organ in Helston Parish Church was 're-opened' after extensive enlargement and rebuilding by Messrs. Hele & Co., by Dr. Monk, of Truro Cathedral; and on August 8, Mr. Dennis (Redruth) gave a recital on a newly-built organ in Frogpool Wesleyan Church.

The respectable sum of £30 10s. was raised by a concert given at Looe, on August 13, by a party of visitors, in aid of the Local Nursing Fund. Mr. Herbert Parsons (Clifton) was responsible for the programme, to which he contributed pianoforte solos; the Looe Male Quartet sang 'In absence' and 'How can I bear to leave thee' with much beauty of effect; the vocalists were the Misses Pauline Hook and Hazel Gray; Mr. Frank S. Gardiner contributed violin solos.

Pavilions for concerts have been opened at Penzance and Newquay during the last month.

MANCHESTER AND DISTRICT.

Last winter our city's musical life and experiences were enriched by the visits of the Quinlan and Denhof Opera companies; during the coming season, whilst losing one of these, we are to enjoy the luxury of two orchestral concerts every week for six months, thanks to the advent of the new organization known as the 'Brand Lane Symphony Orchestra,' which will give smoking 'Proms.' under Sir Henry Wood on those Saturday nights when our Free Trade Hall platform is not occupied by Mr. Simon Speelman's orchestra.

Both these organizations are early in the field with fully-drafted programmes for the winter's work.

When this 'Brand Lane' Orchestra was mooted, sceptics doubted whether a first-rate band was practicable, seeing that it was impossible to draw upon the members of the Hallé Orchestra, and many orchestral players in South Lancashire had other permanent engagements.

But even a cursory glance at the names of the eighty players, given in the advance prospectus of these new concerts, dispels all fears on that score. Mr. Arthur Catterall leads, the principal wood-wind players come from Queen's Hall, and the rank and file reveal many well-known names not hitherto identified, perhaps, with first-class orchestras, but most capable players for all that. A comparison of Sir Henry Wood's draft-programmes for this series with those of his more famous Queen's Hall 'Proms.' naturally reveals many points of similarity. Last season did much to enable Manchester to make up leeway in the matter of music known elsewhere, but unfamiliar in Cottonopolis; but there is yet much worth knowing, and Sir Henry is judiciously introducing works such as Liszt's Fantasia on Beethoven's 'Ruins of Athens' (with Mr. Egon Petri at the pianoforte), Percy Grainger's 'Mock Morris' for strings and 'Molly on the Shore,' the 'Rosenkavalier' valse of Strauss, Tchaikovsky's 'Poltava,' and Boellmann's 'Fantasie Dialogue' for organ and orchestra. So attractive orchestrally, this series does not lag behind in the matter of vocal or instrumental soloists, Mr. Brand Lane's past reputation for enterprise in this department and his ripe experience standing him in good stead. Mr. Lane's new series does not mean the curtailment of the long-established concerts at which his choir, and soloists of the Melba, Ysaye, Backhaus, Theodore Byard type (to take a few random names), have performed, but as previously noted in connection with the 'Harrison' series, orchestral work is seen to be a growing interest even with what was originally a purely 'ballad concert' type of audience. It is good to be able to record progress along such lines. To judge from some critiques in Manchester journalism, there would appear to be a fairly prevalent idea that Sir Henry Wood's forte lies in the direction of orchestral work of lesser dimensions. True, here he has played little (if any) Wagner and not a great deal of Brahms or Beethoven, by which Manchester swears and judges all visiting conductors; but October 28 will see Sir Henry in charge of over a dozen Wagnerian items in the true old Richter manner. For this alone thanks are due to Mr. Lane.

To anybody conversant with Choral Society management, or even of orchestral propaganda, in towns not of the first magnitude—outside such as Manchester, Liverpool, Leeds or Glasgow—it has long been plain that there was an unfilled demand for a first-class orchestra conducted with the highest efficiency, that should not be burdened with the big expense of long-distance railway journeys, which add so materially to the cost, nor with the fee of a 'star' conductor. The Brand Lane band, with its new conductor, offers as feasible a solution of this problem as we are ever likely to see, in the North at any rate. Manchester is the hub around which revolves so much besides mere commercial and political life; convenience of situation enables it to serve the numberless centres of North Lancashire and the West Riding, as well as Derbyshire, Staffordshire, and North Wales, so it is with no surprise that one finds the agricultural market town of Penrith, ninety miles north of Manchester, but only little more than two hours' rail journey on the main line to Scotland, availing itself of the Wood-Brand Lane combination for a two days' Festival on November 20 and 21. It will cost £300 as it is, but it is doubtful whether such a combination of conductor and band has hitherto been available at the price. As noted in last month's issue, the active spirit of Penrith music retires to Belfast ere long, and this will be the last occasion on which he will be associated with his old Society.

Mr. Speelman's Promenade Concerts open on October 5. Unlike Sir Henry Wood, who has avoided symphonic works in this his first scheme, Mr. Speelman has included a few, and as usual the final concert will be of a plébiscitary nature. The veteran, Auguste van Biene, one-time leader of the Hallé 'cellos, plays on December 14, and Miss Say Ashworth's Ancoats Girls' Institute has also been engaged.

The Hallé Orchestra is to tour Scotland for a week, from February 24 to March 1, and this will necessitate a break in the sequence of the 'Proms.' orchestral concerts, as all the members of this orchestra are Hallé men, and presumably their first duty is to the Hallé management. Other arrangements will have to be made for March 1, and it will be interesting to see how the usual Thursday night Hallé concert in that week will be dealt with during the Orchestra's absence in Scotland. Curiosity on this point can only be satisfied by the issue of the Hallé prospectus, which has been delayed by this and other changes in the original forecast of the season's work.

The Quinlan Opera is due to enter upon its Manchester season on October 7 at the Palace Theatre. Puccini's 'La Bohême,' Charpentier's 'Louise' (in English), 'Figaro,' and 'Lohengrin' are all to be given, but fuller details are not yet available.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BRIGHTON.—On July 31 the Brighton Municipal Orchestra, conducted by Mr. Lyell-Taylor, introduced to the public a new orchestral tone-poem by Mr. Bruce Steane, entitled 'Grimaldi.' The work is a clever and interesting musical sketch of the life of the famous clown, with pronounced emphasis on the tragic side. It was excellently received by a large audience, and the composer is to be congratulated on his success.

CHRISTCHURCH (NEW ZEALAND).—A notable example of the excellence to which the Christchurch Musical Union has advanced under the guidance of Dr. Bradshaw was given on June 25, in the form of a performance of Sullivan's 'The martyr of Antioch,' that roused exceptional admiration. The choral singing had broad expressiveness as well as high efficiency. The solo portions were capably sung by Miss Rita Lyons, Miss Allison, Mr. Frank Graham, Mr. Charles Clarkson, and Mr. E. J. Johnson.

Durban.—'Hiawatha's Wedding-feast' and 'The death of Minnehaha' were performed by the Musical Association with great success on July 8 at the Town Hall. The choir of 150 singers and the orchestra of forty players were under the direction of Mr. Frank Proudman, the Borough organist and musical director to the Corporation. The soloists were Miss Emily Breare, Mr. Lloyd Chandos, and Mr. Charles Knowles.

Harrogate.—At the Symphony Concert on August 14, the programme included the 'Britannia' Overture, the 'Benedictus,' and the air-de-ballet 'La Savannah,' all by Sir Alexander Mackenzie, who conducted the performances. Schubert's 'Unfinished' Symphony and other works were conducted by Mr. Julian Clifford. The soloist was Mr. Clyde Twelvetrees, who played a violoncello concerto by Lalo.

Hobart (Tasmania).—The third Subscription Concert given by the Hobart Orpheus Club during the season took place at the Town Hall on June 24. The eight numbers contributed to the programme by the choral body included Dudley Buck's 'In absence,' Sullivan's 'The long day closes' and 'The beleaguered,' Bantock's 'Boot and saddle,' and German's 'O peaceful night.' Mr. P. Planche-Plummer conducted with ability, and agreeable solos were given by Miss Eva Creese, Miss Madge Jacklyn, Mr. C. Pitman, and Mr. C. E. Tibbs. Lady Barron and suite were present as members of a large audience.

Foreign Notes.

ALTENBURG.

Among the interesting works heard at the Symphony Concerts of the Court Orchestra, have been Mozart's Concerto for flute and harp, Bruckner's 'Romantic' Symphony, a Canzonetta and Valse romantique, by Sibelius, a Symphonic-poem, 'King Lear,' by Fritz Theil, and a Scherzo by Erwin Lendvai.——At the concerts of the Künstlerklause, Borodin's Symphony in E flat, Berwald's 'Symphonie singulière,' and Volkmann's now rarely-heard Serenade in F major for string orchestra have been played.

BASEL.

Reger's 'Requiem,' set to Hebbel's poem, has been performed by the Liedertafel (to whom the work is dedicated) with considerable success.

BAYREUTH.

This year's Festival opened on July 22 with an excellent performance of 'Die Meistersinger,' under the direction of Dr. Richter, who conducted with wonderful freshness and all his old mastery. The 'Ring des Nibelungen' and 'Parsifal' were given under the conductorship of Herr Balling and Dr. Muck. The stage-management was entirely in the hands of Herr Siegfried Wagner, Madame Cosima Wagner having now retired from active participation in the productions. Among the artists taking part were a number of the 'old guard' (who evidently do not think of capitulating), including Madame Reuss-Belce, Madame Schumann-Heink, Madame Gulbranson, Messrs. Ernest van Dyck, Knüpfer, &c. Among the younger acquisitions Madame Bahr-Mildenburg, Madame Saltzmann-Stevens, Madame Hafgren-Waag, Messrs. Hensel, Mayr, Soomer, Breuer, Schultz, and Urlus were perhaps the most successful. It is said that next year (the centenary of Wagner's birth) no festival performances are to take place.

BERLIN.

The prospectuses of most of the well-known concert-undertakings have been issued. Among the novelties to be performed at the Philharmonic Concerts, under the direction of Professor Arthur Nikisch, are Korngold's 'Ouverture zu einem Schauspiel,' Richard Mandl's 'Ouverture zu einem Gascognischen Ritterspiel,' a 'Karnevals ouverture,' by Walter Braunfels, Joseph Holbrooke's scherzo, 'Queen Mab,' an orchestral burleske, 'Max und Moritz,' by Mrazek, and Sgambati's D major Symphony.——At the orchestral concerts conducted by Herr Oscar Fried, Mahler's ninth Symphony (which was recently produced at the Vienna Musical Festival) and the 'Lied von der Erde,' Delius's 'Lebenstanz,' Alfred Casalla's 'Italien,' Reznicek's 'Schlemihl' and Arnold Schönberg's 'Gurrelieder' are to be played. The Singakademie promises Handel's 'Deborah' (for the first time), Hugo Kaun's 126th Psalm, 'Hymnus an Amor,' by E. E. Taubert, the 'Wanderers' Sturmlied by Richard Strauss, and Bruckner's 150th Psalm.——Siegmund von Hausegger's choral work 'Die Weihe der Nacht' is to be produced by the Philharmonic Choir. Verdi's four 'Pezzi Sacri' also figure in their programme.——At the Royal Opera, Richard Strauss's new opera 'Ariadne auf Naxos' is to be given. The following works will be revived with new settings: Wagner's 'Ring' and 'Tristan und Isolde,' Gluck's 'Iphigenia in Tauris,' Auber's 'Masaniello,' and Rossini's 'Barber.'——In September a new four-act opera, 'König Harlekin,' by Mr. G. H. Clutsam, is to be produced at the Kurfürstenoper.

BREMEN.

The novelties to be given at the Municipal Theatre during the coming season, include Strauss's 'Ariadne auf Naxos,' Wolf-Ferrari's 'Der Schmuck der Madonna,' Kienzl's 'Kuhreigen,' Waltershausen's 'Oberst Chabert,' 'Der Fünfuhrtee,' by Blumer, and Max Wolff's 'Das Heisse Eisen.' Verdi's 'Falstaff' and Tchaikovsky's 'Eugen Onégin' are to to revived.

COBLENZ.

Commerzienrath Wegeler has presented 100,000 Marks (£5,000) to create a fund, the interest of which is to be devoted to assisting the local concert Societies to perform rarely-heard compositions that are expensive to produce.

ESSEN.

Under the direction of Herr Hermann Abendroth, Hausegger's 'Natursymphonie,' Max Reger's 'Konzert im alten Stil,' Max Schillings's symphonic-phantasy, 'Seemorgen,' a Symphonic-overture by August Scharrer, and a Concert-overture by Siks will be played during the coming season for the first time at the concerts of the Essener Musikverein.

HAGEN.

Elgar's overture, 'In the South,' and his 'Introduction and Allegro' for string orchestra, were recently given for the first time under the direction of Herr Robert Largs; who also introduced Straesser's Symphony in G major, and the tone-poems 'Minnehaha' and 'Hiawatha,' by Hugo Kaun.

MANNHEIM.

A concert given by Herr Marcus Stahl was devoted to works by the French composer, Louis Lacombe (1818-84). The programme contained the Symphonic-poem, 'Sappho,' the dramatic scenes 'Sur la plage' and 'L'abandonné,' and a six-part chorus, 'Au pied d'un crucifix,' with soprano solo, violin solo, and orchestra.

MUNICH.

The programmes of the special Symphony Concerts that commenced on August 14 include the following works by contemporary composers: a 'Tragic Overture' by Boehe, Dukas's Scherzo 'L'apprenti sorcier,' Elgar's Variations, Hausegger's 'Wieland der Schmied,' the Overture to 'Käthchen von Heilbronn,' by Pfitzner, Reger's Variations on a theme by Hiller, the Prologue to 'King Œdipus,' by Schillings, and Richard Strauss's 'Till Eulenspiegel,' 'Don Juan,' and 'Symphonia Domestica.' Mahler's seventh Symphony and Hugo Wolf's 'Italian' Serenade are also to be played. The conductor is Herr Ferdinand Löwe.

NÜRNBERG.

The eighth 'Deutsches Sängerbundesfest' took place in this town during July 27 to 31. No fewer than 38,000 singers took part in the performances, which were given in

an enormous hall specially built for the purpose. Sometimes 15,000 singers sang at the same time. Tone effects are said to have been obtained with surprising success; a remarkable effect was secured, for instance, by the soft 'falsetto' of 4,000 tenors. Among the conductors were Messrs. Förstler, Hirsch, Meyer-Oldensleben, Schmidt, Scheider and Wohlgemuth. The compositions presented included 'Die Allmacht' (Schubert-Liszt), a 'Morgenlied' by Rietz, 'Kreuzritter's Heimkunft,' by Kienzl, the Pilgrims' Chorus from Wagner's 'Tannhäuser,' Speidel's 'Im tiefsten Wald,' and Bruckner's 'Um Mitternacht.'

OSTEND.

At the annual Belgian Festival on July 21 the following works by Belgian composers were given at the Kursaal:—Peter Benoit's 'Moederspraak,' 'Filips van Artevelde' by Gevaert, and two children's cantatas—'Kindervreugd,' by Paul Gilson, and 'Nos Carillons,' by Léon Du Bois.

Miscellaneous.

ROYAL ACADEMY OF MUSIC.

The following awards were made at the conclusion of the summer term:—The Charles Lucas Prize (composition) to Ethel E. Bilsland; the Walter Macfarren Gold Medals (Pianoforte) to Elsie Jones and Vivian Langrish; Messrs. Hill & Sons' Prize (violin) to Elsie E. Spencer; the Dove Prize (for general excellence) to Arthur Alexander; the Betjemann Gold Medal (operatic singing) to Lily Fairney; the Ridley Prentice Memorial Prize (for best teaching by a sub-professor) to Arthur Brian Nash; the Charlotte Walters Prizes (elocution) to F. Cecil Martin and Ceinwen Price; the Hannah Meyer Fitzroy Prize (violin) to Frank H. Howard; the Alexander Roller Prize (pianoforte) to A. Adela Hamaton; the Challen and Son Gold Medal (pianoforte) to Frances Klein; the Chappell Pianoforte Prize to Arthur Alexander; the Oliveria Prescott Prize to Phyllis Norman Parker and John A. Sowerbutts; the Arthur Beare Prize (violin) to Edgar Hawke; the Bowen Gift to Margaret B. Bernard; the Manns Memorial Prize to Phœbe Cooke.

THE ROYAL COLLEGE OF MUSIC.

At the conclusion of the Midsummer Term of this College, on July 27, the following awards were made by the Director and Board of Professors:—Council Exhibitions to John S. Robson (organ); Dorothy Gurney, Enid Knight-Bruce, and Jessie Stewart (violin); Percival Kirby (composition); Olive M. Sturgess (singing). The London Musical Society's prize for singing to Ivor G. Walters (scholar); Messrs. W. E. Hill & Son's prize of a violin, bow and case, and the Worshipful Company of Musicians' silver medal to Eugene A. Goossens (scholar).

THE GUILDHALL SCHOOL OF MUSIC.

The following students obtained the highest mark-totals in Honours in the examination for Associateship set by the School, and have been awarded the following medals for the year 1912:—Gold medal, Helen M. Rising (pianoforte); silver medal, Wilfred H. Richardson (pianoforte); bronze medal, John E. Hope (accompanying a Church service). The following awards were also made:—The Lord Mayor's Prize for soprano vocalists, to Lottie Minns and Marie L. Prismall (divided); the Lady Mayoress's Prize for pianoforte students, to Vera E. Wise; the Sheriff's Prize for soprano vocalists, to Winnie Browne; the Sheriff's Prize for contralto vocalists, to Blodwen Norton and Marjorie Ayling (divided); the Chairman's Prize for tenor vocalists, to Noel Cummings; the Knill Challenge Cup, with silver medal, for an eminently deserving student, to M. Gordon Burgess; the Knight Prize for bass vocalists to Carl True; the Tillie gold medal, for a distinguished lady violin student, to Olive Kershaw; the Lady Jenkinson Prize for pianoforte students, to Eric Zardo; the Alexander Prize for elocution students, to Winnie Browne; the Enoch Singing Prize to Reginald Herbert; the Maude Willby Prize for violin students, to Rebe Kussmann and George R. Stratton (divided); the Garçeau Prize for French chansons and diction, to Lilian Stiles-Allen; the Ashdown Prize for composition, to M. Gordon Burgess; the Wakefield Orchestral Prizes for members of the School Orchestra, to Olive Kershaw, Dorothy M. Drysdale and G. Kingston Jones; the Sir August Manns Memorial Prize for harpists, to Mona B. Cockerill; the Pearse Morrison Memorial Prize for enunciation in singing, to Carl True; the Max Hecht Scholarship for British vocalists studying German classic song, to Christian Oberst; the Dove Memorial prize for general industry, to Winnie Browne; the Libotton Memorial Prize for violoncellists, to G. Kingston Jones.

TRINITY COLLEGE OF MUSIC.

The following awards have been made:—Scholarships to Dora Bianchi, Frank Ashton Lane, Alice Mary Lees, Evelyn Mary Moore, Jessie Mary Parker, Evelyn Goudie, Edith Ellen Hillard, Dorothy Blanche Nunn, Yvonne Pewny, Donald Ivo Priestley, Leotine Pauline Barthelmeh, Maud Alice A. Kerr, Eric Greiffenhagen; free tuition to Stanley Arthur Wright, Sidney Herbert Sheppard, Walter Middleton Witherick, Herbert Clibbens. The following were commended:—Alfred R. H. Abbott, Marguerite Mary Gill, and Marion M. Smith.

THE COMING SEASON.

St. Margaret's Musical Society (Rev. Jocelyn Perkins) will open with 'Elijah.' South-West Choral Society (Mr. A. R. Saunders) will perform 'Hiawatha,' Parts I. and II., 'The Flag of England,' 'King Olaf,' and 'The Messiah.' Halifax Choral Society (Mr. H. A. Fricker) will perform Berlioz's 'Faust,' 'The Messiah,' 'A tale of Old Japan,' Liszt's 13th Psalm, Brahms's 'Triumphlied.'

A popular welcome was given to Mrs. Mary Layton and her ladies' choir of sixty voices on the occasion of their concert at Fulham Town Hall on July 18. The programme included the three test-pieces with which the choir had won the highest honours at the Paris Competitions—namely, Laurent de Rillé's 'The Exiles,' Weelkes's 'The Nightingale,' and Marchetti's 'Ave Maria.' The remainder included Vaughan Williams's 'Sound Sleep,' Brahms's 'The Death of Trenar,' and a new part-song, 'The Quest,' by C. B. Rootham, with accompaniment for pianoforte and strings. This proved a work of considerable merit and interest, and it won a cordial reception, which the composer acknowledged. Miss Margaret Layton and other vocalists contributed to an excellent programme.

A new use for precocious musical talent has been discovered by Miss Blanche Cobacker, a juvenile pianist living at Denver, Colorado. During one of her public performances the lights went out, and a panic was imminent. The child, however, went on playing in the dark, with the result that confidence and order were restored. Miss Cobacker's gifts are so remarkable that a writer in the *Denver Times* is forced to seek a psychological explanation. 'Is it Atavism or re-incarnation?' he asks. At present the little lady is studying under Dr. James Gower, of Denver, once a resident at Sutton, in Surrey.

Miss Stella Carol, the fifteen-year-old singer discovered by Madame Amy Sherwin, took the principal part in a concert given at the Crystal Palace on July 27, and charmed a large audience. In the mad scene from 'Lucia di Lammermoor' she was joined by Mr. Louis Boschman as flautist. Miss Dorothy Webster, Mr. Frazer Gange (vocalists), Mr. Luiz Figuéras (violoncellist), Mr. Clement Harvey (pianist) also contributed to the programme.

The Dunedin Association, founded in November, 1911, with the object of stimulating interest in Scottish music and poetry, has now over 600 members. The monthly meetings of the Society have been uniformly successful, and it is now proposed to issue a magazine and to give important concerts of Scottish music on January 31 (orchestral) and March 7 (choral).

Considerable success has attended the activities of Miss Alys Bateman as a concert-singer during the holiday season. On August 7 Miss Bateman sang at Buxton, on August 10 at Llandudno, on August 14 at Colwyn Bay, and on August 18 at Tynemouth. On every occasion large audiences were roused to enthusiasm.

Mr. J. Lamont Galbraith, late of Glasgow, now residing in Richmond, Va., U.S.A., has been successful in gaining second prize in Class I. (Concert Song) in the recent 'Etude' Prize Song Contest. There were close on 1,500 manuscripts sent in for this competition.

We are glad to receive, from time to time, copies of the *Indian Music Journal*, the contents of which dive deeply into the mysteries of the strange world of Indian music. The issue for March-April contains two contributions by Mrs. Maud Mann (Maud McCarthy).

Mr. William Holmes, formerly conductor of the West London Choral Association, has been appointed musical director of the Passmore Edwards Settlement, Tavistock Place, Tavistock Square, W.C.

A further series of orchestral concerts for young people is announced by Miss Gwynne Kimpton. They will take place at Æolian Hall on October 12, November 23, December 14, January 25, and February 22. On each occasion Mr. Stewart Macpherson will make introductory remarks on the music in the programme.

Mr. Gerald W. Crawford, a prominent Edinburgh musician, has been elected a member of the Town Council. He is perhaps the first Councillor in Edinburgh who has had even a passing acquaintance with musical art.

The annual meeting of the Welsh Folk-song Society is announced to take place at Wrexham on September 4, during the National Eisteddfod.

Dr. Istel, of Munich, has discovered the MS. of a double fugue by Richard Wagner, written, it appears, about 1831-32 as a contrapuntal exercise.

ERRATA (July Number).

'SYNCOPATION AND EMPHASIS.'

p. 444, column 1, footnote *: for 'and giving the phrasing-scheme,' read 'and giving the phrasing-scheme, Ex. 32a.'

p. 444, column 1, footnote †: for '2 and 4 would seem to point to the phrasing-scheme,' read '2 and 4 would seem to point to the phrasing-scheme, Ex. 33a.'

Answers to Correspondents.

O.V. asks us how far the 'shaking and quavering of the voice,' indulged in by so many vocalists, 'is considered by good musicians to be an embellishment in songs, glees, anthems, hymns, &c.' We have only to answer that this distressing manner of singing—a disease, we may call it—is so far as we are aware universally condemned. It gives pleasure to no one. There is some justification for the use of tremulousness when it is the appropriate expression of grief and great emotion; but when a whole song is, as it were, tarred by the same brush, it becomes simply tiresome, irritating and absurd. Many well-known singers unfortunately employ the practice, and this induces other singers to suppose it is the correct thing. Some singers adopt the style unconsciously, and indignantly deny the fault.

ORGANO.—(1) As far as we know the Variations were written for the pianoforte. (2) Among Sinding's most popular pianoforte works are his fifteen Caprices, Op. 44, in five books, at 3*s.* each; his 'Mélodies Mignonnes,' Op. 25, price 2*s.* 6*d.*; his Sonata, Op. 91, price 5*s.* They can all be supplied by Messrs. Novello.

REX.—(1) Brahms's 'Wie bist du meine Königin' is usually sung at about ♩ = 63, but not very strictly. (2) In singing semiquaver runs a slight accent on the first of each group of four defines the rhythm, and is not inartistic. The same may be said as to differentiation of the pulse-accents from one another. But unless it is all contrived to sound very natural, such accents can be inartistic. Some teachers like pupils to be able to sing runs almost without any perceptible accent. (3) 𝅗𝅥 = 132 is a *virtuoso* pace for 'I fain would hide' from Weber's 'Euryanthe'; but the composer asks for 'Vivace feroce.' You must temper the pace a little if this is too fast for your voice.

MASON (Tonbridge).—Bonnet's 'Etude de Concert' is one of twelve pieces that are published in one volume at 8*s.* The volume can be supplied by Messrs. Novello.

ALBERT FAIR.—Gounod's 'Lo, the children of the Hebrews,' from Messrs. Bayley & Ferguson, Great Marlborough Street; 'Hail, gladdening Light,' from Messrs. Weekes, Hanover Square.

F. C. T.—The setting is probably that of Frederick Clay, published by Messrs. Weekes.

M. F.—See Spain's 'Equal Temperament' in Novello's Primer Series.

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Chorus	Then round about the starry throne.	
Air	Return, O God of hosts.	
Air	Honour and arms.	
Chorus	Fixed in His everlasting seat.	
Air	Great Dagon has subdued our foe.	
Chorus	Great Dagon has subdued our foe.	
Air	Ye sons of Israel.	
Chorus	Weep, Israel.	
Air	Let the bright Seraphim.	
Chorus	Let their celestial concerts.	

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Chorus	Ye tutelar gods	*Belshazzar.*
Air	Vinto è l' amor	*Ottone.*
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Solo and Chorus	As from the power	*St. Cecilia's Day.*

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The Competition Festival Record

No. 50.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1912.

WREXHAM (The Royal National Eisteddfod).—September 2 to 7. Mr. W. M. Roberts, Oaklands, Alexandra Road, Wrexham.

NEW BRIGHTON.—September 14. Mr. Llew. Wynne, 319, Walton Breck Road. Liverpool.

READING (National Temperance Choral Union).—September 28. Mr. A. W. Moss, 'Rowley,' King's Road, Reading.

MEXBOROUGH.—October 4, 5. Mr. S. R. Johnson, 4, Don View, Mexborough.

STOCKSBRIDGE (NEAR SHEFFIELD).—October 4, 5. Mr. A. G. Drabble, Holly Bush, Bolsterstone.

BLACKPOOL.—October 8 to 12. The Secretary, Festival Offices, Blackpool.

KEIGHLEY (The 'Summerscales' Competition).—October 19 and 26. Mr. Allen Bradley, Burlington Chambers, North Street, Keighley.

NOTTINGHAM.—October 26. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

BARROW.—November 7, 8, 9. Mr. T. J. Symons, 28, Warwick Street.

QUEEN'S HALL EISTEDDFOD.—November 20. Mr. D. B. Jones, 24, Distin Street, Lambeth, S.E.

1913.

WORKINGTON (CUMBERLAND).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.

MIDDLESBROUGH.—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.

HUDDERSFIELD (Mrs. Sunderland's Competition).—February 7, 8. Mr. J. Thorp, Technical College.

PEOPLE'S PALACE MUSICAL FESTIVAL (Classes 7 and 8).—February 20 and 22; April 21, 25, 28, 30; May 2 and 3. Rev. C. L. Beresford, 392, Commercial Road, E.

CARLISLE.—March 3, 4, 5, 6. Mrs. Nigel Buchanan, 29*a*, Aglionby Street.

MANCHESTER (Sol-fa Association).—March 8. Mr. T. Ward Hall, Longsight, Manchester.

KNIGHTON.—March 24 (Easter Monday).

WIRRAL (CHESHIRE).—April 4, 5. Mr. Clement Jones, Friends' Hall, Ness, Cheshire.

WEST SUSSEX (ARUNDEL, &c.).—April 4, 5.

RETFORD (NORTH NOTTS)—April 7, 8, 9. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

BOURNE (LINCS)—April 8, 9. Miss Bell, Bourne, Lincs.

HEXHAM (TYNEDALE).—April 11, 12. Miss Harrison, Beacon Grange, Hexham.

MACCLESFIELD.—April 11, 12.—The Secretary, Alderly Park, Chelford, Crewe.

GAINSBOROUGH.—April 16, 17. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.

LEYBURN (WENSLEYDALE).—April 16, 17. Rev. W. Topham, Middleham Rectory, R.S.O.

OUNDLE.—April 18, 19. Lady Lilford, Lilford Hall.

YORK.—April 19, 21, 22. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

MID-SOMERSET (BATH).—April 22, 23, 24.

COLERAINE (N. IRELAND).—April 24, 25. Mrs. Huston, Ulster Bank, Coleraine.

PONTEFRACT.—April 29, May 1. Mr. A. M. Storr, Baxtergate, Pontefract.

MORECAMBE.—April 30, May 1, 2, 3. Mr. W. C. Fawcett, Festival Offices.

WEYMOUTH (Dorset Choral Association).—May 7.

MENAI BRIDGE (Anglesey Eisteddfod).—May 12, 13.

MIDLAND FESTIVAL (BIRMINGHAM).—May 20 to 24. Messrs. G. T. Bowker and F. W. Stevens, Queen's College, Birmingham.

ABERDEEN (N.E. SCOTLAND).—May 21, 23, 24, 25. Professor Terry, Westerton Cults, Aberdeen.

LYTHAM.—June 12, 13, 14. Mr. Allon Wilson, Musical Festival Offices, Lytham.

CLEETHORPES.—June 20, 21. Mr. S. G. Dilnot, Council House, Cleethorpes.

ROYAL NATIONAL EISTEDDFOD OF WALES (ABERGAVENNY).—August 4, 5, 6, 7, 8. Mr. R. H. Jackson, Eisteddfod Office, Abergavenny.

COMPETITIVE FESTIVALS—AND AFTER.

BY GERALD CUMBERLAND.

Most musicians who have come into personal contact with the Competitive Festival movement are agreed that the work it has already accomplished has made, and is making, for a more general and a more complete appreciation of noble music. The movement is a democratic one. It has as its origin not the spirit of emulation alone, nor the love of music, nor the delight in comradeship, nor the legitimate pride that results from public success; but all these springs of action have conspired together and formed a magnet of attraction that has proved irresistible. What it has done has been to release a vast amount of musical energy, and to direct that energy into the most æsthetically profitable channels. The Competitive Festival movement is not a fad, nor an artificially stimulated growth, nor a sudden and hectic enthusiasm: it is a natural, steady, but swift development of hitherto unexploited and largely unsuspected forces.

But though competition is often, both in life and art, a fruitful source of stimulation, and is useful as a means to an end, it is of little value as an end in itself. Now, there can be little doubt that the various choirs

regard their appearances at Festivals as the chief red-letter days in their existence ; if they win a prize, the event is the grand climacteric of all their hopes. As soon as one Festival is over, they look forward to the next, and indeed think of little else. This is not altogether harmful, but the attitude of mind that regards the winning or losing of a competition as the most important thing in the artistic life is at the best wasteful and selfish. A competition, after all, is only a test of progress made, a mere system of comparing results achieved. It is quite legitimate for the winners of a first-prize to derive satisfaction from their success ; but to regard that success as the fulfilment of endeavour, the great end and climax of study, is to lose what is best in music for the sake of a temporary excitement and a fleeting joy.

What, after all, should be the aim of musical study? Briefly, the enlargement of the mind and the ennoblement of the spirit. But the mind is not enlarged nor the spirit ennobled by conquering technical difficulties. Technique is merely a key that unlocks the treasure-house of musical thought. The chief benefit that a foreign language can confer upon us is to release to us the literature of that language with all its wealth of poetry, of knowledge, and of philosophical speculation ; the language itself has interest, of course, but it is as nothing compared with the literature of which it is the expression. With music it is precisely the same. To get into close communication with the minds of Bach, Beethoven, and Wagner one must acquire something of the technique of music ; and up to a point, the more one acquires the more intimate will that communication be. But the prime interest of all students should be in the spirit of Music and not in Music's letter. I am of course well aware that at all our important music Festivals the system of adjudication allows amply for the imaginative and æsthetic side of interpretation, and there is no manner of doubt that in the preparation of test-pieces the more finely-equipped choirs have a very just appreciation of the value of the spiritual aspect of the music they study. But this appreciation is confined almost entirely to their test-pieces. Their attention is so exclusively confined to the art of interpretation, that they are compelled in the very nature of things to restrict themselves to a very few compositions. But though a choir as a corporate body exists primarily for the purpose of excelling in interpretation, it is sheer folly to strive for technical and interpretative excellence at the cost of remaining ignorant of by far the greater part of classical and modern choral music. In a word, the striving for interpretative excellence inevitably centres the attention upon a few compositions only, and one may legitimately ask which is the better worth having : on the one hand flawless technique and a limited knowledge of music, or on the other a limited and faulty technique and a wide and comprehensive acquaintance with classical and modern compositions ?

In any case, whatever answer may be given to this question, it is certain that very many of our best choirs—particularly those in the Midlands and in the North—take but a narrow view of their artistic responsibilities, and have a quite inadequate estimate of their own worth. They themselves have been trained, largely through the instrumentality of the Competitive Movement, to an appreciation and understanding of choral music, and they have it within their power to pass on that appreciation and understanding to the general public. But do our fine choirs give concerts in their own localities? They do ; but the concerts are infrequent. Some of them, indeed, give none at all ; others give them in secret to a limited and 'invited' audience. And almost invariably the programme is devoted entirely to a number of short madrigals and part-songs, mingled with a few vocal solos and instrumental pieces. Occasionally, of course, they give the 'Messiah' and 'Elijah,' and perhaps an easy work by some third-rate contemporary writer. All this is well enough so far as it goes, but it must be remembered that precisely the same state of affairs obtained twenty years ago. In the meantime, choral technique has advanced enormously, choirs are twice as numerous as they were, public curiosity has been aroused, and composers are striking out in new directions. Yet what happens? Nothing. Our choral Societies go on preparing their test-pieces, with scarcely a look at any other music that is being written to-day. They are in the competition groove, and the conditions under which they work make it hard for them to take a wide survey of the musical field. They cannot see that we are only just at the beginning of a musical renascence in this country, and that the economic difficulties in the way of orchestral music are such as to render it a simple matter to forge ahead with choral music.

Orchestral concerts, as we know, do not pay. But whereas an orchestra is expensive, a choir costs practically nothing. The inference is obvious : choral concerts, particularly in small towns, must take the place of orchestral concerts. But a concert of short pieces is a wearisome business ; therefore we must have *a cappella* works of greater scope. But where are such works to be found? I must admit they are few. Modern composers, for example, are afraid to write them because our choral Societies have not sufficient initiative to give them a performance. Bantock's 'Atalanta in Calydon' is a case in point. It is a long work in four movements, written throughout for voices without a note for any orchestral instrument whatever. It has been performed once ; it will be performed again. Perhaps in the course of the next four years it will receive eight or ten performances. The nobility of the work is beyond question, and its originality and interest are acknowledged by all who have heard it and studied it ; yet here we have our scores of choral Societies all over the Kingdom content to go on from month to month and from year to year without any attempt to follow in the line of progress indicated by the work of contemporary composers. After all, the composer can do little without the help of vocalists ; his work is dead until they sing it. Other composers are ready to write works of similar form, but they are waiting for definite encouragement from our choirs. One can understand the hesitation of Lancashire, Yorkshire, and Midland choirs in giving works like 'The Apostles,' 'Omar Khayyam,' and so on, in which an expensive orchestra is an indispensable feature ; but *a cappella* compositions put no difficulties of this kind in the way.

I feel that it cannot too strongly be insisted upon that permanent progress can be achieved only by the diffusion and dissemination among the general public of the musical culture possessed by our best choirs. Progress should be on a broad and substantial basis. The more people who can appreciate the aims and achievements of modern choral music, the less chance will there be of our slipping back into that apathy and self-satisfaction which characterized a certain period of the Victorian era. The easiest way of bringing about this diffusion is by giving concerts of choral music only. Even small towns of a few thousand inhabitants can afford to do this, and there is no substantial reason why even the most remote districts should not join in the modern movement and take their share in bearing the responsibilities of a great and ennobling art. The Competitive Festival movement has ploughed the field, and sewn the seed ; the grain is now ripe. But we are too indifferent to gather in the harvest and to cultivate the fields that are as yet untouched

COMPETITIVE FESTIVALS AND THE NEW MUSIC.

By EDMONDSTOUNE DUNCAN.

Whatever is a real factor in the progress of music is worth discussion. To define progress, let it be boldly declared in a phrase as the New Music. Quite naturally the excellent term of three centuries ago lives again in 1912. The Monteverdean renascence exhibited it as a sign of the parting of the ways, for counterpoint and enterprise. We take it as the shibboleth of those who have drunk of the fresh founts in 'Tristan' and the 'Ring,' and are intimate with Wolf, Strauss, Debussy, Elgar, Bantock, Delius, Max Reger, and the like. In England, especially, the same trend of cultivated opinion which set back popular favourites, put Bach in his rightful place, and while demurring to an indiscriminate worship of Mozart and Beethoven, enforces a more perfect representation of such works as still claim constant regard.

Thus what appertains to the New Music is also well worth consideration. The phrase need not merely denote new and aspiring compositions; it appropriately covers every stroke of endeavour which is re-casting musical form, from song to symphony, incidentally re-galvanising many old master-works. But here is the test: If a man is no longer content to sit warming his enthusiasm at old ancestral altar-fires of Schubert and Beethoven, or the lesser divinities, Brahms and Dvorák, he is ripe for the new movement.

As those also serve who only stand and wait, so do the thought, sympathy, and goodwill of the smallest amateur count for something, once these are awakened to a proper issue. Such people not only swell our audiences, they also leaven opinion. Still more useful are those alert to identify themselves with intelligent enterprise, ready to come forward with the new, the untried, the greatly daring, and so put to practical proof ideas which, even in mere song, demand nerve, skill, and courage. The conductor is also an essential of the New Music. His the hardest yet best-recognised *rôle* of all.

The Competitive Festivals are emphatically not an entertainment; they are a preparatory school. We learn (as committees of choice) the difference between proper, stimulating, healthy texts and vain old ornamental things. As competitors we have begun to identify music with Nature, and less with artifice. Audiences have been learning to listen, and to do so with keen ears. The inward sense has had castigation and tutoring.

This preparatory school has also its department for adjudicators. Composers are students in the same academy. The old complaisant part-song is now frankly shelved. Those who have studied the competitive movement have been casting about to see what these choralists can do when on their mettle. Elgar has gleaned here. Its inspiring influence has set Granville Bantock writing vocal symphonies; and though the first of such efforts was produced by Hallé choralists in Manchester, everyone guesses where the idea came from, and it will be strange if these things do not return to the quarter which gave them birth.

The far-seeing good lady who founded the English competitive movement in order to encourage flickering enthusiasm in out-of-the-way places, innocently launched it from Kendal in 1885 for the mere pleasure of hearing the country folk sing. The thing was sheer novelty, having little in common with the revived Welsh Eisteddfodau, the ancient Irish 'Feis Ceoil,' or the old provincial Festivals. Miss Wakefield's schemes were sound, searching, and local. Village competitions, in which the best boy or girl, or the cleverest group of children, carried off the prize, formed the mainspring of her design. She had as coadjutor an indefatigable musician, who served as judge here and elsewhere (as the movement spread) from the very first. Miss Wakefield, though a well-trained musician of mature experience and wide outlook, could never have anticipated that these village music-makings would expand and grow until they dominated the whole rural music of the North of England. Art-enterprise in the long run knows no personal sway. Its track is zig-zag and brilliant. You might as well expect lightning to travel no otherwise than by the village church-steeple rod as a new and welcome idea to chafe in set trammels. So this little movement spread from the hill-girt town of Kendal, with its population of under 14,000 souls, to the smoke-begrimed cities, and beyond to the pleasant watering-places, where big industrial crowds foregather for brief snatches of sun, breeze, and play. It is even now unchecked: witness the remarkable inaugurations at Glasgow (1911) and Birmingham (1912). Even London has risen to the occasion.

Looking back, it was perfectly natural that the fire-wave of progress, purging all active musical centres of mediocrity, should reach the competition platform. But no one guessed it would blaze up so suddenly. This perhaps it most obviously did at Morecambe and afterwards at Blackpool, where in ten brilliant years remarkable results have accrued. Here audiences delight in Bach, Byrde, Berlioz, Brahms, Cornelius, Delius, Palestrina, Elgar, and Bantock, to name a few favourites, tolerating a minimum of the Victorian part-song composers. Here, more than anywhere, one realises what is meant by ear-marking a song. Take a Brahms lyric, an example of the New Music, or anything fine; a visitor hears it some twenty or thirty times, always patiently straining towards the revelation, which generally arrives. Then he re-hears the same song given by a picked group of three or four of the best competitors. Finally comes a carefully-weighed judgment and criticism of the chief performances. That song is ear-marked. It is not spoiled, and becomes a tangible possession—as of a friendship fully realised—for life, an enduring thing of beauty. Woe to him who ventures it foolishly in such cultivated ears at any future time!

Choral singing passes through the same cleansing fires. Who that has heard the nervous, highly-wrought, expressive tone-capacity of Herbert Whittaker's, or Mrs. Bourne's, and half-a-dozen other superb choirs can put up with the artificial sentimentality once the vogue? It is this high standard, constantly challenged and refreshed from all directions, that has rejuvenated choral music throughout England. Its effect is far-reaching and even sometimes rather disquieting, for our great city concert choirs 1,000 strong have no such achievement to exhibit. Where else do we find the delicacy, the exaltation, the inspiration? Have we parted company with these at the end of Lytham pier? Do such qualities only haunt the precincts of Blackpool Opera House, or the Morecambe Winter Gardens? The secret lies in the birth of an idea. To the earlier Festivals came various parties of choral people, some with shrewd notions of effect, others with little or none. Experiment came too, and in its train quite a new sort of music, having its roots in emotion, with a power that begat (both in performers and conductors) intense eagerness and longing for its survival. Then the new choral conductor sprang up, to whom mere effect was an empty phrase, while interpretation meant absorption and re-fabrication of the imaginative idea.

These things attracted the attention of Elgar, Bantock, and others, who were impelled to write for such resources music that hardly anyone else could do so well. And now, if one wants to hear the best of such creations, he must go to the Competitive Festivals. The works are theirs, and purified by keen criticism and fearless judgment. They have learned to deliver the message of the music, and the effect on the auditors as far as appreciation goes is to transform them into so many practised critics.

Doubtless a first visit would scarcely make all this plain. A stranger might even resent the long train of singers going through the same music over and over again, and become sick of the whole business. But if he stays, and exercises and develops his own powers of comparison and criticism, the monotony disappears; he enters into the ruling passion, and joins in the search for a singer with a voice, or one that has an idea, and the choir that has interpretative ability. He soon discovers that the two things need not go together. There is a voice of pure gold, with all the commonplace expression of a cornet; there is also the whispering pipe which thrills and delights you right through, because in its very weakness it catches at the roots of poetry and hints strange music which goes deep down to the soul. The judge hears it too, and if he does not make a fool of himself (as you or I might), and award full marks, method comes to his aid and eliminates blind trust in emotion or the casual pleasure of the ear. For as the competitor sang, he was on the look-out for the fulfilment of a simple formula. The singing drew marks for being in tune; its careful training was duly noted. The singer's vowels were clear; consonants were not clicked;—how runs the adjudicatory jargon?—the breath was well managed; and the whole interpretation proved sound and effective. So from many others, four competitors perhaps are now picked to sing again. This is the hardest trial, with the best singers in close proximity.

After quite a small experience, one never asks again what good does it all do?

It is evident that some strange necromancy attends these simple doings. At Festival time the little town of Kendal for the best part of a week becomes the most musical spot in all England. The London critics descend upon it. Its fame is everywhere. Crowds of youngsters have been preparing for it for over a twelvemonth, tireless in their honest, healthy emulation of each other. The test-music, perhaps from Wolf, Wagner, Bantock, or Elgar, or others responsible for the New Music, makes it imperative that self-cultivation should be in rigorous earnest. They now come before you with as much courage as an apprentice before the *Sängerkrieg*. They know you may hear better voices; their trust is in keener preparation, or in superior nerve. Fear of remarks from a witty judge does not deter your true competitor if the wit is not idle verbiage. In due course, behold him a centre of new activity! He has learned patience, self-possession, self-criticism. He has come face to face with the prophets of music; you can no longer bamboozle him with commonplaces.

Choirs have also gained new life, new aims, a better reputation, and a purified self-esteem. The best know that wherever they go the trust reposed in them is much more than in those choirs with no competitive training.

It is amusing to watch a Blackpool or Morecambe crowd picking out a winner. Every ear for a time seems strained in the attempt to anticipate a verdict. Quite commonly applause proves that this has been truly done. The general opinion always treads close on the heels of the professional—it might be whispered that it has been known to better it. The development of this capacity in large crowds, such as the towns mentioned so commonly muster, is invaluable. When it re-appears, properly led, in our concert-rooms, commonplace *Kapellmeistermusik* and things prosaic and effete will have short shrift.

Musically speaking, what Blackpool does to-day the North of England will do to-morrow; and the music chosen for performance during the October week will immediately make its way into hundreds of places. In this way Bach and Byrd and the greatest of old writers find their road back to the concert-room, and become illustrious and even popular throughout the land. Still more to the point is it that the New Music of dauntless aim, extraordinary variety, and splendid outlook finds here a home. Its advent was alone worth all the travail of the competitive movement.

The weak point in the armour of the Competitive Festivals is their orchestral music. A busy centre like Blackpool with difficulty inveigles two or three amateur orchestras to her annual fête; yet she spends hundreds of pounds in the attempt. Not a few of the Festivals ignore this matter entirely. Kendal bridges the difficulty by simply engaging Sir Henry Wood's Queen's Hall orchestra *en bloc* to provide her instrumental music. But such a solution, however interesting, is somewhat outside the competitive idea. Yet is there always hope when one remembers that far Aberdeen can year after year muster orchestral competitors.

If the special adaptability of Competitive Festivals for the propagation of the principles of the New Music be admitted, their importance cannot be overstated.

The fact that they produce the new stuff at all ensures that it shall crop up side by side with the best and most enduring material of all times. Assuming that the master-works hold their own (for a time at least), all else suffers irretrievably by the mere juxtaposition with fresh, lively creations of our best contemporary writers. For interpretation in the new emotional school, demanding mood, imagination, and something as utterly unknown to the old choral art as electricity to the scientific friends of Queen Anne, perforce rings in the new and rings out the old.

THE AYRSHIRE MUSICAL FESTIVAL.

We regret that by an oversight the results in the Church Choir section were wrongly stated. The first place was gained by the Winton Place G. U. Congregational Church Choir, Kilmarnock, under Mr. Walter Brooke, Dr. McNaught said he admired greatly the conductor; under his baton the choir was like an organ. It was a beautiful performance of the test ('God so loved the world,' Stainer). The High Parish Choir was second with only one mark behind.

NEWMARKET.—August 5.

The 'Chair' Eisteddfod was a great success. The second choral male-voice prize was won by the 'Brythoniad' (St. Helen's) Choir (Mr. Abram Jones). The chief male-voice class drew five choirs. The Ffynnongroew Male-Voice Choir (Mr. T. E. Jones) won first place. Dr. Caradog Roberts adjudicated.

At the semi-national Eisteddfod held at Llandyssul, Cardiganshire, on August 7, the Carmarthen Ladies' Choir won the first-prize in their class. In the absence of Miss Buckley, the conductor, Miss May Matthews directed the Choir.

Active preparations are being made for the Morecambe Festival, which is to be held from April 29 to May 3. Dr. Walford Davies, Dr. McNaught, and Mr. Harry Evans will adjudicate. Mr. Evans will also conduct the Festival Choir. The new secretary is Mr. W. C. Fawcett (address, Festival Offices).

No. 836

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"ELIJAH" - - MENDELSSOHN.

MISS RUTH VINCENT. | MADAME ADA CROSSLEY.
MR. BEN DAVIES. | MR. HERBERT BROWN.

THURSDAY, NOVEMBER 28, 1912,
AT 8 P.M.

"THE MUSIC MAKERS" - ELGAR.
MISS MURIEL FOSTER.
AND
"CARACTACUS" - - ELGAR.

MISS ALICE WILNA. | MR. JULIEN HENRY.
MR. ALFRED HEATHER. | MR. EDMUND BURKE.

WEDNESDAY, JANUARY 1, 1913,
AT 8 P.M.

"MESSIAH" - - - HANDEL.

MISS AGNES NICHOLLS. | MADAME ADA CROSSLEY.
MR. LLOYD CHANDOS. | MR. ROBERT RADFORD.

ASH WEDNESDAY, FEBRUARY 5, 1913,
AT 8 P.M.

"THE REDEMPTION" - GOUNOD.

MISS RUTH VINCENT.
MISS EMILY SHEPHERD. | MISS PHYLLIS LETT.
MR. MORGAN KINGSTON. | MR. MONTAGUE BORWELL.
MR. CAMPBELL McINNES.

THURSDAY, MARCH 6, 1913,
AT 8 P.M.

"THE DREAM OF GERONTIUS"
(ELGAR).
MISS MURIEL FOSTER.
MR. GERVASE ELWES. | MR. DALTON BAKER.

GOOD FRIDAY, MARCH 21, 1913,
AT 7 P.M.

"MESSIAH" - - - HANDEL.

MADAME GLEESON-WHITE. | MADAME KIRKBY LUNN.
MR. JOHN COATES. | MR. HARRY DEARTH.

THURSDAY, APRIL 17, 1913,
AT 8 P.M.

"A TALE OF OLD JAPAN"
(COLERIDGE-TAYLOR.)
AND
"HIAWATHA" - COLERIDGE-TAYLOR.

MISS ADA FORREST. | MISS PHYLLIS LETT.
MR. BEN DAVIES. | MR. FREDERICK RANALOW.

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Prices of Tickets for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 4s.; Unreserved, 2s. 6d.; Gallery (Promenade), 1s.
Subscribers' names can now be received, seats secured, and prospectuses obtained at the Ticket Office, Royal Albert Hall, and the usual agents.
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L.R.A.M. EXAMINATION.—Last day for entry for the Christmas period, October 31.

The Special Training Course for Teachers has now commenced. The Examination in connection therewith will be held at the end of the year's course.

A Course of Lecture-Lessons in preparation for the Voice Culture Examination has now commenced.

Fortnightly Concerts, Saturdays, October 12 and 26, at 8.

Michaelmas Half-Term begins Monday, November 4. Entrance Examination, Wednesday, October 30, at 3.

Prospectus, Entrance Forms, and all further information of—
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Hon. Sec.: CHARLES MORLEY, Esq.

The HALF TERM will commence on Thursday, November 7. The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will commence on April 14, 1913.

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The NEW COLLEGE YEAR begins Tuesday, October 1, 1912.
NEW TERM began Tuesday, April 23.
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MONDAY—TUESDAY, November 18 and 19, 7 p.m.
Leeds (place to be announced later).
WEDNESDAY, November 20 (Evening).
In the University, Manchester.
SATURDAY, November 23, 3 p.m.
At the Goldsmiths' College, New Cross Station.
MONDAY, November 25, 8.15 p.m.
In the Great Hall of the London University, South Kensington.

Further information may be obtained by post from Mr. P. B. INGHAM, Merchant Taylors' School, E.C.

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BRISTOL MUSICAL FESTIVAL.
COLSTON HALL.
OCTOBER 23, 24, 25, AND 26, 1912.

WEDNESDAY .. Oct. 23.	1.0 p.m. .. "Elijah"	Mendelssohn.
	8.0 p.m. .. "Das Rheingold" ..	Wagner.
THURSDAY .. Oct. 24.	12.0 Noon, "Die Walküre"	Wagner.
	8.0 p.m. M. Paderewski. Concerto.	Chopin.
	,, "Caractacus"	Elgar.
FRIDAY .. .. Oct. 25.	12.0 Noon, "Siegfried"	Wagner.
	,, Herr Fritz Kreisler. Concerto.	Beethoven.
	8.0 p.m. "Samson and Delilah" ..	Saint-Saëns.
SATURDAY Oct. 26. ..	12.0 Noon, "Götterdämmerung" ..	Wagner.
	8.0 p.m. Grand Miscellaneous ..	
	,, Popular Programme at popular prices.	

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Herr Peter Cornelius. Mr. Lloyd Chandos. Mr. Morgan Kingston.
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1912.	*Oct. 6, at 3.30.	Orchestral.		
	*Nov. 3 ,,	"Light of Life"		*Elgar.*
	*Dec. 1 ,,	"Requiem"		*Brahms.*
1913.	*Jan. 5 ,,	Orchestral.		
	*Feb. 2 ,,	"Dream of Gerontius"		*Elgar.*
	,, 5 (Ash Wednesday), at 8.0.	"Mors et Vita" ..		*Gounod.*
	*March 2, at 3.30.	"Stabat Mater" (English version) ..		*Dvorák.*
	,, 21, at 7.30.	"Messiah"		*Handel.*
	*April 6, at 3.30.	"Redemption"		*Gounod.*

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LOCAL EXAMINATIONS, December. Medals awarded.
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DEATH.

SADLEUR BROWNE.—On August 22, at Milverton House, Ryde, SADLEUR BROWNE, of 24, Hilldrop Road, Holloway, Professor London College of Music, and of Brompton Oratory Aged 51.

HARRIS.—On September 20, at 76, High Street, Sittingbourne, JOYCE HARRIS, Prof. Dip. I.S.M.; L.R.A.M., second daughter of the late W. J. Harris, aged 50 years.

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(Signed) A. B. S.

Demerara, British Guiana, May 11, 1912.

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Parsifal (Gurnemanz and Klingsor) .. .. *Wagner*

BRADFORD FESTIVAL CHORAL SOCIETY.

Flying Dutchman (Title-Rôle).. .. .. *Wagner.*

CAPE TOWN FESTIVAL, 1912.

Elijah.—"Nothing that Mr. Charles Knowles has done during the Festival equals his singing of Elijah's music last night. It was broadly designed and sincerely felt, and full of dignity."—*Cape Times.*

Elijah.—"The principal parts were magnificently sustained. Mr. Charles Knowles, the Elijah, was beyond all praise. His numbers stood out even in the brilliant performance of which they were part."—*Cape Argus.*

PORT ELIZABETH FESTIVAL, 1912.

Elijah.—"Mr. Charles Knowles was heard here in the music of the 'Prophet' for the first time, and from first to last amply demonstrated to his audience how wonderfully well equipped he is vocally and intellectually to essay this, the finest music of the oratorio. Mr. Knowles has a magnificent bass-baritone voice of great range and fervour. Its quality is beautifully rich and mellow, and he produces it with consummate ease. In the duet with Miss Breare, 'What have I to do with thee,' he sang with fine passion and dramatic power. In the scene with the prophets of Baal he was very fine, his 'Call him louder' being very effective. His rendering of 'Lord God of Abraham,' was most reverent and devotional, while in the magnificent and difficult air, 'Is not His word like a fire?' he sang superbly and with a thorough mastery of the music. In 'It is enough' he was also most impressive, and the same solemnity characterized his rendering of 'For the mountains shall depart.' It was a great pleasure for us to hear Mr. Knowles in 'Elijah.' He has the ideal voice for Mendelssohn's music, it being free from that wretched vibrato that afflicts some of our most prominent singers. He gets the tremolo effect when the music and the words require it, but vibrato as such has no place in his voice."—*Eastern Province Herald.*

KIMBERLEY FESTIVAL, 1912.

Elijah.—"Mr. Charles Knowles is the possessor of a very fine baritone voice, and his power and dramatic feeling were well shown in the grand aria, 'Is not His word like a fire?' His rendering was magnificent, and called forth loud applause. 'Lord God of Abraham' gave one the opportunity of hearing him in sustained melody, and in 'It is enough' he did ample justice to the quality of pathos expressed in both words and setting.

"Kimberley should indeed be proud of having heard the leading English exponent of the part of Elijah. It was an experience which will not soon be forgotten."—*Kimberley Star.*

DURBAN FESTIVAL, 1912.

Hiawatha.—"It is hardly necessary to record that both received a very warm reception from the audience, the popularity of both singers being already established through previous visits. Mr. Charles Knowles sang his comparatively few lines most effectively. In his first short solo, 'Gitche Manito, the Mighty,' he not only charmed his listeners with the melodious resonance of his fine organ, but in the interpretation of the words, 'Give me food for my dying Minnehaha,' there was the requisite dramatic touch of the actor, as well as the vocal artist, and his rendering of the descriptive lines was most thrilling in its effect. In 'Farewell,' his final number, the audience were treated to a most delightful performance, perfect in tonal quality, finish, and expression, but all too short."—*Natal Mercury*

JOHANNESBURG.

"Mr. Charles Knowles was in splendid form, and sang with all that vim and earnestness which is characteristic of all he does. His renderings are noticeable examples of the well-governed emotional order, well constructed on a sound and solid foundation. Needless to say, he made his usual success with his very first number, which happened to be the 'Pagliacci' Prologue, and which was an excellent specimen of the kind referred to as treated by him, containing just that amount of subdued feeling and restricted passion which is demanded by its own position and the character of the work it prefaces. Happy as ever, too, was he in his soldier songs, a beautiful new song—that is, new in the matter of presentation to the public—from the pen of the late Airley Dix, entitled 'Soldier, what of the night?' making a deep impression, while his rendering of 'The Old Shako,' given as an encore number, completed his triumph."—*Johannesburg Star.*

CAPE TOWN MUSICAL FESTIVAL.

Golden Legend.—"As stated, the singing of these talented artists was very fine indeed. Mr. Charles Knowles was in splendid voice, and his rendering of Lucifer's commands and threatenings was full of dramatic force and verve."—*Cape Argus.*

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LECTURE by the Rev. NOEL A. BONAVIA-HUNT, M.A., L.I.G.C.M., "The Sorrows of a Choirmaster," on Thursday, November 28, 1912. Dr. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M., in the Chair.

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Pianoforte Playing.—Eveline Atkinson, Mary Adshead, Katherine Ames, Jean Allison, Doris Austin, Phyllis Brown, Alma Bacon, Eileen Brosnan, Vida Bremner, Mabel K. Barrett, Myrtle B. Baker, Edith A. Burton, Isabella Boyden, Violet M. Briggs, Muriel E. Bessell, Ruby E. Barnes, Arthur Bennett, Mabel P. Bennett, Doris Cooper, Margaret F. Couper, Lilian Channer, Daisy Crookes, Hazel Crawford, Elsie Cribbes, Essie Christenson, Olive Cracknell, Gladys D. Duffill, Mary Davies, Gladys Dougill, Frederick W. Driffill, Melissa F. Dixon, Marie Denning, Ida G. Ellis, Kathleen Chute-Erson, John Firth, Katie Griffiths, Meta Gillies, Marion A. Gregory, Daisy Gates, Mary E. Greenhalgh, Fred Greenall, Agnes B. Graham, Grace M. Harrison. Chrissie Hill, Ethel Hardman, Gertrude Hayles, Eva Hawkins, Rachel James, Edith M. Jenkins, Tom H. Jackson, Minna Kortum, Agnes W. Lees, Adeline Lawrence, Flora M'Donald, Katherine Moore, Doris E. M. Morris, Dorothy W. Mellor, Sibyl G. Maystre, Ada Miles, Florence A. R. Matthews, M. A. Violet Miller, Beatrice A. Nichol, Mabel H. Prentice, Hilda Price, Bertha Piper, Muriel Price, Mabel Pontifax, Aileen Richardson, Harold Radley, Gertrude Rowe, Doris Rees, Mary S. Stewart, Harry Shaw, Queenie M. Stubley, Tilley Sullivan, Agnes A. Tarbert, Doris E. Thomas, Edna Turton, William H. Venables, Edith Woolliscroft, Helen Webster, John T. Williams, Adelina M. Warburton, Kathleen A. Williams, May Whear, Lucy Wheeler, Edna Walker, Ruby J. Yelland.

Organ Playing.—William Mudge.

Singing.—Manasseh Johnson, Edward J. Jefferies, Clara G. Penman.

Clarinet Playing.—Harold E. Austing, Frederick Jessett.

Violin Playing.—Olive Plummer, Charles A. A. Willoughby, William Wilkinson.

ASSOCIATES (A.L.C.M.).

Pianoforte Playing.—Lizzie R. D. Aitchison, Amelia Alexander, Doris L. Abrahams, Dorothy Allen, George Alcock, Elsie Ashworth, Jessie Appleton, Nita Akhurst, Sarah Asher, Muriel Allen, Queenie F. T. Browne, Agnes Brown, Lucy M. Bruntnell, Constance F. Butterworth, Nellie K. Bourke, Jean Batten, Kate I. Beynon, Ada A Bryant George F. Booth, Cecilia G. J. Brittain, Janet Beith, Gladys Brown, Leslie H. Brockhill, Lawrence L. C. Bleach, Leontine P. Barthelmeh, Gladys Burbidge, Doris Buckland, Herbert Binney, George Bromilow, Florence L. Beckett, Alice Blackhurst, Katie Bevan, Christina M. Burton, Maude Brennan, Dorothy Bryant, Dorothy W. Barnard, Lavinia C. Blakemore, Olive Bull, Muriel Beck, Margaret E. Breeze, Mary E. Brookes, Doris Beaumont, Vera Barker, Edith Bones, Violet B. Baines, Alice M. Ballard, Eva E. Brown, Lily Bentley, Judith G. Bromley, Mary Bond, Gwendoline Ball, May M. Button, Constance Barker, Nora E. Buglass, Mary E. Bilton, Annie R. Brown, Winifred M. 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Violin Playing.—Nelson Burns, Joseph Campbell, Edith M. Ford, Mirriam Ford, Norah G. D. Gimblett, Richard E. Gould, William Houston, Ivy Pearson, Walter Ross, Frederic A. Romyn, Ethel M. Smyth, Joseph M. Williams, May I. W. Waller.

Singing.—Mabel E. Barker, Annie K. Brown, Rose E. Burton, Mabel Crawshaw, Hay M. Coutts, Lorna M. Charsley, Madeline Curnow, Martha Cogan, Winifred Davies, Lewis W. Evans, David A. Grant, Cicely F. Gosnay, Gladys Hogg, Aimée B. Hime-Brown, Dorothy Hoare, James E. Jelbert, Manasseh Johnson, Llewelyn Jones, Dorothy Johnson, Phœbe H. Myers, Daisy H. Mackenzie, Edith F. Marshall, Amy Norton, Edmund J. Perry, Isobel Parrott, Alice F. Parry, Annie C. Palmer, Lillie M. Paton, Arthur D. Shakespeare, Muriel H. Sage, Winifred Sanigar, Gladys S. Twite, Queenie M. G. Vaughan, Eva M. Wright, Edith Youdale.

Organ Playing.—Arnold Birch, Thomas W. Chesters, Mary E. Creaton, Alfred Hateley, Walter Hughes, Percy Loud, Mary F. Mayock, Elsie F. Prentis, Winifred M. Smyth, Thomasina E. Watson, Adina F. Ward.

Horn Playing.—Leonard E. Parr.

Clarinet Playing.—Harold E. Austing.

Elocution.—Susie Arthur, Lilian Bryant, Arthur B. Cullen, Gilderoy Davison, Helen A. Menzies, Eveline Shawcross, Elizabeth Scurlock.

TEACHER'S DIPLOMA.

Pianoforte Playing.—Nita Dinley, Mary Hatton, Margaret G. G. Hoe, Jennie Longville, Mary E. McDonnell, Mary Roy, Gyda Richmond.

Violin Playing.—Otto Rheuben.

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There were 1,062 Candidates for Diplomas, of which number 685 passed, 366 failed, and 11 were absent.

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The 192nd Students' Concert took place in the Concert Hall of the College on May 17. Gounod's Grand Opera "Faust" was performed in the Royal Albert Hall Theatre by the College Opera Class on July 6. A Concert by the College Choir and Orchestra took place on June 6, Schubert's "Unfinished" Symphony, Saint-Saëns's Violin Concerto No. 3, Mendelssohn's "First Walpurgis Night," and other compositions being performed.

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PASS LIST of the HIGHER EXAMINATIONS recently held.

FELLOW.

John E. Moore, F.R.C.O.

LICENTIATES.

THEORETICAL.—Ruby C. E. Davy, Mus. B., Harry A. Gray, F.R.C.O., Ralph W. Palmer, F.R.C.O.

PIANOFORTE.—Dorothy Ashbee, Dorothea C. Battishill, Constance L. Beard, Marion Boothroyd, Maud E. Bowe, Kate M. Buckley, Wilmot K. M. Coode, Ellen M. Denny, Edith A. Fox, Bertha Gill, Marguerita M. Gill, Elsie Havenhand, Alice Hickling, Cyril R. H. Horrocks, Ethel Martin, Gracie S. Newmarch, Nellie O'Brian, Robert Porter, Catherine M. Riordan, Violet A. Slaughter, Doris Smith, Edith Tyler, Ethel M. L. Watson, Harold A. Wood.

ORGAN.—Horace Browne, Henry Hopkins, Ralph W. Palmer, F.R.C.O., Sidney H. Sheppard, Harry W. Wells, F.R.C.O.

VIOLIN.—Hazel B. Giles.

SINGING.—Constance L. Shearer, Sidney H. Sheppard.

ASSOCIATES.

THEORETICAL.—*William Aspinwall, Sarah E. Beck, Jane E. Bruxby, William J. Comley, Gertrude Dooley, *Ernest E. Emmett, Annie Holden, *Robert Jones, Harry Kedge, Gordon Linton, Emmeline G. F. Little, R. C. McCrone, Frank A. Maynard, Thomas E. H. Miller, May A. Murch, Marion Quilliam, Crissy Urquhart, *Thomas Wolstencroft, Dorothy M. Worsfold.

(* Qualified under the old regulations.)

PIANOFORTE.—Elsie Anderson, Edith M. Bacon, Nellie Baker, Jeanie Bates, Mary S. Begg, Olive M. Bell, Charlotte H. Bloodworth, Maud L. Booth, Alice E. Borrill, Dorothy W. Brigden, Maden Brooks, Bertha M. Brown, Sylvia G. Bullen, Harold Burgess, Frances M. Butler, William B. Butterworth, Christina G. Cahill, Eleanor K. Casswell, Mary Chipperfield, Hilda C. Coe, Charles E. Connell, Alice M. Cowe, Gladys Cox, Winifred E. Cridland, George Crofts, Montague C. N. Cuthbert, Frances E. Dennis, Alice M. Drader, Dorothy E. Draper, Cecil F. Dunn, Catherine A. Ellerton, Sarah A. L. Evans, Gertrude F. Field, Edith K. Freeman, Emily F. Garnsey, Elsie L. Goddard, Annie G. S. Greenish, Sophia M. Guillaume, Inez E. J. Hambling, John C. Hammond, Helen B. Handcock, May Hannah, Edith A. Harris, Ruth E. Harris, Ewart T. Hawthorne, Arthur Heaton, Violet M. Hemington, Gertrude Higgs, Sarah A. Hill, Marjorie A. Hilton, Gladys R. Holdaway, Dorothy E. Hooff, Maud E. Hubbard, Florence M. Hulme, Marjorie C. Inglis, Minnie Jackson, Grace Jeffryes, Norah R. Keech, Eleanor C. Kensell, Ellen A. Lancaster, Anna G. Lawler, Jeanie Lawson, Harold Lewis, Dollie Marsh, Ethel K. Mitchell, Dorothy L. Morgan, Gladys Morris, John Nuttall, Edith L. Nutting, George Parker, Phyllis M. Penny, Evelyn O. Perrett, Phyllis M. Pyman, Edith M. Reed, Harold Reeder-Clark, May Richards, Dorothy F. Rosewarne, Emma M. Sandercock, Ada C. Simmonds, Kathleen G. Simmonds, Eveline J. Smith, Lilian A. Smith, Hedda Stock, Daisy A. Stoneman, Daisy A. Sully, Margaret S. Thomas, Alfred N. Tyte, Mary Wale, Edith Walmsley, Lilian E. Walpole, Violet M. Warne, Millicent Wilson.

ORGAN.—Hubert F. Cresswell, John H. Mitchell.

VIOLIN.—Dorothy M. Bristow, Lena Haynes-Cave, Herbert M. Johnstone, Alice M. Smith, Kathleen M. Taylor.

SINGING.—Gertrude E. Coates, Ina Jepson, Kate V. Wright.

CERTIFICATES.

THEORETICAL.—Thomas H. Williams.

PIANOFORTE.—Honours: Amy F. Arscott, Dorothy E. Barnes, Mary A. Dear. Pass: Elsie K. Carmichael, Eva Catt, Eleanor J. Craig, Harry G. Field, Laban H. Flemings, Gladys A. Griffin, Hilda M. Harrison, Margaret E. Judkins, May McLean, Ethel Martin, Muriel Medd-Hall, May C. Parker, Kathleen D. Richman, Florence Rose, Dora W. Russell, Irene M. Sibley, Sydney A. Smith, Beatrice Stears, Vera E. Waller.

ORGAN.—Lydia Helen Cobb.

VIOLIN.—Dorothy E. Jones, Jessie M. Parker.

SINGING.—Ethel Beaumont, Olive Coles, Emilla J. Ellis, Sybil B. R. Martin, Evelyn A. Ward.

Total number of candidates, 312; total number of passes, 189.

EXAMINERS.—J. Percy Baker, Mus.B., G. E. Bambridge, W. S. Bambridge, Mus.B., Henry R. Bird, H. Blair, Mus.D., Charles Copland, W. Creser, Mus.D., Edward d'Evry, H. A. Harding, Mus.D., Joseph Holbrooke, Albert Ketèlbey, Hermann Klein, Miss Fannie Kreuz, H. Walmsley Little, Mus.D., Alfred Mistowski, Mus.B., S. Myerscough, Mus.B., C. W. Pearce, Mus.D., Louis Pecskai, H. Saint George, Charles Schilsky, J. Warriner, Mus.D.

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SAMUEL COLERIDGE-TAYLOR.

1875—1912.

The Musical Times
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1912.

SAMUEL COLERIDGE-TAYLOR.

BORN AUGUST 15, 1875.
DIED SEPTEMBER 1, 1912.

The mournful news of the untimely death of Samuel Coleridge-Taylor on September 1, was a painful shock to all who knew him or knew of him. His illness was brief: a few days suffering from pneumonia, and the end came.

In our issue for March, 1909, we gave a full sketch of the late composer's career. It is therefore not necessary now to do more than recapitulate the leading incidents there recounted, and to bring the record up to date. We renew, for the sake of recent subscribers, the separate portrait given in 1909.

Samuel Coleridge-Taylor was born at 15, Theobald's Road, Holborn, London, on August 15, 1875. His father, Dr. Hugh Taylor, a medical man, was a native of Sierra Leone, and he studied in London for his profession. He died some years ago in his native land. His mother was an Englishwoman. Neither of his parents was distinctively musical. When he was about a year old his mother removed to Croydon, Surrey, and from that time until his death Mr. Taylor resided in this neighbourhood. He very early in life displayed musical ability, which was observed by the master of the day school he attended. This led to the youth joining the choir of St. George's Presbyterian Church, Croydon. Later, at the request of Colonel Herbert Walters, V.D., an amateur who resided in the town, he joined the choir of the parish church of St. Mary, Addiscombe, near Croydon. Taylor's musical faculty now rapidly developed, and Colonel Walters, who had acted as a fairy-godfather to the composer throughout his career, secured his entry to the Royal College of Music in 1890. At first he took the violin as principal study, but later, acting under the advice of Dr. (now Sir Charles) Stanford, he abandoned the violin and adopted composition. In 1893 he gained a three years' scholarship, which at the end of the period was renewed for one more year. He composed a good deal, chiefly for instruments, and was fortunate in securing performances that brought him into public attention. Joachim was so pleased with a Clarinet quintet (Op. 10) composed by Taylor, that he led a performance of it at Berlin in 1897.

He left the College in 1897, and as he did not pursue tuition elsewhere he must be regarded as a pure home product. His greatest achievement, as all the world knows, was his strikingly original setting of 'Hiawatha's Wedding-feast.' This was performed for the first time at a Royal College concert on November 11, 1898. Fame was the immediate result, and he was encouraged to set the other parts the of poem — 'The death of Minnehaha' and 'Hiawatha's departure,' completing the trilogy. Many commissions followed, and his position as a leading composer was firmly established. On December 30, 1899, he married Jessie F. Walmisley, a daughter of Colonel Walmisley, who was a cousin of Thomas Attwood Walmisley, the glee writer. Amongst his numerous activities he frequently adjudicated at musical competitions. His judgments on these critical occasions were highly valued, not only because they were suggestive and amiable, but because they showed true insight. A year or two ago, at the invitation of the new principal, Mr. Landon Ronald, he joined the staff of the Guildhall School of Music.

The funeral took place on September 5. A service was held at the Church of St. Michael, West Croydon, and the interment took place at Bandon Hill Cemetery. Amongst the large congregation there were many well-known musicians. Floral tributes were sent by the Royal Choral Society, the Royal Academy of Music, the Guildhall School of Music, Trinity College of Music, the London Symphony and New Symphony Orchestras, the Stock Exchange Musical Society, the Alexandra Palace Choral Society, the String Players' Club, the Bournemouth Orchestra, Messrs. Novello & Co., besides numerous others from musicians and personal friends.

Coleridge-Taylor's music has definite characteristics. He was fond of strong, clear-cut rhythms, which are often much repeated. Warmth of melody and abundant colour are nearly always features. His own outlook on the poetry he set was always intimately reflected in his music, which seems to bubble up with self-expression. Although the fluency of his writing suggests spontaneity, we have his word that he had almost a mania for revising. At the first inspiration he wrote his music very rapidly, and then, as he has told us, he would re-write and revise perhaps twenty times. One of his latest, and what bids fair to be one of his most popular works—the cantata, 'A tale of Old Japan,' brimful, as it seems, of flowing spontaneity—was in many places written several times before it satisfied him. Yet it could hardly be said that he had a supreme gift of self-criticism. In his early 'Hiawatha' days he enjoyed the wise counsel of the late Mr. A. J. Jaeger, and as he (Coleridge-Taylor) often remarked, this was an invaluable formative influence. Although he passed through a course of counterpoint at the College, he never sought self-expression through contrapuntal idioms. He leaned rather to solid chords and attractively picturesque changes of key, and vivid dynamic contrasts; and he had a fine sense of the effect of climax. As a rule his choral music is not difficult to perform, because it is so singable. Just as a good composer writes for a violin in view of the possibilities of its technique and does not treat it as a pianoforte, so Taylor instinctively wrote vocal music for voices.

A TRIBUTE FROM SIR HUBERT PARRY.

Sir Hubert Parry, the Principal of the Royal College of Music, writes to us as follows:

The regret and even astonishment at the sudden cutting short of a life brimming with artistic activity will be so widely diffused that it would be waste of words to dwell upon it. There will be thousands who will feel a sense of saddening loss when, in surroundings in which it had become familiar, they miss the arresting face in which gentleness, humour, and modesty were so strangely combined with authoritative decision when matters of art were in question.

It is to the general credit that people accepted command and criticism from one whose appearance was so strikingly unoccidental. The racial combination could not leave people quite indifferent any more than it could be indifferent in the artistic product. But when Coleridge-Taylor came to the Royal College of Music he was accepted on terms of full equality, and soon won the affection of every one with whom he came into contact. He began with composition and violin as his principal subjects and was unusually proficient in harmony, and ultimately became equally proficient in counterpoint. Violin at length dropped out, and was replaced by pianoforte and organ; but the pianoforte did not progress very far, probably owing to the singular structure of his hands; which looked as if it would have been impossible for him to attain much technique on a keyed instrument. But as a matter of fact he did play, and naturally played with artistic sense and feeling. His compositions before long poured out in a spontaneous flood, showing the influence of the composers who appealed to him most at different periods. He passed through various phases, and for a short while was influenced by Brahms; but this influence more or less evaporated, and he came more under the influence of Dvorák, between whom and himself there was some racial analogy; but it is notable that what appealed to him was always of a high order; and he was inclined to attack the highest and most concentrated forms of art. Among over twenty compositions of his which were performed at College concerts were a String quartet in D minor, Fantasie-Stücke for string quartet, a Clarinet quintet, a Nonet for pianoforte, wind, and strings, and three movements of a Symphony in A minor. This stood him in good stead when he came before the world in his own special line; for he was so permeated by the diction of the finest masters of his art, that an elevated style and distinction of artistic quality had become part of his outfit.

The first performance of the first part of 'Hiawatha' in 1898, in the makeshift concert-room of the College, which was known as the 'tin tabernacle,' was one of the most remarkable events in modern English musical history. It had got abroad in some unaccountable and mysterious manner that something of unusual interest was going to happen, and when the time came for the concert the 'tin tabernacle' was besieged by eager crowds, a large proportion of whom were shut out—but accommodation was found for Sir Arthur Sullivan and other musicians of eminence. Expectation was not disappointed, and 'Hiawatha' started on a career which, when confirmed by the production of 'The death of Minnehaha' at the North Staffordshire Festival in the following year, 1899, and of a final section by the Royal Choral Society in 1900, established it as one of the most universally beloved works of modern English music.

By the time it came into existence the narration type of musical cantata was getting discredited. But Coleridge-Taylor was peculiarly fitted by racial combination to produce an exception to the conventional tendency. The primitive nature delighted in stories. He himself said that he was mainly attracted to Longfellow's poem by the funny names in it. At any rate it was simple, unanalytic, straightforward pleasure in the simple story which appealed to him. He did not thirst for intellectual analysis, for recondite problems, or for odd and self-conscious effects. He wanted to put down what welled up in him quite simply and straightforwardly. Like his half-brothers of primitive race he loved plenty of sound, plenty of colour, simple and definite rhythms, and above all things plenty of tune. Tune pours out in passage after passage, genial and kindly and apt to the subject, and, in an emotional way, often warmly and touchingly expressive. The pure occidental composer would have gone wrong trying to do something subtle and uncanny to show the fineness of his insight—and details would have got out of gear. But Coleridge-Taylor had no such temptations. The musical activity was so prompt in him that he had no occasion for researchfulness. The balance of style is perfectly maintained. It is in this that the inwardness of a very interesting situation may be recognised. It was the very simplicity and unconsciousness of his character which caused the racial motives and impulses to be revealed so clearly. He had no occasion to conceal them; and the niche which he made for himself in musical history derives its individuality from the frankness with which he revealed the qualities which were the inevitable outcome of an exceptional and interesting combination of influences.

A list of Coleridge-Taylor's works was given in the *Musical Times* for March, 1909. The following is a list of later works:

Op. 73.	Ballad in C minor ...	Violin and pianoforte.
Op. 73a. (?)	All are sleeping, weary heart... ...	Male-voice part-songs.
	Loud sang the Spanish cavalier ...	
	O mariners, out of the sunlight ...	
	O who will worship the great god Pan	
Op. 74.	Scenes from an imaginary ballet ...	Pianoforte.
Op. 75.	The 'Bamboula' rhapsodic dance ... (Norfolk Musical Festival, Conn., U.S.A., 1910.)	Orchestra.
Op. 76.	A tale of Old Japan	Cantata.
Op. 77.	Petite Suite de Concert	Orchestra.
Op. 78.	Three Impromptus	Organ.
Op. 79.	Incidental music to the play, 'Othello.'	
Op. 80.	Concerto in G minor for violin and orchestra. (Norfolk Musical Festival, Conn., U.S.A., 1911.)	
Op. 81.	'Waiting' / 'Red o' the dawn'	(MS.) Songs with orchestral accompaniment.
Op. 82.	'Hiawatha' Ballet in 5 scenes (MS.)...	Orchestra.

WITHOUT OPUS NUMBERS.

Incidental music to the play 'Forest of Wild Thyme' (partly in MS. ; the Intermezzo and three Dream Dances are published), orchestra or pianoforte.

PART-SONGS.

Children's Chorus from 'Othello' (*in the press*).	The sea-shell.
	Song of Proserpine.
The evening star.	Summer is gone.
The lee-shore.	Viking Song.
Prayer for Peace (unison)	Whispers of Summer.

PIANOFORTE.

Two Impromptus.

ACCOMPANIMENTS TO POEMS.

Clown and Columbine.	St. Agnes' Eve (Keats-Shelley matinée, 1912).

VIOLIN.

Slow movement on a Negro Melody.

SONGS.

Five fairy ballads (album).	A lovely little dream.
Songs of Sun and Shade (album).	My Algonquin.
	Prithee, tell me, Dimplechin (MS.).
A birthday.	Sons of the sea.
Candle lightin' time.	Thou art.
An explanation (MS.).	Toujours amour (MS.).
Five and twenty sailormen.	Who calls?
A lament.	Willow song.
Life and death (MS.).	
The links o' love.	

GWENDOLEN AND HIAWATHA COLERIDGE-TAYLOR.
(*From a Photograph by the Churchill Studio.*)

We are informed that on the initiation of Colonel Walters a scheme is under discussion to give a great concert at the Royal Albert Hall early in November, in memory of the departed composer. Nothing has been definitely settled, but an influential committee is being formed, and whether the concert is or is not given, the memorial will take some practical shape.

The numerous friends and admirers of the late composer will, it is confidently hoped, unite to give their generous support to the scheme decided upon by the committee.

We are asked by the conductor of the Central Croydon Choral Society to announce that the Society will give a memorial concert on November 23. As the late Mr. Coleridge-Taylor resided near Croydon, this is a very natural expression of sympathy and tribute of regret.

MR. CECIL SHARP.

The cult of folk-music in England is one of the remarkable enthusiasms of modern times. Up till the end of the last century there were some laudable efforts to collect* folk-song, but more with a belief in its antiquarian interest than with an idea that discoveries would be of general utility or of any particular artistic importance. Chappell, whose name is so familiar as the author of 'Popular Music of the Olden Time' did not take down tunes; he simply searched for early printed versions, and no doubt did much to rescue many excellent tunes from oblivion. So little real collecting had taken place until the present century that it was declared by some writers that there was practically no strictly English folk-music, or that if it had ever existed it was irretrievably lost. But happily there were some optimists who would not accept this conclusion, and who set to work to dig and delve in village and countryside. Their efforts were soon rewarded with success. In this quest no one has been more distinguished than Mr. Cecil Sharp, the subject of this article. For several years past he has given his whole time to the task, and his success is widely recognised—in one instance in a practical if inadequate shape by the granting by H. M. Government of a pension of £100 a year.

Mr. Cecil Sharp was born at Denmark Hill, Camberwell, London, on November 22 (St. Cecilia's Day—a happy omen!), 1859. His parents were both very musical. Cecil was one of a family of eleven children. His mother still survives. In early childhood he was very fond of music, and his bent in this direction took the form of playing the pianoforte. He enjoyed no special instruction; just absorbing the nursery type of teaching which is so often futile, and sometimes so pathetic in its immeasurable, dogged patience. Before he was eight years of age, Cecil was sent to a preparatory boarding-school at Brighton, and when he was ten he entered the lower school at Uppingham. This new world was no doubt the real turning-point in his musical life, for at this famous school he came under the beneficent influence of Paul David, the revered music-master of the School, who is, happily, still living in the flesh—and doubtless he will always live in the memory of generations of Uppingham boys to whose musical needs he so ably and genially ministered. Whilst at Uppingham, Sharp continued to study pianoforte playing. He did not try any other instrument. He joined the singing class, and as he had a low voice, he was found useful for trios. Amongst the pleasantest of his recollections of his school life he counts the privilege of hearing Mr. David and members of the music staff play quartets. The music at Uppingham during this period was much in advance of the times, so far as the great public schools are concerned in the comparison, and it was a formative force in the general education of

* A term that has derived the meaning of noting down the music and words of songs directly from countryside folk-singers, as distinguished from the commoner meaning of collecting existing printed music.

the boys, either as performers or listeners. 'The Messiah,' 'Elijah,' and other well-known oratorios and cantatas were periodically performed. Cecil Sharp left Uppingham in 1876, and after three years of private tuition he entered Clare College, Cambridge. This was during the period when Stanford was organist at Trinity College and a leading musical light at the University. During his course at Cambridge, Mr. Sharp passed the first examination for the Bachelor of Music degree. He left in 1882, after taking a B.A. in the Mathematical Tripos. In the same year he decided to go to Australia, because this expanding Colony seemed to offer fair scope for a budding musician. Soon after his arrival he became choirmaster and organist (an office he was not specially prepared to fill) at the Cathedral at Adelaide, South Australia. While carrying out the duties of this post he accepted the appointment of Associate to the Right Hon. Sir Samuel Way, Bart., who was then, as he is now, the Chief Justice. This offered an opening to the South Australian Bar, but after due consideration Sharp decided that bars of another kind had more attraction for him. So in 1887 he relinquished the legal appointment and formally adopted the musical profession. His first step was to enter into a partnership with Herr Reimann, who was one of the leading musicians of the city, and to join him in the direction of the Adelaide College of Music. This institution made great progress, and ultimately formed the nucleus of the Conservatoire of Music established by the University of Adelaide. Sharp also conducted the city Philharmonic Society (choral and orchestral). He states that the orchestra—upon the efficiency of which so much depended—was composed of professional and amateur performers, and was quite a respectable one. In 1890 he wrote a light opera, 'Sylvia,' a setting of a libretto by Guy Boothby, which was produced at the Theatre Royal. Early in 1892 he gave up the work in Adelaide with a view of seeking his fortune in England. He settled in London, and pursued professional avocations, teaching and lecturing. In 1893 he became conductor of the Finsbury Choral Association (formerly conducted by the recently deceased Mr. Dale). This office he held for four years. In 1896 he became principal of the Hampstead Conservatoire of Music, and remained in that position until 1905, when he resolved to devote himself to folk music. His thoughts and ambition were first turned in this direction by witnessing a performance of Morris Dances at Headington (Oxford). It was also partly the result of the experience (1893 to 1910) derived as music-master at Ludgrove, a preparatory school for Eton, where he realised the value of folk-songs as a foundation for a musical education. In 1902 he published a 'Book of British Song,' a compilation of national and folk-songs taken from printed sources. After the publication of this book he began to think more seriously of collecting folk-songs himself. He first visited rural districts in Somerset, being specially attracted to that county by the Rev. Charles Marson, Vicar of Hambridge, who had an intimate acquaintance with the neighbourhood and its people. In 1904 the first volume of 'Folk-songs from Somerset' was issued under the joint editorship of Mr. Sharp and Mr. Marson. The next two volumes were also written in collaboration, but vols. iv. and v. were edited by Mr. Sharp alone. In November, 1903, at the Hampstead Conservatoire, he gave his first lecture on the subject of Folk-song. At this period Mr. Sharp was deeply impressed with the artistic and educational value of the songs, and the probability of their appealing to the popular taste. In placing himself in the front line with other folk-song enthusiasts Mr. Sharp did not claim to have originated the folk-song movement. He fully recognises the admirable pioneer work of the Rev. S. Baring-Gould, Miss Lucy Broadwood, Mr. Frank Kidson, and others. He joined the committee of the Folk-song Society in 1904, and in 1906 the first book of Morris dances, which he edited with Mr. Herbert MacIlwaine, was published. The great success of this book soon led to further original investigation, and the publication of more volumes of Morris-, Country-, and Sword-Dances. Another notable contribution to folk-song literature was the publication in 1907 of 'English Folk-song: some Conclusions.' Here the whole folk-song position is argued, and its claim to recognition by British composers as the foundation of a national school of music asserted. The book is a kind of manifesto of Mr. Sharp's line of thought. Some of the more remarkable contentions made have recently been the subject of a piquant controversy, to which allusion will be made later on.

Mr. Sharp was now so devoted to the cult that he gave up all other work in music and spent his whole time in collecting, editing, and disseminating the songs and dances. One of his most effective methods of popularising the subject has been through lectures, of which he has recently given about seventy annually.

But it was obvious that dissemination of the dances on a large scale was only possible through the training of teachers. It is comparatively easy for a competent musician to take down a folk-song, and easier still to teach it; but the case is altogether different with the dances. Here was a new technique, which had first to be acquired and then passed on to others. So far as this generation is concerned a new art had to be learned. These considerations brought Mr. Sharp into association with Miss Wilke, the head of the Chelsea Physical Training College, an institution which is recognised by the Board of Education, and inspected by their officers. This co-operation provided the folk-dance movement with a central home, and gave it a fresh impetus. The dances now form part of the regular curriculum of the College, and the scheme provides for a systematic training of teachers. As the work expanded and the demand for teachers became increasingly insistent, it was realised that an even wider organization was necessary. So in December, 1911, the English Folk-dance Society was formed, the stated object of which is:

'To disseminate a knowledge of English folk-dances, singing games, and folk-songs, and to encourage the practice of them in their traditional forms.' The Society is governed by a committee, and has its offices at 11, Hart Street, Bloomsbury. Full particulars as to membership can be obtained from the secretary, Miss Walsh, at the foregoing address. The Society hopes to attain its object by the formation of branches in the chief provincial centres. Already such branches have been formed at Manchester, Liverpool, Oxford, Cirencester, &c. One of the chief activities of the Society is the organization of the Vacation School of Folk-song and Dance at Stratford-on-Avon (the operations of which were described in our last number), at the invitation of the Governors of the Shakespeare Memorial Theatre. Mr. Sharp is the Director of the Society and of the school at Stratford.

Mr. Sharp has closely systematised his method of tabulating his collection. Every tune he notes is given a number, and is afterwards indexed and collated with other versions, if any. At present nearly three thousand melodies have been so recorded. The work of collecting songs and dances is still proceeding, for there is much more to be done in this direction, and much of the traditional music will be lost for ever if it is not speedily fixed in musical notation.

The following extracts from 'English Folk-song: some Conclusions,' will explain in Mr. Sharp's own words the position he takes. In the Introduction he explains that:

The main thesis of this book is the evolutionary origin of the folk-song. Now, this is not a question of merely an academic interest, but one upon which many practical considerations depend. The claims, for example, made by those who advocate the re-introduction of folk-songs into our national life, all hinge upon this question of origin. They rest upon the assumption that folk-music is generically distinct from ordinary music; that the former is not the composition of the individual and, as such, limited in outlook and appeal but a communal and racial product, the expression, in musical idiom, of aims and ideals that are primarily national in character. Once establish the fact that the folk-song has not been made by the one but evolved by the many, and its national character and its fitness to serve a national purpose follow as a natural consequence. Musicians would then no longer place 'Tom Bowling' and 'The seeds of love' in the same category, but perceive that they typify, respectively, two distinct species of music, that differ not in degree but in kind. The educationist, too, would be alert to the danger of confounding folk-song with art-song, and realise that, although both may serve his purpose, he must, nevertheless, be careful to assign to each a separate niche in the ideal educational scheme.

As to the formative and selective action of the community he says:

The individual, then, invents; the community selects. It is necessary to dwell upon this point, because it is one which is often misapprehended by the opponents of the communal theory. Only the other day, for instance, in reviewing a book of traditional ballads, the critic quoted a couplet from 'Sir Patrick Spens,' scoffed at the possibility of its communal origin, and exclaimed that such lines as those could only have sprung from the brain of an individual. Of course they did. Every line, every word, of the ballad sprang in the first instance from the head of some individual, reciter, minstrel, or peasant; just as every note, every phrase, of a folk-tune proceeded originally from the mouth of a solitary singer. Corporate action has originated nothing and can originate nothing. Communal composition is unthinkable. The community play a part, it is true, but it is at a later stage, after and not before the individual has done his work and manufactured the material. Its part is then to weigh, sift, and select from the mass of individual suggestions those which most accurately express the popular taste and the popular ideal; to reject the rest; and then, when more variations are produced, to repeat the process once more, and again once more. The process goes on unceasingly while the ballad lives; or until it gets into print when, of course, its progress is checked, so far as educated singers are concerned.

After discussing some matters of musical history he remarks that:

The fact is, of course, that there exists at the present day no national school of English music. Since the death of Purcell, as we have seen, the educated classes have patronized the music of the foreigner, to the exclusion of that of the Englishman. Foreign vocalists, singing in a foreign tongue, have for two centuries monopolized the operatic stage; while English concert platforms have, during the same period, been exclusively occupied by alien singers and instrumentalists, singing and playing the compositions of European writers.

He then points out that there are English musicians living who far outshine any of their predecessors of the previous century, but their warmest admirers will admit that they have written nothing that can be called distinctively English music. On this he remarks:

This is the fact. Is this deplorable state of things to continue indefinitely? Is there no remedy? Is England, the land of Shakespeare, to go down to posterity as the only nation in all Europe incapable of original musical expression? Or, is there any justification for the more comforting prediction that the recent recoveries of English folk-song—of music that is which is distinctively national and English, and therefore inherently different from that of every other nation in the world—will eventually lead to the foundation of an English National School of Composition comparable with any one of the great Continental Schools of Music?

After briefly tracing the decadence of English music, he says:

The question of vital importance for us now to consider is whether English music is capable of resuscitation. One thing is certain: the present vogue of training English musicians to lisp in the tongue of the foreigner can have no beneficial outcome. It is, emphatically, not that way that salvation lies. Nor, on the other hand, need we listen to the pessimists. They, like the poor, are always with us, and will never weary of reminding us that we are an unmusical race, that we have no temperament, and so forth. We may safely turn a deaf ear to such croakings, and console ourselves with two considerations.

As we were capable of holding our own at one time, he argues that we may do so again, as the folk-songs prove that we possess a natural and inherent musical faculty of no mean order:

So long as we believed that we were barren of folk-song, it must be confessed that the musical prospects of the nation looked black. It seemed extremely difficult to credit ourselves with any musical ability, comparable with that of other European nations, if, unlike theirs, our peasantry were unable to express themselves in terms of dance and song. Seeing, too, that every school of music on the Continent had been founded upon folk-song, how were we English to follow their example if we had not the material with which to build? How were we to make bricks without straw?

It will be gathered from the foregoing extracts that Mr. Sharp has impregnable belief in the

artistic merits and popular utility of folk music, and that he visions great potentialities for it as affording a proper basis for the founding of a characteristic national style of composition.

These doctrines, and the theory he holds as to the refining and beautifying effect of communal influence in the evolution of folk-music, have been stoutly challenged; notably in an article entitled 'The Folk-song Fallacy,' contributed by Mr. Ernest Newman to the *English Review* (May, 1912). This article naturally drew forth a defence from Mr. Sharp (July), and this in its turn brought a rejoinder (August) from Mr. Newman. Probably all that can be said for or against the folk-song cult will be found in these interesting articles tersely and epigrammatically expressed.

Mr. Newman asks what is the 'national musical idiom' about which so much is said, and further he asks:

Who could ever hope, for instance, to find one common formula for the idioms of Debussy, d'Indy, Berlioz, Bizet, Saint-Saëns, Bruneau, and Massenet? *Is* there, in fact, such a thing as a French 'national musical idiom'? If so, will some ardent partisan of nationalism kindly tell us what it is?

Then as to the communal evolution of the folk-song, he says:

The tacit assumption is always that it is bettered in the process, whereas in point of fact it may be worsened. Imagine, for example, the art of writing music on paper being lost, and a melody of Bach or Brahms being transmitted orally for some generations, often through people of comparatively undeveloped musical intelligence. There can be hardly the least doubt that it would be a worse piece of art at the end of the process than at the beginning. Moreover, Mr. Sharp admits that 'it is only very rarely that two singers (*i.e.*, folk-singers) will be found to sing the same song in precisely the same form.' Which, then, is the 'communal' form. Which represents 'the national character'?

He remarks that:

Mr. Sharp thinks that 'folk-music is the ungarbled and ingenuous expression of the human mind, and on that account it must reflect the essential and basic qualities of the human mind.' The peasant's language may be supposed to do the same thing; but is Shakespeare or Swinburne therefore to speak no swifter and subtler tongue than this?

and his conclusion is that:

A good folk-song's only claim to respect is not that it is a folk-song, but that it is good.

He makes a general denial of nationality:

Is not, in fact, all this talk of 'national' music a little wild? *Is* there such a thing as 'the' Englishman, 'the' German, or 'the' Frenchman? It is a form of language, it is true, that we all use at times, but merely by way of a kind of shorthand, a swift generalisation that can do little harm so long as we remember that it is no more than that.

And as to the claim that our folk-song must be the basis of our national style he says:

'Suppose a composer never to have heard a folk-song in his life, how much worse off would he be? The enthusiasts who assert that there is some peculiar efficacy in the folk-song should be able to tell us precisely how its virtues act. Would the music of 'Gerontius' have been any the better if Elgar had known all the folk-songs of England, or any the worse if he had never known one of them? What light upon the problem of Gerontius's soul, dazed and shaken at the thought of death, can be thrown by 'Tarry trowsers' or 'I'm seventeen come Sunday,' or 'Mowing the barley'?

And he adds:

A modern English composer can have no more to learn from English folk-songs than from those of Germany or Hungary or Scandinavia, and no more to learn from the whole of them together than from Palestrina and Bach and Wagner and Strauss.

Mr. Sharp in his reply welcomes the discussion, and declares that if the case of the advocates of folk-song is a valid one, opposition will strengthen, not destroy it. As to Mr. Newman's views on the non-existence of nationality, he says:

See the absurdities to which this amazing denial leads! If nationality counts for nothing in music, then it was no more than the merest accident that Bach was a German, Verdi an Italian, or Debussy a Frenchman; that Grieg was not born in Italy, nor Schumann in France.

And further he draws an important distinction between nationality and race:

In citing Napoleon, Wellington, Beethoven, &c., as instances of men who were racially alien to the nations in which they became famous, Mr. Newman is surely confusing race with nationality. Beethoven had, it is true, Dutch blood in his veins, but his nationality was German. Napoleon, despite his Italian descent, was born a French subject, and in character was a typical Frenchman; while Wellington, though racially Irish, was by nationality an Englishman, if there ever was one.

Nationality is the controlling factor, not race. The American (U.S.A.) nation, for instance, is the homogeneous product of several races, an amalgam which has developed a clearly defined type, the characteristics of which differ materially from those of the constituent races of which it is the product.

And he asks:

Does Mr. Newman really believe that there is no relation, no artistic nexus, between, say, the themes of the first movement of Beethoven's Violin concerto and German folk-tunes, or between the tunes in Schubert's Müllerlieder and those in the Liederbuch?

and whether Wagner was wrong when he wrote:

'This world was longing to paint men again, to set *men* to sing—not pipes; so it seized the folk-tune for its purpose, and constructed out of it the opera-air'

or untruthful when, speaking of the influences which governed him in his composition of 'The Flying Dutchman,' he said:

'I derived a reimbursement for my melody from the spirit of the folk-song. . . Already in that Ballad, I was governed by an instinctive feeling of the peculiarities of national Folk-melismus; yet more decisively in the Spinning-chorus, and most of all in the Sailors' Song'

or whether Grieg was talking nonsense when, speaking of our English folk-songs, he said:

'They will doubtless be able to form the basis of a national style, as they have in other lands, those of the greatest musical culture not excepted'

To all this Mr. Newman, in his rejoinder, adds some more fuel to the fire of his arguments. He remarks that:

'It was no accident,' says Mr. Sharp, 'that Debussy is a Frenchman.' He evidently regards Debussy as typically French in just the same way that Bach was 'typically German.' Well, there is about as much in common between Debussy's music and folk-song as between a fancy-ball costume and a fig-leaf. Debussy developed the most characteristic elements of his present style comparatively late. They are said to have been suggested to him by the study of Russian composers, like Dargomijsky, and the improvisations of Russian gipsies. Gipsies! And not even

French gipsies! And while Mr. Sharp is on the subject of Debussy as a typical Frenchman, I invite him to give us the national common denominator for Rameau, Couperin, Méhul, Berlioz, Gounod, Bizet, Saint-Saëns, Massenet, Godard, Fauré, d'Indy, Debussy, and Délibes, each of whom would be claimed as 'the' typical Frenchman by someone or other.

We will not presume here to hold the scales in balancing these conflicting arguments. Whoever is right, it is quite certain that communal thanks are due to Mr. Sharp for his great work of collecting and disseminating this form of our native art. That much of it is really beautiful cannot be gainsaid. We need not be very much concerned as to whether what is good has been fashioned into its present shape by an individual or the community; and whether this folk-music will really become the basis of a national art is a question for time and the gods to settle. It will have to drift into that channel naturally, or not at all.

THE OPERATIC 'IMPASSE.'

By Hermann Klein.

Art is at all times more or less in a state of transition. This is true of music as well as of painting or the drama; and in no branch of musical art is the law of constant change, slow and subtle though it be, more palpably illustrated than in opera. Style changes, taste changes, popular inclination changes. One school is succeeded by another, a new 'craze' by a newer one. And amid this gradual process of evolution, of development, of building up, the older forms do not become wholly lost. At each stage there is a 'survival of the fittest,' an addition to the permanent group of some new masterpiece that has achieved fame in its day, and then passed into the higher category of things which endure.

Of such masterpieces—ranging from those of Gluck and Mozart to the latest utterances of our own day—the repertory of every leading operatic institution must include its full representative share. Without a repertory so furnished and enriched, no opera-house can be worthy of either State aid or the support of individual subscribers. It may call itself a place of amusement first and an educational establishment afterwards; but even so it cannot be regarded as completely equipped for operatic purposes unless it is in a position to mount the best examples of every school and period, and provide a generous selection of them during the course of every season. Such a repertory, with all the traditions that appertain to it, cannot of course be built up in a year or two. The process necessarily occupies a long time, and, what is more, has to be begun in the right manner.

It was one of the chief weaknesses of Mr. Hammerstein's ill-starred campaign that he began at the wrong end. He did not even plunge *in medias res*. He started as though the conditions essential for the success of a new operatic enterprise—all but the actual *locale* itself—were already in existence and entirely favourable to his purpose. He did not dream, apparently, that he had to dig the foundations of something besides a building to be erected upon a plot of land rented from the London County Council, notwithstanding the interesting argument which he pleaded (as a reason for being charged a low ground rent) that the London Opera House was intended primarily as an educational institution. One may well ask now what was the educational value of a batch of exotic novelties sandwiched between as many hackneyed or half-forgotten operas, sung in Italian and French by artists of the second, third, or fourth rank, to be heard for most of the time at only the highest grand-opera prices!

This allusion to recent events must not be thought to savour of ingratitude. It is made, on the contrary, because the Kingsway experience was an instructive one; and we may not, where opera is concerned, hope to pave the way for better things unless we do so in the light of past history. It is generally agreed that the condition of operatic affairs in this country, and in London especially, is unsatisfactory in the extreme. Eliminate Covent Garden, and what is there? Include Covent Garden, and we are still worse off, in some respects, than many a small Continental city. The fact is admitted, and able writers are wont to deal with it from time to time in the critical and correspondence columns of the daily Press. Unfortunately, the memories of most of these writers are short. They know pretty well what has happened during the past ten or fifteen years. But of the struggles, the decline and renascence, the seasons of slow upward progress and brilliant promise through which opera pursued its chequered London career during the preceding quarter of a century, these writers—or certainly the majority of them—would seem to possess neither personal knowledge nor reliable second-hand information. If this were not the case, we should scarcely be told with such painful reiteration that the people of London have never in the main really cared for opera; that it is useless to try to educate the rising generation to love serious opera whilst they succumb to the glamour of musical comedy and the music-halls; above all, that there never was, and is not now, a popular demand for opera sung in English or, for that matter, in any language whatsoever.

Now these assertions are as inaccurate and unfounded as they are pessimistic and discreditable. True it is that the efforts made in recent years to popularise English opera in the Metropolis have not proved fruitful. True, also, that outside of the Covent Garden monopoly, with its Society subscription, its Wagner cycles, and its Puccini rights, no operatic undertaking of any kind has established a paying foothold in the centre of London. But history in this branch of music does not begin nor will it end with the events of this same period. What of the decade between 1875 and 1885, when Carl Rosa entered a deserted and apparently barren field? His was a hard struggle, but neither an unfruitful nor an unprofitable one. He always brought a talented, well-trained company, secured an unimpeachable

ensemble, and gave fine performances, in English only, of all the popular works then in the repertory, from Mozart down to Wagner. His audiences were invariably large and enthusiastic, and the balance was only on the wrong side because the cost of novelties and new productions was debited to London, where they were brought out, and not to the provinces, where the real financial harvest was reaped. Unhappily, Carl Rosa died before his time, and his work was left unfinished.

What of the decade between 1886 and 1896, when Sir Augustus Harris restored the then fallen fortunes of Covent Garden and laid the foundations of the monopoly of to-day? Harris had already achieved two notable triumphs in the domain of opera. He brought the Hamburg (Pollini) troupe to Drury Lane in 1882, with Richter as conductor, mounting 'Tristan' and 'Die Meistersinger' for the first time here, along with the earlier Wagner works, with 'Der Freischütz,' 'Euryanthe,' &c. He demonstrated that there was a paying public for German opera well performed. He co-operated with Carl Rosa at the same house in '83 and '84, and took over the direction of the Carl Rosa company when its founder died, carrying it on successfully in addition to his own multifarious theatrical ventures.

Then came Sir Augustus Harris's third and greatest triumph, during the decade above referred to, when (in 1887) he was content to lose £10,000 by a brief four weeks' season at Drury Lane in order to show the world that there were still great singers to be heard in Italian opera and people in London interested enough to listen to them. That glorious defeat proved in the following year to have been a glorious victory for operatic enterprise of the kind since associated with Covent Garden. With Society at his back, Harris took the big house and, as with the drama at Drury Lane, converted a losing into a profitable game. Unhappily, he too died before his time, and since that untoward event occurred, in 1896, London has had no great impresario worthy of the name. Augustus Harris worked hard and unselfishly and with the right understanding, out of sheer love for that operatic art which our diffident public had almost forgotten how to appreciate and enjoy.

The memories of Carl Rosa and Augustus Harris may have faded somewhat, but I cannot believe that either worked in vain. Remember, these were the men who rid us of the ballad opera and gave us something better in its place. One proved that we had a huge public for opera sung in English; the other that we had cultivated audiences who liked to hear modern operatic masterpieces sung in the original German and French as well as in the all-grasping Italian. It is not credible that the broader and more popular section of the London public has either disappeared or lost its love of opera as presented through the medium of our native tongue. Indeed, managers like Mr. Charles Manners and Mr. Thomas Beecham have demonstrated the contrary—the former from the standpoint of cheap opera, the latter at a more expensive level of theatre prices. In neither case were the results wholly satisfying in a financial sense. Yet one manager showed that the so-called masses were ready and willing to be 'tapped' for English opera; the other that a tolerably successful appeal could be made to a combination of the 'masses' and the more cultivated classes.

What is the reason, then, why at this present moment the good ship English Opera lies stranded high and dry upon the Metropolitan shore, without apparent sign of a returning tide to float her off? The company founded by Carl Rosa still flourishes in the country and the suburbs, but avoids London proper, as does also the Moody-Manners organization. Mr. Beecham has retired from the fray, albeit he threatens a German campaign in the early spring at Covent Garden. Mr. Hammerstein loathed the very idea of condescending to give opera in English, even at the critical period when (for a consideration) he opened the portals of the London Opera House to 'The Children of Don.' What is the reason, the true cause, of all this fear and hesitancy in the face of obvious artistic duty and possible pecuniary reward?

Alas, there are many causes, many reasons, besides that tiresome explanation about musical comedy and the music-hall! The question is rather how and where to find the remedy for the condition of apathy that has supervened. I have little faith in State subsidies for opera, even if one could be obtained. If a National Opera House were endowed next year, I am sorely afraid that nothing short of an Act of Parliament would limit its activities to the fostering and building up of native lyric art. And such ideas are mere day-dreams. But unfortunately, so long as English opera has no home there will be no inducement—nay, no means or opportunity—for our best singers to undergo the thorough operatic training essential for the making of first-rate opera singers. So long, too, will there be no trouble taken to gratify English ears with less childish and ridiculous versions of foreign libretti, and—perhaps more important still—a clear, distinct, unadulterated pronunciation of the English text.

The average talent of native opera singers has undergone serious deterioration in the last few years. That it could be improved and raised to the highest level there is no doubt, provided the right conditions were forthcoming. The material is there, the *milieu* is not. The public is ready, the entertainment is not. In short, we have arrived at a kind of *impasse*, which will be neither penetrated nor overcome without the leadership of some genius full of energy and resource—some born impresario as deeply in sympathy with English opera and all that belongs to it as the great impresarios of the past were with its Italian progenitor. From what quarter such a being is to spring I know not; but if the need be real, that which has been demonstrated again and again in other fields of endeavour will also be made manifest in this. The hour will surely bring the man.

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Cecil Sharp.

HEINE AND SOME MUSICIANS: A BLOT ON THE ESCUTCHEON.

By M.-D. Calvocoressi.

Although men of genius are known to have their failings, and to be, like all mortals, liable to err, it is no common experience to discover that a great artist, the loftiness of whose artistic ideals none would think of questioning, has committed acts of an irretrievably degrading nature. And, no doubt, to all admirers of Heine as a poet, the discovery of the fact that he on more occasions than one actually sank as low as blackmail will be unwelcome indeed. Unfortunately, one case has been established long ago, and another has this very month come to light.

That Heine attempted to blackmail Liszt is evident from the following letter, published by La Mara in her *Briefe berühmter Zeitgenossen an Franz Liszt* (Leipsic, 1895):

> 'I will await your visit, dearest friend, to-morrow between two o'clock and three. I have just written a first article, which I wish to send before your second concert. And perhaps it contains things that might not please you; therefore, it is quite suitable that I should previously have a talk with you.
>
> Your friend,
>
> [1844.] H. Heine.'

The 'talk' did not lead to satisfactory results for Heine. In her biography of Liszt—published, it should be remembered, under the composer's supervision—Mrs. Lina Ramann tells us that, presumably in 1844, Heine attempted to draw on Liszt for several thousand francs, but Liszt had refused, 'not caring to buy recognition on the market.' The letters to German periodicals written by Heine in that year (1844) are filled with rancorous and even insulting remarks on Liszt.

Although in this case the proof is strong enough—and, indeed, Liszt could never have descended to countenance slander, nor invented so improbable a tale—even more damning evidence has recently been found in a lot of autographs by a German dealer. It consists of seven letters of Heine to Meyerbeer, and of one of Meyerbeer to Heine, showing not only that the case of Liszt was not an exception, but also that all composers were not, like him, averse to 'buying recognition on the market.'

As far as Meyerbeer only is concerned, such proof was hardly needed. It is a known fact that he had made it a practice to bestow opportune liberalities on corruptible journalists. For instance, before the production of one of his operas he had sent to Fiorentino, a disreputable writer at the time acting as critic of the *Constitutionnel*, a thousand-franc banknote. At a time when another opera of his was to be produced, he sent the same Fiorentino five hundred francs. In his 'feuilleton' the critic, with ready wit, wrote that 'Meyerbeer's new opera was only half as good as the foregoing one.' So that Meyerbeer fell a ready victim to Heine.

In 1835, when the poet attempted his first extortions, he was on very friendly terms with the composer, whose praise he used to sing in lyric terms. He therefore approached him with great caution, speaking of certain enemies of Meyerbeer, to silence whom a sum of five hundred francs was necessary. He resorted to the same device several times. In 1842 the enemies are no longer 'starving Germans who plot in the dark,' but Escudier frères (the estimable publishers and editors of the weekly *France Musicale*). Heine, owing to his efforts on behalf of Meyerbeer, is out of pocket, and once more five hundred francs are needed.

Finding Meyerbeer credulous and ready enough, Heine thought it no longer necessary to take the trouble to invent bugbears. In 1844 he writes complaining that Meyerbeer leaves him without money: 'You have sent me two-hundred francs only. I accept the sum, however, because I believe that one should never refuse money. Do not the people who say I am devoid of principles know me very badly?'

In the same letter, he recommends warmly to Meyerbeer the brothers Escudier—probably forgetting what he had written previously.

A month later Heine warns Meyerbeer that Spontini was about to publish a libel, but adds that he, Heine, has taken all necessary steps to frustrate Spontini's designs.

Meyerbeer appears to have grown tired, after ten years, of his friend's expensive services, for Heine's last letter is in altogether a different tone:

> 'I cannot bear to have asked for a thing in vain. . . . I must say that I realise that, though you are a genius in music, it is in that respect only that one may admire and esteem you.'

Meyerbeer's answer is full of dignity. He is grieved, he writes, by Heine's letter. This bitterness is caused by the fact that his purse can no longer satisfy Heine's wishes. But he cannot so easily renounce Heine's friendship, and will continue to admire Heine's genius and to bear him faithful and devoted goodwill.

Scripta manent, says the proverb. And it is, alas! too true that besides so many beautiful writings, a few letters now remain, a blemish on the memory of Heine the man. It would not be, perhaps, altogether insidious criticism to connect the facts under notice with Heine's scepticism, with his ironical and blasé view of things in general. But who, when attempting to write on Heine, would not prefer to content himself with considering the 'Buch der Lieder' or the 'Romancero' in themselves?

The Classical Concerts Society announce ten Autumn concerts, to take place at Bechstein Hall (in afternoon and evening alternately), from October 16 to December 18. The artists engaged include the London, Klingler, and English String Quartets, and Señor Casals. The committee make an urgent appeal for support. The secretary is Mr. A. H. Robinson Smith, 7, Wigmore Street, Cavendish Square, London, W.

Occasional Notes.

Mr. Ernest Newman, in a letter that appears below, endorses our analysis of the musical evidence brought forward by the authors of 'An adventure' with the object of proving the truth of this remarkable story. If, after this, no satisfactory explanation of the musical difficulty gratuitously raised by the authors is forthcoming, we must conclude that the book is simply clever fiction. The letter is as follows :

Dear Sir,—I was greatly interested in your comments in the September number on the book entitled 'An Adventure,' published a year or so ago. The book came into my hands for the first time last month. I quickly drew the conclusion that it was a rather clever hoax, and I intended writing to you on the subject; but I first wanted to turn up some of the reviews of the book and find out whether any of the literary reviewers had come to the same conclusion. Your comments have forestalled mine, but I should like to press your point further home, and to ask the ladies who are responsible for the book to give the public the explanation that is certainly due.

My own suspicions were first aroused by the very completeness of the way in which every detail—as to costume and so on—that the ladies say they observed was afterwards confirmed by documentary research. One could hardly doubt that the thing was written backwards, like a detective story : that is, the authoresses had worked up the historical details and invented their 'experiences,' then narrated the 'experiences' as something hardly explicable, and then 'confirmed' the 'experiences' by research. It struck me that had they admitted a little error here and there we should have been more likely to believe the story. When, however, I came across those wildly ludicrous pages dealing with the phantom music that the ladies say they heard, my last shreds of credence vanished. What a sceptic would be inclined to say has happened is this : the ladies have been told that the musical pitch was lower in the 18th century than it is now. They therefore thought it would give verisimilitude to their narrative if they said they heard some music, and that it was in a lower pitch than ours. They evidently did not realise the absurdity of such a remark. I am told by a personal friend of one of the pseudonymous ladies that she is really musical. If so, no doubt she will be willing to try to explain away the central difficulty of her statement. If I know that a melody is written in A, but that it sounds, on a given instrument, as if it were in G or A flat, I can say at once that the pitch of the instrument is low. But no musician could listen to a piece of music he had never heard before, without any knowledge of the key in which it was supposed to be written, and say that 'the pitch was low.' The thing is so grotesque, to musicians, that I apologise for stating it at such length. I only do so to make it quite clear to the authoresses of 'An Adventure,' and to ask them to come to the rescue of a palpitating world with an explanation. The publishers (Messrs. Macmillan) were generous enough to vouch for the *bona fides* of the book. They too may like to have this point brought to their notice.—Yours sincerely,

Ernest Newman.

Perhaps the ladies would be kind enough also (1) to print the music they say they heard, (2) to give us the name of the 'expert' to whom they submitted it.—E. N.

At present the momentous question of the copyright of 'Parsifal' is attracting the attention of the whole musical world. According to law, the copyright, and the right of the Villa Wahnfried to proscribe all performance outside Bayreuth expire next year; according to Wagner's expressed wish, performances of 'Parsifal' should be for ever confined to Bayreuth. There is a widespread feeling in Germany that the composer's desire should be carried out. To strengthen this opinion, Hermann Bahr, whose wife is the famous Wagnerian singer, Frau Bahr-Mildenburg, has undertaken a lecture-campaign to pave the way for a special Bill in the Reichstag extending the copyright and performing rights. This movement has the enthusiastic support of Dr. Richard Strauss, who has created a sensation by publishing a letter of which the following is a translation :

As far as I am concerned there is only one side of the 'Parsifal' question—respect for the will of genius. Unfortunately, those who have the last word in the question of protecting 'Parsifal' are lawyers and politicians who, while desiring in their hearts to spread and ennoble our civilisation, have no comprehension of the rights of intellectual property. I have myself been present at debates in the German Reichstag in the course of which the representatives of the German nation, with a few rare exceptions, have discussed questions of the rights of authors and extensions of protection with enviable ignorance. I myself have heard a certain Herr Eugen Richter* have recourse to wicked misstatements in order to tread under foot the rights of two hundred pitiable German composers and the heirs of Richard Wagner. This state of things will not be altered so long as we have to suffer universal suffrage, so long as votes are counted instead of weighed, and so long as the vote of a Richard Wagner is not equivalent to the vote of a hundred thousand navvies. If it were, perhaps I might not hear talk about the rights of the German nation to rob, thirty years after his death, that genius whom it had banished and persecuted during his lifetime, and to prostitute his work on the smallest provincial stages. We may protest, but in vain. In two years the German 'bourgeois' can, between his dinner and his 'nightcap,' hear 'Parsifal' for sixpence as a change from the cinematograph show and the cheap musical comedy. And we wonder that the Italians and French reckon us as barbarians on all questions relating to products of the intellect !

Dr. Strauss's political opinions have aroused a storm of indignation, but one must admit he has the courage of his convictions. His attitude is not likely to win much sympathy in England. If the German 'bourgeois' will be able to do as Dr. Strauss predicts, so much the better for the 'bourgeois.' London contains keen Wagnerians by the thousand, and few of them can afford to go to Bayreuth. 'Parsifal' at Covent Garden is the one great boon they still have to long for.

An interesting article, by Caroline V. Kerr, in the *Observer* recently, threw some new light upon the nature of Strauss's new opera, 'Ariadne auf Naxos,' which, as our readers are doubtless aware, is incorporated in Strauss's incidental music to von Hoffmannsthal's version of Molière's 'Le Bourgeois Gentilhomme.' The writer says :

Readers of the Molière comedy will remember that the inglorious hero of the play is a certain M. Jourdain, who, in order to climb from his parvenu position, has surrounded himself with masters of the fine arts, including a *maître de musique*. This latter has a pupil whom he has succeeded in bringing to the attention of the rich Jourdain, and in the Hoffmannsthal version this composer is none other than the young Strauss. He has composed an opera, 'Ariadne auf Naxos,' which Jourdain has commanded to be performed at a soirée he is giving for the beautiful Marquise Dorimène. This young composer (alias Richard Strauss !) has a speaking rôle in the revised comedy, and a scene created for the purpose of focussing the attention of the audience upon him and his work affords an opportunity for the ventilation of views on the conditions of present-day music.

In the play it is arranged that 'Ariadne' shall be followed by a light musical piece of the nature of a harlequinade. M. Jourdain, however, decides that the possible boredom of his audience with a classical theme had best be avoided or mitigated by the simultaneous presentation of the two works.

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* A famous Liberal Parliamentarian.

The young composer is frantic at the mutilation of his work, and finds but poor consolation in the irony of the dancing-master, who says: 'But would you not rather have your work heard in an abbreviated form than not heard at all? It is just the opportunities for judicious "cutting" which often contribute largely to the success of a work, and the first thing which a Court Intendant who is obliged to cater to a Royal patron asks about all opera is whether there are any good "cuts." It is high time that some clever musician should avail himself of this and *intentionally* compose a certain number of such passages in his score, so that when they are eliminated the work would remain as originally planned.' From this it will be seen that under cover of the stage Strauss is having his fling at the operatic managers of the present day.

It has long since been remarked that Strauss makes a new departure for every new work that he writes, and it still remains true.

The 'essay in dissonance' by Arnold Schönberg which was recently put before the public at a Queen's Hall Promenade Concert and moved it to laughter, hisses, and applause, was an acute instance of a new problem that is facing the critics of to-day. Past generations of critics unhesitatingly condemned the new and strange and unintelligible, and are now held up to pity and ridicule. If we pour scorn on our 'Futurist' school, are we preparing the same fate for ourselves? On the other hand the movement may be ephemeral and its supporters become known as the victims of a passing craze. At present we have no critical means to take the true measure of 'Futurist' music. All that we know is that it gives us no pleasure, and there is no harm in saying so. No London critic has taken kindly to Schönberg's 'Five orchestral pieces,' but one finds little of the lofty scorn and anger with which, for instance, Victorian critics rejected Wagner's music. Some have wisely taken the attitude of dispassionate examination of a curiosity.

We quote some remarks suggested by the Queen's Hall performance:

'There seems to be no good reason why a composer should not select dissonance as a medium, if he pleases, as an artist might state his problem in terms of magenta, or any other colour. Only he puts off the day of his appeal to the world at large. It was like a poem in Tibetan; not one single soul in the room could possibly have understood it at a first hearing. We can, after all, only progress from the known to the unknown; and as the programme writer, who had every reason to know, said, there was not a single consonance from beginning to end. Under such circumstances the listener was like a dweller in Flatland straining his mind to understand the ways of that mysterious occupant of three dimensions, man. As far, however, as it was possible to transcend one's limitations, the music seemed to be a study in textures. Considered as that alone there were some extremely interesting moments; and things were done with out-of-the-way combinations of instruments which were rare, at any rate, if not new. At some moments the music seemed more French than the Frenchmen, but at others a little heavy-handed, as if it was not quite certain that *esprit* had been got in exchange for *geist*. Whether it has a real message it is simply too early to say.'—*The Times.*

'Ugliness, in which Schönberg is supposed to specialise, is, to begin with, a relative thing, a thing of context, a thing that has very often a tremendous dramatic value. Upon the case of ugliness in music a jury of average intelligent listeners would be almost certain to disagree; you would possibly get three or four points of view from twelve men. And so when we are faced with a new "ugliness" we have to remember not merely the platitude that tastes differ, but that our intelligent fathers and grandfathers have been shocked at the dissonance in the overture to the "Meistersinger" or the wanton extravagance of Grieg's Pianoforte concerto . . . It is music well put together; form and contrast—two big things—are there, "ugliness" galore, "beauty" starved to death, sheer technical skill unsurpassed. And one may find in it, too, a certain humour and tenderness, and (at times) a certain hardness, that are after all not so very far removed from life. It is a "human document," bewildering enough, it is true, but human, and immensely personal to the writer himself.'—*Daily Telegraph.*

'The truth is that Schönberg has visions of possibilities in music for which neither he nor anyone else has as yet been able to find the right idiom. It is unquestionable that modern harmony can expand almost indefinitely. The problem is how to keep it still coherent and logical as it grows more subtle and complex. It must, like prose or poetry, talk sense, and, like painting, it must be recognisably veracious. The trouble is that you cannot test the truth of music as you can test the truth of poetry, or painting, or sculpture, by comparing it with any external original. Who, then, is to say what is right or wrong, false or true?'—*Nation.*

'It is best described as nature music. It is free and untrammelled by consideration of such things as distinctive themes, their logical development, or the relation of the harmonies one to the other. The composer works his sweet will, and leaves it to the hearer to make the most he can out of the result. The key to the understanding of this "music" is an acquaintance with open-air life, preferably in that part of the world where there are large quantities of live stock. The sounds they would add to those of nature are faithfully reproduced. This being so, the members of the audience, many of them newly returned from holiday-making in the country, were able to appreciate the realism.'—*Morning Post.*

'It would be idle to pretend that there was nothing to admire in the ingenious interweaving of themes; and the composer's novel harmonic progressions and fertile, almost fiendish, ingenuity in scoring, contained much that was strange and stimulating. But to listen with the heart was quite another matter. For the music resembled the dismal wailings of a tortured soul, and suggested nothing so much as the disordered fancies of delirium or the fearsome, imaginary terrors of a highly nervous infant.'—*Globe.*

'They are formless, incoherent, disjointed, and utterly defiant of all preconceived ideas of what constitutes music. The first piece suggested to me that the composer was endeavouring to illustrate the various sounds heard at feeding-time at the Zoological Gardens. The second number was less aggressive in character, and the suggestion of hypochondriacal melancholia was intensified by the abortive attempt of a solo viola to get through some kind of theme. In the third section the composer would seem to be experimenting with changing dissonances irrespective of any significance. Up to the fourth movement the audience on Tuesday had listened to the various effects as a burlesque on modern orchestration, and more than once a ripple of laughter went through the hall; but with the fourth number the want of ideas and continued vagueness became wearisome, and this developed into absolute boredom in the Finale.'—*Referee.*

We notice with amusement that the gentle sarcasm of the *Morning Post* has, apparently, been taken too seriously by a certain writer, who complains of the vain ambitions of modern programme music!

Some high prices were paid for musical manuscripts forming part of the Sophie Schnerder collection that was recently sold by auction in Berlin. An unpublished Canon by Beethoven was sold for £50, and another Beethoven manuscript, containing his 'Busslied' and 'Gottes Macht und Vorschung,' fetched £150. A letter from Beethoven to Ritter von Türkheim Seilersteg changed hands at £31. The sum of £37 10*s.* was paid for a letter of Leopold Mozart, and the 'Historic' Museum in Cologne bought the autograph of a Rondo by Mozart for £100.

We read that Mr. Hiram Henton, the conductor of the Eastbourne Municipal Orchestra, insists on conducting with his obverse to the audience and his reverse to the performers. That may mean that he has not the courage to face the music, or that he finds the view from the ordinary way of standing monotonous and uninspiring, or that he thinks his office as conductor is purely ornamental, and being so he may as well exhibit himself to the audience to the best advantage. Of course this oddity does not matter much to the band because, so like a band, they may not trouble even to look at the conductor. Some players in orchestras we have known, would not recognise their conductor if they met him in the street. We are not suprised to hear that the Town Council objects to the innovation. It seems to us that compromise is the only fair way out of the difficulty. Why should not Mr. Henton conduct sideways?

The Birmingham Festival opens on October 1. We remind our readers that the programme includes 'Elijah,' Elgar's new cantata, 'The Music Makers,' a new Symphony by Sibelius (October 1); Bach's 'St. Matthew' Passion, Dr. Walford Davies's new cantata, 'The song of St. Francis,' Mr. Granville Bantock's new orchestral work,* 'Fifine at the Fair,' Strauss's 'Don Quixote' (October 2); 'The Messiah,' Verdi's 'Requiem,' Delius's 'Sea-drift' (October 3); Brahms's 'Requiem,' and Elgar's 'The Apostles' (October 4). We are informed that the promised performance of Scriabine's 'Prometheus' has been abandoned.

THE PROBLEM OF COMBINING VIOLIN AND PIANOFORTE IN COMPOSITION.

By Marion M. Scott.

[A paper read at the Composers' Conference, held by Society of Women Musicians on July 5, 1912.]

Some problems present themselves from the outset as being of considerable magnitude: others are distressingly shy and elusive. They hide behind an appearance of exquisite simplicity, or so reduce their bulk that the unwary person hardly realises their existence, much less their power, till his work has been checked and thwarted. For instance, any one can see that writing a concerto for violin and orchestra presents a formidable problem; but to write a solo, or even a sonata, for violin and pianoforte, appears simple and straightforward. It is indeed the very thing which, next to songs, enters most often into a composer's experience. Nevertheless it presents a problem, and one which has frequently caused a good deal of difficulty. But all problems, whether they be colossal or diminutive sphinxes, give us one right in common—the right to solve them if we can. And though space forbids that this paper should be anything more than a series of fingerposts to the conditions of the problem and its solution, I can at least plead this—that the points touched on are those which have fallen within my own experience when either writing, playing, or listening.

Now it seems to me that when we attempt to combine the violin and pianoforte in a composition, the problem has a dual nature—on the one side a sort of spiritual difficulty arising from the fact that there is a merciless clarity about the combination of sound which shows up any defect in inspiration; on the other a very natural, human difficulty, brought about by the innate difference in race and character between the two instruments. Of the spiritual difficulty I shall not speak—each composer must work out his or her own salvation; but as regards the other part of the problem, I think it is our business not only to know but to control the difficulties, and when possible to turn them to good account. The power to do so can be acquired by sympathetic study of the instruments, their history, and those compositions which have been handed down to us by generations of high-hearted composers; and last, but not least, by direct personal experiments, which are invaluable, though not always pleasant! It must be remembered that the violin came to maturity over two hundred years ago, and that the fiddles we most value nowadays were made by the great Italian makers in the first half of the 18th century. For beauty of tone and subtlety of response, the violins of Stradivarius and Guarnerius remain unrivalled, and the only practical difference between them then and now lies in the adjustment of bridge and sound-post, and the greater length of neck, the modern adjustment giving increased brilliance and sonority to the tone. No sooner had the violin come to maturity, than there followed a rapid expansion of violin technique, brought about by those fine old Italian violinists who simultaneously developed the resources of their own instrument and of harmonic form.

The pianoforte, on the other hand, was quite a hundred years behind the violin. When the latter was perfect, the pianoforte was still a potentiality, and up to the time of Mozart, violin sonatas were usually accompanied either on the clavichord or harpsichord. The first had a sympathetic but very weak tone, which has been compared to a disembodied spirit, and it has been said that only two or three people could enjoy it at the same time. The harpsichord was more powerful and brilliant, but had no richness or singing quality. In either case it would have been impossible for them to overpower the violin, though as the accompaniment usually consisted of a figured bass to be filled in by the player at will, we have rather to guess at what was done.

The pianoforte made its way tentatively at first, but from about 1770, when Clementi published works written on the true lines of pianoforte technique, the instrument began to assert its importance, and by the time of Beethoven things had advanced so far that there was no disparity in technique between it and the violin. Since then the whole trend of development in the pianoforte has been towards greater volume, roundness, and brilliance of tone, and at the present day it can easily make itself heard against the clamour of a full orchestra.

Here, then, are the two instruments as we have them. The violin, which is (as Sir Hubert Parry says) 'a single-part instrument—a singing instrument with great capacity for enlivening and adorning its *cantabile* with brilliant passages,' and the pianoforte, which has an almost unlimited capacity for harmony, and is rich in polyphonic, rhythmic, and melodic possibilities, but possesses the disability that it cannot sustain a note for any length of time with a steady tone.

Having thus set before us these two personalities, the way is cleared towards an understanding of how far either of them can command the fundamentals of music—*melody*, *harmony*, and *rhythm*.

In *Melody* the violin is easily first, and when we consider that in its ultimate result melody is the most powerful means a composer possesses for expressing and evoking emotion, it will be seen that the violin wields a very potent power.

The pianoforte can do far less in this direction, but in *Harmony* it is in its element, full of splendid achievements and possibilities, of rich and subtle chords—of great climaxes of sound—which are absolutely unapproachable by the violin.

In *Rhythm*, however, the two instruments meet on nearly equal terms.

*We are obliged to hold over the analysis of this work promised last month.

From this it will be seen that it is easier to write a violin solo with pianoforte accompaniment than it is to reverse the process and let the violin accompany the pianoforte—easier also than to yoke the instruments evenly together in a contrapuntal movement. All these ways are good and possible, but there remains a fourth, better than all—that is, to combine the instruments on terms of equal interchange, of free give and take, of complete co-operation when necessary. This last way really includes all the others, and is the plan upon which all the great sonatas have been written.

It is impossible this evening to do more than indicate some of the questions which confront a composer as soon as he begins to compose, but I will select a few which are connected with each of the ways of writing I have just mentioned.

First, then, in a violin solo with pianoforte accompaniment, what should be the relation between the two instruments as to the pitch of notes used? Sir Charles Stanford, in his delightful book on Composition, gives this excellent rule, that the pianoforte should never play the same successive notes in unison with the violin. He says: 'There is a basis of quarrel between them at the start, for the pianoforte is tuned in the tempered scale, where every interval except the octave is out of tune, and the violin plays in the pure scale. This quarrel has to be smoothed over temporarily when they join forces, and the causes of friction have to be avoided as much as it is possible to avoid them. The accomplished violinist will adapt himself at critical moments to the cast-iron requirements of the pianoforte, but the occasions when he has to accomplish this difficult volte-face must be minimized by the experience and common-sense of the composer. He ought, for instance, to avoid giving the stringed instrument passages of melody in unison with the keyed, assigning them to another octave if they require reinforcement . . . A soloist does not want his steps dogged at every turn, or his imperceptible rubatos mechanically defined as he makes them . . . The accompaniment therefore must allow for elasticity.'

I have quoted at some length, but the point is a vital one. The violin must have a little space in a score in which to breathe, so to speak. Beautiful as are Schumann's sonatas for violin and pianoforte, their full effect is always clouded by this lavish doubling in the unison. As an example, I propose to play the second subject of the A minor Sonata, where the pianoforte literally dogs the violin. Towards the end, notice the sudden sensation of freedom and delight when the violin holds a long note, and the pianoforte moves beneath it independently.

(Illustration: Sonata in A minor, Schumann, 1st movement, second subject.)

To turn now to those occasions when the pianoforte takes the solo part and the violin accompanies, we find a more difficult situation to deal with, for whether the pianoforte has the main thematic material in either the treble or the bass, the violin is very apt to attract most attention on account of its tone-colour. There are various ways of circumventing this difficulty—for instance, by making the violin play in its weakest part—*i.e.*, on the D string, while the pianoforte uses its richer notes; or by giving the violin plenty of rests in its part; or by giving it long, even notes, and centring all the rhythmic interest in the pianoforte. When a melody is in the middle and upper registers of the pianoforte, it is generally convenient to put the violin at some little distance below, as it has a trick of blotting out the tone-colour in those notes on the pianoforte which are sounded close to the notes it is sounding itself. The violin is not of much use as the middle part in a succession of chords, and often produces very unexpected results when so used. As an example, I should like to show you a passage from Beethoven's Sonata in G, Op. 96, where the disturbing effect of the violin in the middle of the sixths on the pianoforte can only be adjusted by the most perfect ensemble between the players.

(Illustration: Sonata in G major, Op. 96, Beethoven, 1st movement.)

There is one way in which the violin can be very useful as the middleman, however, and that is when a passage is written for the pianoforte at its two extremes of bass and treble, and the warm tone of the violin used in the centre of this empty space seems to bridge the void. There is a very good example in the first movement of Beethoven's D major Trio.

In contrapuntal writing I am inclined to think that quick movements are more successful in effect than slow ones—the points of imitation are most readily recognised when they flash out in rapid repartee; and also in quick passages, and particularly in staccato ones, the violin resigns some of its characteristic sustaining power. In slow contrapuntal movements, where the melodic interest is far stronger than the rhythmic, the pianoforte is at a disadvantage—it cannot sustain long notes. The first movement of Bach's Sonata in B minor is a case in point—notice what a feature he makes of the long notes in the violin, the pianoforte meantime moving freely through a succession of harmonies. Then notice what happens near the end of the movement, where the parts are reversed. The long notes on the pianoforte hardly sound at all—they are almost an imaginary effect. But in the second movement the incisive subject-matter is exchanged between the instruments most successfully.

(Illustration: 1st and 2nd movements from Sonata in B minor, Bach.)

Sonata-writing offers the fullest possibilities to a composer; it is a whole world in itself, where many things have to be taken into consideration, and I can only touch on very few of them here. But I should like to emphasise the necessity for *rhythm* and *variety of rhythm*. For instance, we all of us realise that it is very convenient, when writing in sonata form, to have one subject at least which can be freely passed from one instrument to another without being marred by the transference, and it is just here that rhythm is such a help, as it is possessed in full measure by both violin and pianoforte.

In the matter of accompaniment figures, great allowance has to be made for the individuality of each instrument, a sort of free translation often having to be given. For instance, quick repeated notes are perfectly easy on the fiddle, but are very difficult on the pianoforte, while broken chords are easy on the pianoforte and difficult on the violin. The first movement of Mozart's Sonata in F offers an excellent illustration of this, the repeated notes for the violin being turned into a broken chord-passage on the pianoforte. If any one wishes to get an idea of how perfectly these passages are suited to the instruments let him try playing the violin passage on the pianoforte and *vice-versâ*—the results are startling.

(Illustration: Sonata in F, Mozart, 1st movement.)

With regard to such special effects as pizzicato and double stopping on the violin, a good deal of uncertainty often prevails, but it is pretty safe to reckon that thirds and sixths are effective so long as they are not in very quick time, and do not go higher than D in alt. It is just as safe to reckon that octaves are difficult, and seldom very effective. On the

pianoforte they are delightful—the only intervals which are really in tune. On the violin they are hardly ever in tune, and do not correspond in the least to pianoforte octaves.

Pizzicato is far more an effect for the string quartet and orchestra than for a sonata, as the short length of violin strings prevents that freedom of sound possessed by a 'cello or harp. When *pizzicato* is used on the violin, it is a good rule to remember that it is most effective over the range of notes from G below middle C (the violin's lowest note) to D in alt. It is but seldom that *pizzicato* sounds well against the pianoforte, though when the peculiar conditions are fully realised and turned to advantage, it is possible to produce beautiful results. I propose showing you two examples, the first from Brahms's Sonata in G major, where the violin accompanies the pianoforte with *pizzicato* chords which are generally ineffective when heard from even a short distance. The second is from Schumann's Sonata in D minor, where the evanescent tone-effect is deliberately used to give an almost impalpable quality to the theme on its appearance.

Before I conclude, I should like to say just one word as to future possibilities. The harmonic range of music has been enormously widened of late, and the pianoforte has already benefited very greatly in the music written for it. So far little has been done for the violin; yet surely new types of melody and ornamentation must be inherent in these new harmonies. It rests with present-day composers to discover and develop them.

Church and Organ Music.

THE EARLY HARMONIZED CHANTS OF THE CHURCH OF ENGLAND.

(Continued from p. 588.)

By S. Royle Shore.

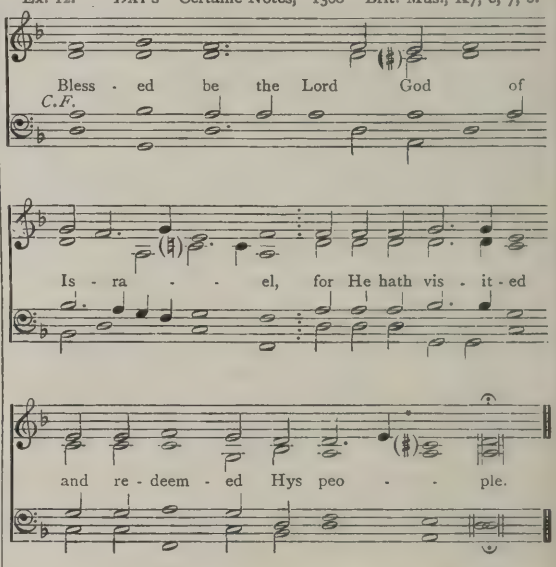
After the chants in the Edwardine Choir-book of 1547, and those of Tallis in the Barnard manuscript and printed collections of 1625 and 1641 respectively, must be considered the interesting and varied chants set to the Canticles in the collection of John Day. This was first published in 1560, soon after the accession of Queen Elizabeth, under the title of 'Certaine Notes set forthe in foure and three partes, to be song at the Mornynge, Communion and Evening Praier, &c." The full significance of this publication, as being the sole printed Service Book of the Church (after the little-used Merbecke Plain-chant Book of 1550) from 1560 to 1641, has never been fully realised. All else was sung from manuscript, save a certain number of anthems which were printed much later, and the metrical Psalmnody, which was outside the purview of the great choral foundations. Within four years of the publication of Barnard the choirs were dispersed under the Great Rebellion; but few copies of Day or Barnard survived the wholesale destruction of choir-music, and many traditions were lost. The character of some of the settings of the Canticles in Day seems to have been entirely overlooked. The absence of any accessible score of the four part-books of Day has certainly contributed to this.

The collection contains three full services. Two, including Communion services, are by Causton, one for men and the other for mixed voices. The remaining service is by Heath, morning and Communion, supplemented by two settings of the evening Canticles by Whitbroke and Knight, about whom nothing apparently is known.

The service which first concerns us is the 'Te Deum' by Heath. This has been described as 'an extremely dull service' in 'purely syllabic harmony, entirely rhythmless apart from the words,'* an experiment which never seems to have been repeated. The 'Te Deum' is founded on the well-known Ambrosian chant-setting of this hymn, which forms the tenor throughout.

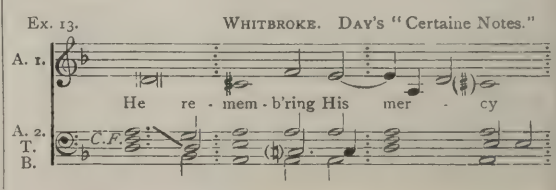
Of more musical interest is the setting of Thomas Causton (*d.* 1569) for the 'Benedictus' of his Morning service for men's voices. It is based on the form of the 'Tonus Peregrinus,' to which reference was made in the first part of this article. The melody is, of course, in the tenor. With certain variations, the chant continues through the Canticle in this form. It should be stated that the distribution of the syllables at the end of phrases is hardly ever clearly indicated. This is the rule with the music of the period. The counter-tenors change position in alternate verses. This thoughtful provision for the interest and relief of the singers was not then uncommon in church music:

Ex. 12. Thomas Causton (*d.* 1569). Day's "Certaine Notes," 1560 Brit. Mus., K7, e, 7, 8.

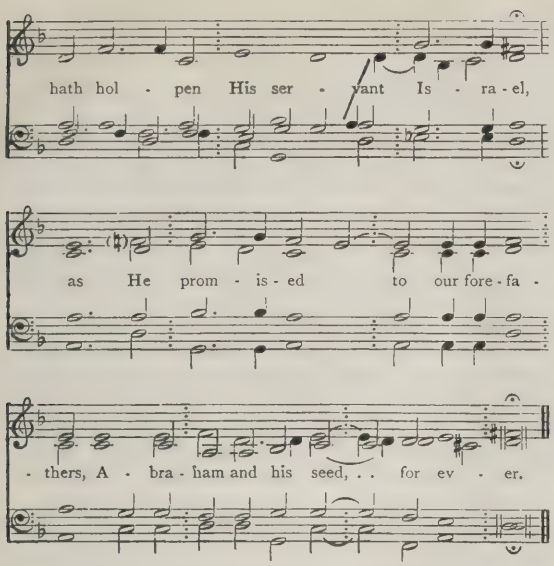


Of even more interest is the 'Magnificat' by Whitbroke on the solemn form of the 1st Tone. Our plain-chant experts seem to have overlooked the post-Reformation use of these elaborate Tones. In view of the length of the melody, the composer, save in the long verse about to be quoted, distributes it usually over two or three verses. The scoring for the second counter-tenors in the first part of the chant should be noticed. The composer takes the voices down to tenor C, and at one point even below the bass. The treatment of the alto voice by the composers of the time is frequently the despair of editors. The use of the whole-tone scale in the first alto part at the conclusion should give adequate satisfaction to the moderns:

Ex. 13. Whitbroke. Day's "Certaine Notes."

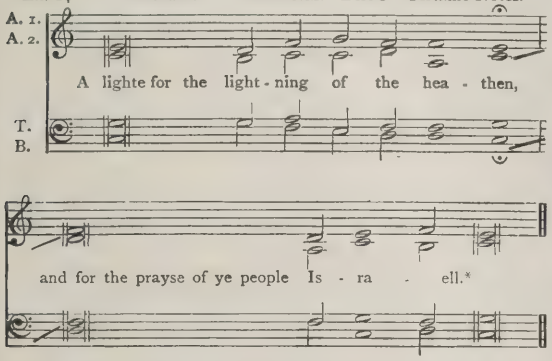


* Dr. Ernest Walker's 'History of Music in England' (1907), p. 37.



As it would minister to posthumous pride to record the virtues only of old composers, it is right to point out that they had their weak moments. Whitbroke, as the quotation from his 'Magnificat' seems to suggest, may have been capable of great things, but the following 'Nunc dimittis' chant—happily the Canticle is a short one—will hardly redound to his credit :

Ex. 14. Attributed to WHITBROKE. DAY'S "Certaine Notes."



Perhaps it was the lack of any plain-chant foundation which unsteadied the composer. The second half of the chant is perhaps the more remarkable. His apparent disdain of the octaves between the bass and second alto at the junction of the two halves of the chant, might have led to the design of a vigorous chord for the reciting note of the second half, but it has not this 'redeeming vice.' The cadence, anticipating mid-Victorian sugar by some three centuries, is wonderfully in advance of the times. The octaves, although there is no actual break, may perhaps be considered to be covered by a rule not generally recognised in English text-books, but well expressed in Amédée Gastoué's 'Traité d'Harmonisation du Chant Grégorien' (Janin Frères, 10, Rue Président-Carnot, Lyon), p. 42 : 'Les octaves et les quintes qui se produisent entre deux phrases ou coupes de phrase ne sont pas comptées comme telles.' Whether Tallis, in his chant (Ex. 11, quoted earlier in this article) could plead this for his octaves, in the absence of any real break, is perhaps questionable. It is fair to point out that though the 'Nunc dimittis' follows the 'Magnificat,' Whitbroke's name is not appended to it. Judging by the version of the 'Nunc dimittis' used, which does not agree with any Edwardine or Elizabethan text, the Canticle and chant may have been the result of some Henrician or Edwardine anticipation of the vernacular by an unknown composer, and included just as they were, without due editorial consideration, in Day's collection. (See also the observations on Examples 6 and 7.)

* The distribution of the syllables is uncertain.

A setting in rather long notes, from Knight's 'Magnificat,' is an early and more successful attempt than the foregoing to break away from a plain-chant basis. Some touches of modernity are interesting. The chant form is not maintained throughout. The composer even introduces polyphony in some of the verses.

As an ecclesiastical writer George Marson is quite forgotten ; but he left services behind him and several settings of the Psalms. The latter are not of supreme interest, but the following extract should perhaps be given. There is some weak harmony between *a* and *b*, owing to the composer's consciousness of the temptation to write fifths between the tenor and bass, which those familiar with the Litany Response here reproduced will appreciate. He uses no reciting notes, but reduces or increases the length of the chant according to circumstances. This is a fair type of other psalm chants, or rather psalm settings, of the period :

GEORGE MARSON, *fl.* 1601.
BARNARD'S MS. Collection, 1625.
Royal College of Music.

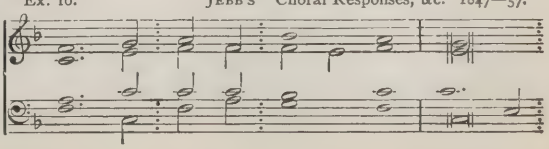
Ex. 15.

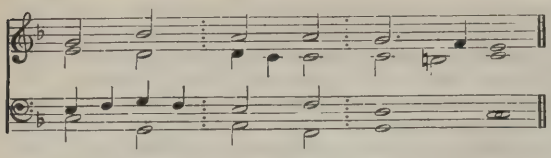
Thomas Morley, in his settings of the Psalms, is not perhaps quite at his best. These are, however, much more in chant form than Marson's, and the harmony is more striking, but not so satisfying as some of the broad ecclesiastical harmonies to the Psalm Tones set out in his 'Plaine and Easie Introduction to Practicall Musicke' (1597).

The chants of John Holmes are distinctly interesting. The following example has elements which should tend to make it popular, if choirs would take the trouble to tackle the extended cadences :

JOHN HOLMES, (*d.* 1638).
JEBB'S "Choral Responses, &c." 1847—57.

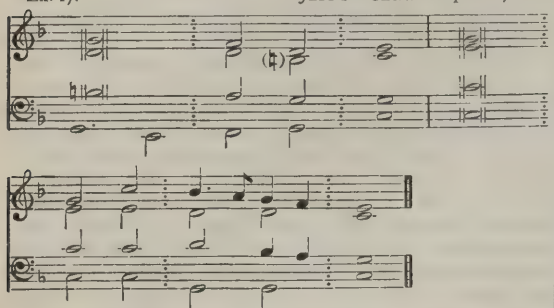
Ex. 10.





The following, however, cannot make claim to any ecclesiastical propriety; and the composer's startling method of saving an octave between the extreme parts is not for students' eyes, and is communicated in the *strictest* confidence:

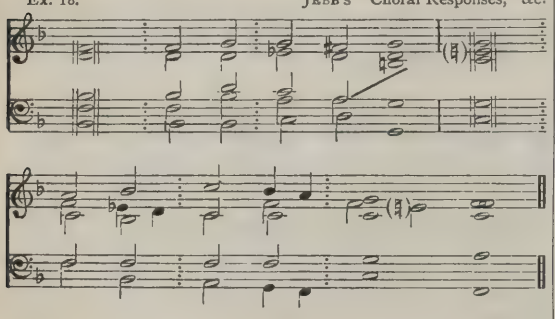
Ex. 17. John Holmes. Jebb's "Choral Responses, &c."



He evidently had good basses in his choir, because sometimes the bass parts in some of his psalms go down to bottom C and remain there. The pitch of course was higher than it is at present.

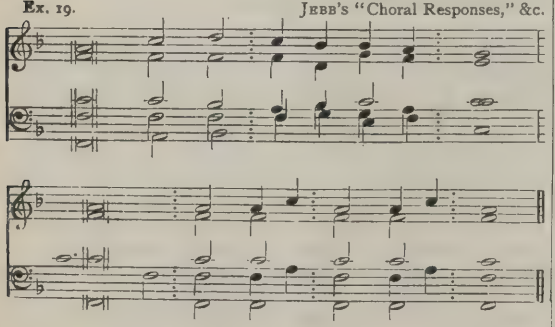
There is something quite splendid about this chant of Thomas Tomkins:

Ex. 18. Thomas Tomkins (*d.* 1656). Jebb's "Choral Responses," &c.



For a composer who could do such very good work, the following composition is probably unique:

Ex. 19. Thomas Tomkins. Jebb's "Choral Responses," &c.



It is fair to say that this is ear-marked for Psalm xlvii., v. 5, and musicians of the day were perhaps accustomed to let themselves go in verses of this description. (See Ex. 21A.)

(To be continued.)

Mr. F. G. F. Thomas, of Weston Hall, Towcester, writes:

The following brief description of our old organ may possibly be of interest to your readers, some of whom may be able to suggest for it a likely date and builder.

The organ was originally built for the Heber family, and was played by Bishop Heber on frequent visits before he went out to India. Here he is said to have composed his tune to the well-known hymn 'From Greenland's icy mountains.'

During the years 1877-1910 the Hall was let to tenants, one of whom found the organ *de trop* and consigned it to the lodge cottage, and finally it found harbourage in the church; but as the pipes had during these transitions suffered damage, and some were even wrongly placed, it is no wonder that it was not well appreciated. For some years, in order to make room for a more modern organ, it blocked up the vestry, and the present owner of the Hall on coming into residence was requested to remove it to its original position. It had in the meantime been seen by experts, who pronounced it 'an exceedingly interesting antique.' The removal and entire restoration were entrusted to Mr. H. W. Balsar Ludwig, of Banbury, who has made of it, to quote his own words, 'a lovely thing.'

It is a chamber organ, with one manual, ten stops, and an antique shifting movement which reduces the tone without withdrawing the stops, some of which, *e.g.*, the stopped diapason and principals, are of singular sweetness. The keys are white sharps, with black centre lines, and black naturals. The action is easy and quick. The bellows are of a very old construction, and needed much repair. In addition to the side-lever for hand-blowing, Mr. Ludwig has cleverly contrived a pedal-bar, which can be attached to the bellows in front for self-blowing, and which works easily considering the size of the organ. No maker's name or date has been discovered, but the construction seems to point to about 180 years ago. The specification is as follows:

Stops, and their compass.

Bass Side.	Pipes	Treble Side.	Pipes
Twelfth	26	Cremona Treble Mid. C♯ to top	28
Sesquialtera	52	Fifteenth	28
Fifteenth	26	Cornet	56
Principal	26	Principal	28
Stopped Diapason complete	54	Open Diapason	28
	184		168
			184
		Total pipes	352

Antique shifting pedal movement.

Fine old case, with front row of gilded metal pipes (included in above specification and in use).

BIRMINGHAM CATHEDRAL.

During the week of the Birmingham Musical Festival, there will be sung to one of the psalms at each of the 5.30 week-day Evensongs, some of the harmonized chants by Tallis, Tomkins, and Holmes, which were in use before the Commonwealth era, and have been the subject of articles in this and the preceding number of the *Musical Times*, and are about to be published by Novello & Co. as settings for the evening Canticles. Amongst the services to be sung will be some by the Elizabethan composers, Mundy and Causton, and John Ward, a contemporary of Gibbons. These are polyphonic, in two instances very polyphonic, in style. They are quite unlike the services of the period which have come down to us in the Cathedral tradition, and have probably not been heard since 1645. An annotated service list is about to be issued by the Cathedral authorities.

LIVERPOOL.

The question as to who will be appointed to succeed the late Dr. A. L. Peace as City Organist continues to excite considerable attention. There are fifty-nine applicants for the post, including Mr. E. H. Lemare, who refuses to undergo any competitive test. A number of letters, cogent and otherwise, have appeared in the daily Press on the subject, and Mr. Lemare's popularity has been shown by a numerously-signed petition in favour of his appointment, which has been forwarded to the municipal authorities. On

the other hand, it is thought that there would be nothing derogatory to any candidate's dignity or reputation in submitting to the formal conditions. The names of Mr. Edward Watson, Mr. Bernard Johnson, and Dr. Stanley Dale are to be added to the list of players who have appeared at St. George's Hall since the last report.

One of the most interesting of the musical events which mark the Winter season is the annual Festival of the Church Choir Association. This is fixed for November 21, and at the present time the choirs of twenty churches, selected in order of priority of application, who will combine in a choir of 605 voices, are busily engaged preparing the music. Profiting by the experience of eleven previous Festivals the committee, with a view still further to perfect the performances, have reduced the number of choral items to six. Sir George Martin has promised to conduct his Te Deum in B flat, written for the Coronation Thanksgiving Service in St. Paul's; also his fine anthem, 'Rejoice in the Lord,' and beautiful unaccompanied 'Holiest, breathe an evening blessing,' which will be bracketed with Farrant's 'Lord, for Thy tender mercies' sake,' as typically representative of ancient and modern English church music. As in previous years, this important annual undertaking, which affects church people and church music in a wide area, is indebted to the able services of its hon. secretary, Mr. Ralph H. Baker, who, it may be added, has recently been appointed Vice-Consul in Liverpool for Guatemala.

The annual Festival Service of the Queen Victoria Clergy Fund and Clergy Pensions Institution (Southwark Diocesan branches) will take place at Southwark Cathedral on October 7, at 7.30 p.m. The Finale of Act I. of 'Parsifal' will be performed by the Cathedral choir, under the direction of Mr. E. T. Cook, organist of the Cathedral; the Bishop of Worcester will preach. The greater part of the Cathedral will be open to the public without tickets. Applications for reserved places should be made to the Diocesan Secretary, Mr. Richard Lemaire, 'Kilgraston,' Purley.

Mr. A. E. Brent Smith has been appointed assistant music-master at Lancing College. He received his musical education from Mr. Ivor Atkins, organist of Worcester Cathedral. He was a chorister at the Cathedral from 1900 to 1904, when he left to take up a King's Scholarship at the King's School. In 1907 he became articled to Mr. Ivor Atkins, and in recent years has been assistant-organist of the Cathedral.

To celebrate the fiftieth anniversary of the well-known Robert College, Constantinople, a new organ is to be erected by Messrs. Norman & Beard at a cost of £1,500.

A new organ by Messrs. Norman & Beard, erected in the Palm Court at Messrs. Selfridge's, was opened on September 19 by Mr. E. H. Lemare.

ORGAN RECITALS.

Mr. A. Heath, Cromer Church—Toccata in F minor, *Grison.*
Mr. Arthur S. Manfield, Skelmorlie Parish Church—Requiem Æternam, *Basil Harwood.*
Mr. Albert P. Howe, Church of St. Barnabas, Bexhill—Three Impromptus, *Coleridge-Taylor.*
Mr. H. London Pope, St. James's, Hatcham—Passacaglia and three Choral Preludes—*Karg-Elert.*
Mr. Charles H. Bishop, Christ Church, Weston-super-Mare—Festal March in D, *Elvey.*
Mr. Henry T. Gilberthorpe, Wesleyan Chapel, Watchet—Choral Prelude on 'Melcombe,' *Parry.*
Mr. L. A. Ladbrooke, Totland Church, Isle of Wight—Prelude and Fugue in D, *J. S. Bach.*
Mr. Herbert Hodge, St. James's, Hatcham—Toccata and Fugue in D minor, *Bach.*
Mr. Albert Orton, Walton Parish Church—Sonata No. 2, *Mendelssohn.*
Mr. Frederick J. Parsons, Ventnor Parish Church—Sonata No. 2, *Mendelssohn.*
Mr. Edgar Randal, Town Hall, Auckland—Concert Overture (C minor), *Fricker.*
Mr. Jesse Timson, First Church of Otago, Dunedin, New Zealand—Solemn March (Sonata No. 2), *Peace.*
Mr. Herbert Hodge, Holy Trinity Church, Margate—Harmonies du Soir (Op. 72, No. 1), *Karg-Elert.*
Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Chanson d'Eté, *Lemare.*
Dr. Carodog Roberts, Christ Church, Llandrindod Wells—Funeral March and Hymn of Seraphs, *Guilmant.*
Dr. Arthur W. Pollitt, St. Mary's Church, Edge Hill, Liverpool—Solemn Prelude, *A. W. Pollitt.*
Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—The Pilgrims' Song of Hope, *Batiste.*
Mr. Nelson V. Edwards, Colne Parish Church—Capriccio, *Ireland.*
Mr. Paul Rochard, Hinckley Parish Church—Symphony No. 5 (1st movement), *Widor.*
Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Sonata in G minor, *Piutti.*
Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Organ concerto in D minor, *Handel-Guilmant.*
Mr. Herbert Walton, Glasgow Cathedral—Toccata and Fugue in D minor, *J. S. Bach.*
Mr. Greenhouse Allt, Parish Church, Great Yarmouth—Harmonies du Soir, *Karg-Elert.*
Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Three Chorale Preludes, *Parry.*
Mr. Henry J. Baker, Alexandra Palace—Sonata in D, *Peace.*
Mr. J. Frank Proudman, Town Hall, Durban—Suite for organ and string orchestra, *Proudman.*
Mr. Seymour Dicker, Holy Trinity Church, Calais—Fugue, 'The Giant,' *Bach.*
Mr. J. A. Sowerbutts, St. James's, Hatcham—Sonatina in A minor, *Karg-Elert.*

APPOINTMENT.

Mr. Wilfred Layton, late organist and music-master of Royal Naval College, Dartmouth, to be organist and choir-master, St. Lawrence Jewry, City.

Reviews.

Handbook of music and musicians. Nelson's Encyclopædic Library. By H. Wharton Wells.

[Thomas Nelson & Sons.]

Encyclopædias and dictionaries of music abound, and still they come. Each new one differs in scope, manner, and design from all of its predecessors, and therefore 'supplies a long-felt want.' The special qualities of Messrs. Nelson's 'handbook' are physical and literary compactness and a combination of reticence and completeness. It may be said to answer all questions that arise from a musician's daily round, and to contain little or nothing that he need not know. Mr. Wells has an enviable faculty of concise and lucid explanation that gives value to the book, and additional explicitness is gained by the copious use of musical and pictorial illustrations. It is true that some of the former,—for instance, the examples of modulation,—might be improved upon. But pedagogic modulation has always been an unmusical thing. The handbook is an up-to-date glossary of theory, harmony (without mention of the whole-tone scale), form, rhythm (with thesis but not arsis), elementary acoustics, musical instruments, and foreign terms, and the last eighty pages are devoted to short biographies of the world's musicians. The merit of this portion is qualified by some strange omissions. There is no mention of Hans Richter, Henry Wood, August Manns, Busoni, Ysaye, Paganini, Sarasate, d'Indy, Bruckner, Mahler, Borodin, or any Bach but John Sebastian, although in every sphere here represented lesser names are included. Eugen d'Albert appears as a notable violinist as well as a pianist. Compilers of dictionaries are no less human than ourselves, and we hope our remarks will be received, not as condemnation, but as suggestions for a second edition. The handbook is undoubtedly good and useful.

Opera Stories. By Filson Young.

[Grant Richards, Ltd.]

Books of opera plots are as a rule dull reading (readers of last month's *Musical Times* will recall an exception), and often leave an opera-goer as much in the dark as to the greater part of the plot as before. Mr. Filson Young is among the few who have tackled the problem with full regard to utility and literary value, and he has devised a method which, successful in his 'Wagner Stories,' is retained in the 'Opera Stories.' He adopts the past tense, and with narrative, description, and dialogue he unfolds in the form of a short story the same series of ear- and eye-impressions that are presented to the opera-goer. No essential is omitted and no extraneous comment or explanation inserted. An admirable instance of the method is the opening of Mr. Young's 'Aïda' story :

'"Yes," said the high priest, "the Ethiopians are said to be preparing to attack us again ; I shall soon hear the truth from the messengers."

'He was standing in the hall of the king's palace at Memphis, a place beautiful with lofty columns through which could be seen the gate of the temple of Isis. The pyramids in the distance stood out sharply against the blue sky, and all the forecourt of the palace was full of the scent of flowering shrubs. Radamès, the captain of the king's guard, had come to consult the high priest about this war ; and he was also anxious to know if the goddess had decided who was to be leader of the Egyptian army. But Ramphis only looked significantly at the young captain, saying, "Yes, she has spoken, and I am now going to tell her wishes to the King." And he went off in the direction of the palace.

'What if it were Radamès himself who had been chosen? He stood there wondering and hoping, and thinking of his beautiful Aïda, to whom he longed to bring back laurels and rewards.'

Under this treatment even the plot of 'The magic flute' is made readable (especially as there is no preliminary essay on Freemasonry).

The operas dealt with are 'Faust,' 'Carmen,' 'The magic flute,' 'Don Giovanni,' Aïda,' 'Madam Butterfly,' 'The Bohemians,' 'Cavalleria Rusticana,' 'Pagliacci,' and Hänsel and Gretel.' The price is five shillings.

Aus dem Kreise Wieck-Schumann. By Marie Wieck.

[Pierson, Dresden and Leipsic.]

These memoirs and reminiscences by Madame Clara Schumann's half-sister, while making small claim to literary excellence, contain much that is of real interest. Apart from the description of many well-known incidents in the lives of Robert and Clara Schumann, they give a very good impression of the interesting personality of the writer's father, Friedrich Wieck, once famous as a pianoforte teacher. He is portrayed with more sympathy and, we should imagine, justice, then in much of the existing Schumann literature. For once we get, from Wieck's side, a plausible, if not always very tactful account of his attitude towards the marriage of his daughter Clara with Schumann.

The most interesting passages in the volume are perhaps those devoted to the author's autobiography, in the course of which she chats pleasantly about the many interesting people she has met. Among these were Schumann, Liszt, Henselt, Brahms, Joachim, Rossini, Rubinstein, Tausig, Wieniawski and Grieg. A number of interesting letters are published for the first time.

Richard Wagner: Sämtliche Schriften und Dichtungen. Volks-Ausgabe. Lieferungen 3 and 4.

[Breitkop & Härtel.]

To their popular edition of Wagner's prose and poetical writings Messrs. Breitkopf & Härtel have added two new half-volumes, that correspond with vol. ii. of the older editions. They contain the works of the 'forties, from 'Tannhäuser' to 'Siegfried's death,' and the 'Plan for the organization of a German national theatre for Saxony.' The volumes are well printed on a puce-coloured paper that does much to make the German type more tolerable to English eyes ; and they are extremely cheap at 6*d.* each.

Surge Illuminare. Motet for double chorus (unaccompanied). Composed by G. Pierluigi da Palestrina. Edited by G. R. Sinclair.

[Novello & Co., Ltd.]

This superb specimen of the genius of Palestrina was one of the features of the programme at the recent Hereford Festival. It begins with a four-part fugal treatment of themes in the Hypodorian mode, which soon leads into a massive section in triple time in which there is an imposing eight-part climax. Some fine antiphonal effects from the two choirs ensue, and the first part concludes with a rich eight-part cadence ending in D major. Part II. changes the style ; the part-writing is broken, and the expression of a tender character. At the final section the music broadens out, and the rhythmic treatment has more strength. The two choirs alternate and overlap, and at the end unite in a gorgeous eight-part cadence. All large choirs in the country should add this dignified motet to their répertoire. It presents no technical difficulties, but simply demands fine tone and full sonority. Dr. Sinclair has fully marked the music for expression.

Cargoes. Part-song for mixed voices. By H. Balfour Gardiner. Novello's Part-Song Book, No. 1231.

[Novello & Co., Ltd.]

'Cargoes' is an excellent example of Mr. Balfour Gardiner's style. The poem by John Masefield is quaint, and it idealises matters of fact that a less skilful writer would have scarcely dared to utilise for poetic expression. It deals with the cargo of a 'Quinquireme of Nineveh' :

> 'Rowing home from haven in sunny Palestine,
> With a cargo of ivory and apes and peacocks,
> Sandal-wood, cedar-wood, and sweet white wine'

and of a 'Stately Spanish galleon,' and contrasts these beautiful things with the cargo of a

> 'Dirty British coaster with a salt-caked smoke-stack,
> Butting through the Channel in the mad March days,
> With a cargo of Tyne coal, road-rails, pig-lead,
> Firewood, ironware, and cheap tin-trays.'

The composer's treatment of these words is ingenious and fanciful, and while the music is not difficult, it exhibits some strikingly original tonal and rhythmic features that should make the part-song popular. Especially we like the treatment of the 'Tyne coal' line and the effect of the short *Molto allegro* Coda.

Kinder Album. Vierundzwanzig kleine Präluden. For pianoforte. By Swan Hennessy. Op. 35.

[B. Schott's Söhne, Mainz.]

One seldom finds in works of small design such freedom from convention as that displayed by Mr. Swan Hennessy in these twenty-four preludes. With few exceptions the pieces spring from musical ideas of marked and exceptional character, which in varying degree are elucidated and justified by fancy titles. In his insistence upon individuality of conception, the composer often lights upon happy phrases and developments (as in 'Heute kommt der Lehrer nicht,' 'Erwartung,' 'Sonntags, and 'Der Sandmann kommt'), but at other moments the means are more striking than the end. It is often little more than clever posturing, which arouses curiosity rather than musical interest. The works are experimental miniatures, perhaps not intended to be taken seriously, and fit to be discussed as much as played. The workmanship is always careful, and there is more appeal to the mind of the musician than to that of the child. It is especially strange that a 'Kinder Album' should contain such forbidding time-signatures as $\frac{3}{4}$, $\frac{12}{16}$, and $\frac{9}{16}$-$\frac{6}{16}$. The first of these could easily be split up into threes and fours ; the second should have been $\frac{6}{8}$ with twice the number of bars ; the third, strange to say, is perfectly reasonable. It is true that the writer sets out to devise 'Taktarten,' but his notation does not always arise from the music.

Five songs of childhood. By E. Harold Davies. [Novello & Co., Ltd.]

Music attached to childish sentiments is often childish in the wrong sense. It is not uncommon to find a Barrie-like study of the child-mind afflicted with music fit for a nursery-rhyme. The verses chosen by Dr. Harold Davies for these 'songs of childhood' are of some individuality and this, we are glad to see, is more than matched in the music. It is fitting that a brother of Dr. Walford Davies should elevate his text. The family likeness can be traced further. These songs have the same unobtrusive distinction of melody, the same consistency and variety of accompaniment, the same unaffected avoidance of pretentiousness, banality, and sentimentality that would characterise a setting of the same words by the composer's brother. The titles of the songs—which are 'A sea-song from the shore,' 'Daisies,' 'The rainbow fairies,' 'Tree buds,' and 'Grasshopper green,'—indicate their contents. In technical character and range they are well fitted for the singing of any upper-class child with pretensions to vocalism. We confess to a special regard for 'The rainbow fairies,' a piece of dainty comedy.

William Vincent Wallace, a memoir by W. H. Grattan Flood.

[The *Waterford News* Offices, Waterford.]

This small neat booklet, which contains a portrait of the composer, amplifies the centenary article written by Dr. Grattan Flood in the *Musical Times* for July this year. The admirers of Wallace—they are fairly numerous—should be glad to possess this appreciative and well-written biographical sketch.

BOOKS RECEIVED.

About Music and what it is made of. By Oliveria Prescott. Pp. 276 + ix. Price 2*s.* 6*d.* (London: Methuen & Co., Ltd.)

Notes of Lessons on Music (*Sol-fa Notation*). By Edward Mason. Vol. i. Pp. 182 + v. Vol. ii. Pp. 199 + v. Price 3*s.* 6*d.* each volume. (London: Pitman & Sons, Ltd.)

King Henry III.—Or the Rise and Fall of Simon de Montfort. By Bernard Wyman. Pp. 89. Price 2*s.* (Cambridge: W. Heffer & Sons, Ltd.)

A Treatise on Harmony—Part III. By J. Humphrey Anger. Pp. 661 + xxx. (Boston, Mass.: The Boston Music Co.).

The Rise of Military Music. By Henry George Farmer. (With introduction by Lieut. Albert Williams.) Pp. 156 + xxi. Price 3*s.* 6*d.* net. (London: Wm. Reeves.)

The Story of Music. By W. J. Henderson. Pp. 206 + xix. Price 3*s.* 6*d.* net. (London: Longmans, Green & Co.)

Old Rhymes with New Tunes. By Richard Runciman Terry. Pp. 32. Price 2*s.* 6*d.* (London: Longmans, Green & Co.)

Orchestral Music Catalogue. Scores. Library of Congress. Prepared under the direction of Oscar George Theodore Sonneck. Pp. 663. Price $1.00. (Washington Government Printing Office.)

Masters of Music. Six vols.: Mozart, Beethoven, Schumann, Mendelssohn, Wagner, Tchaikovsky. Portrait, critical biography and music in each vol. By various authors. Edited by E. Hatzfeld. Price 1*s.* 6*d.* each volume. (London and Edinburgh: T. C. & E. C. Jack.)

The Westminster Hymnal.—Dr. R. R. Terry, of Westminster Cathedral, writes to say that in our August number the reviewer of the Hymnal wrongly states that 'Adeste Fideles' is classed as a Plain-song melody. The mistake was owing to the tune appearing as the first of a set of 'Latin melodies,' most of which are Plain-song.

Mr. H. George Farmer desires to contradict an erroneous statement in his book 'The rise and development of Military Music.' Dr. Albert Hartman, he says, took his Mus. Doc. Degree at Dublin and not, as stated on page 134 of the book, at Oxford. Lieutenant Williams, M.V.O., bandmaster of H.M. Grenadier Guards, was the first bandmaster in the Service to take the degree of Mus. Doc. at Oxford.

Correspondence.

ON LISTENING TO MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—While Mr. C. Egerton Lowe, in his article 'On Listening to Music: another point of view,' champions the case for the advancement of Musical Appreciation by technical instruction very well, he is not content with his 'other' point of view, but attempts also to mangle mine, believing, presumably, that his is the *only* point of view. I should like to add a few words, therefore, in defence of my original statement that the true beauty of music is to be appreciated without a knowledge of the technique that has gone to make it up, and that a nodding acquaintance with technique tends rather to diminish than to increase one's appreciation of the true beauty.

First, taking Mr. Egerton Lowe's statement, 'It may be that the author has not held any such classes himself, invited the opinions of teachers who have, or of students who have attended them; for had he done so he would surely have approached his subject from a different point of view': I admit that I have neither held such classes nor invited the opinions of teachers or students. On the other hand, the opinion put forward is not founded on complete ignorance, but on some study of listeners, and several years' training in musical technique. Also, I have made myself familiar with Mr. Macpherson's 'Music and its Appreciation'; so that, for instance, had I foreseen trouble, I could have arranged the words 'second subjects, recapitulations, developments, codas,' in their correct sequence without difficulty. Further, invited or uninvited, in Mr. Egerton Lowe's article we have a very strong statement of opinion of one who has had experience of Musical Appreciation Classes, and yet I remain unmoved!

The chief point of difference seems to be this: Mr. Egerton Lowe considers that 'the untrained hearer might be likened, in most cases, to a foreigner listening to the impassioned oration of a great speaker, of which he could only understand a few words here and there,' while I believe that music is a language common to everyone, and that the intensity of its appeal varies only with the natural and general receptivity of the listener.

Even allowing for the reserve in the words 'in most cases,' can one possibly reconcile the popularity of such music as the 'Tannhäuser' Overture, the 'Ride of the Valkyries,' or the battle movement of the 'Pathetic Symphony,' with Mr. Lowe's point of view? Is it in any sense because the audience have the faintest notion of what is happening (technically) that these pieces bring down such applause when they are given? Surely not! It is the appeal made by the sheer exuberance of the sound,—unreasonable, sensuous, if you will, but to my mind absolutely the real thing. For the expression to '"bask" in the sound in a merely passive state of sensuous gratification' must embrace such virile basking as this as well as the quieter sort, therefore I am prepared to say that there is no harm in basking, but, in fact, that it is what one is meant to do, for music only secondarily appeals to the intellect. Primarily, it satisfies an appetite—an appetite that craves for hard things to chew, like Bach, as well as bon-bons to suck, like Debussy; and, because it is a spiritual appetite, music is swept altogether off the plane of sensuality and the analogy is in no way derogatory to the art.

Mr. Egerton Lowe considers my wish to plunge the listener 'straight away into musical depths where the reason must drown and only the fancy float!' (the exclamation mark is his) 'the most amazing educational maxim ever perpetrated.'

Now, first, it was not meant as educational. The whole intention of my article was to diminish the importance of external education and to advocate the freer play of the imagination as a stimulus to musical appreciation—*self*-education, if you will. Not only in music but in all branches of training so-called education sometimes becomes merely interference with the natural development of personality.

Secondly, my statement was not made wildly. Mr. Egerton Lowe instances Elgar's first Symphony as music which it would be impossible fully to appreciate without some analysis, score, or explanation. It so happens that this very work, to my knowledge, has made the very deepest

impression at a first hearing on many quite musically ignorant and untrained people—has yielded, in fact, the maximum amount of beauty that a thing of these proportions could yield upon a single performance. And these people would yawn if one approached them with explanations, for the very good reason that to them none is needed. The really important form that the A-flat Symphony complies with is a great dramatic sequence of emotions, and this can be realised simply by listening to the intensely expressive sounds.

Take again Strauss's operas 'Salome' and 'Elektra.' Does the colossal influence of the music of these depend in the least upon the extent to which they are understood? Quite the reverse. It is only necessary to listen to one of them at the opera house and afterwards to examine the pianoforte score to exchange the first comparatively simple impression for a perfect maze of complex ones. It is quite possible for intricate music to produce a simple effect—it is one of the proofs of greatness that it does so; and if the listener destroys this sense of unity by going behind the scenes to see how it is done, he loses more than he gains. Reluctantly I admit that Mr. Egerton Lowe has persuaded me of one thing. There are some who do not possess the germ of that imaginativeness which I want. Such are of little use as listeners under any circumstances, and any amount of technical instruction would at best make musical mechanics of them, fitted out with an inflexible taste in no sense their own.

As for the lady who took the second movement of the Beethoven Symphony for an Elgar Dance, the mistake was, of course, for her to have a programme in her hand at all!

Lastly, as one dealing constantly with musical technique for constructive purposes, may I add that I regard it as a necessity, but a nuisance, and it is only when I have succeeded in forgetting about workmanship and assume an 'unintelligent' attitude that I am able to make fair criticism of my own work.—Yours faithfully,

Hugh Priestley-Smith.

VINCENT WALLACE'S CENTENARY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Could any of your readers kindly tell me if a complete set of band-parts of Vincent Wallace's opera 'Maritana' can be hired, as I hear from good authority it is very difficult to get parts that have not been greatly cut about. We are doing the opera in November next, exactly as printed in the vocal score, so I should be most glad to hear as soon as possible of a good set of parts that could be easily read and understood by the orchestra.—Yours truly,

Conductor of the Leamington Madrigal Society. E. Roberts-West.

Obituary.

We regret to report the following deaths :—

Mr. Leopold Frederick Collin, at Windsor, Victoria. Born at Cassel, Leipsic, in 1832, Mr. Collin studied the pianoforte and obtained a considerable reputation. The gold-mining boom attracted him to Australia, where he settled as a pianist and teacher. Having purchased a music and pianoforte warehouse and two music businesses, he worked up a commercial undertaking that is now known throughout Australia.

On August 20, at Harlesden (after a long illness), William Henry Lee Davies, aged fifty-eight, last surviving son of W. H. Davies, originator of the Services of Song. Formerly organist at Holy Trinity Church, Beckenham, and the Collegiate Church, St. Mary's, Port Elizabeth, South Africa, Mr. Lee Davies was for many years conductor of the Philharmonic Society in Port Elizabeth.

Herr Heinrich Sontheim, at Stuttgart, aged ninety-two. Down to the 'seventies he enjoyed an immense reputation as an operatic tenor. His most famous rôle was that of Eleazar in Halévy's 'La Juive.'

The body of the late Rev. Charles Vincent Gorton, whose sad death by drowning we recorded in our September issue (p. 598), was recovered on September 1, eleven days after the accident. The deceased was fifty-eight years of age. He was buried in Breinton Churchyard, near Hereford.

AN OCTOGENARIAN MUSICIAN.

Madame Susanna Cole enters upon her Eighty-third Year.

On the fifteenth of this month (October) one of the best singers of the mid-Victorian era enters upon her eighty-third year in the person of Madame Susanna Cole, who was born at Tarrington, Herefordshire, on October 15, 1830. The daughter of the late Mr. James Cole—organist of the parish church there for nearly sixty years, and a member of the orchestra (violin) of the Three Choirs Festival for a similar period—Madame Cole was brought up in a musical atmosphere, and became acquainted with the works of the great masters at a very early age.

Acting on the advice of the late Mr. J. W. Davison, the then musical critic of *The Times*, who heard her sing at Hereford, Madame Cole came to London and placed herself under the care of Manuel Garcia. Making her début at Exeter Hall in 1849, the young vocalist at once sprang into public favour, and held a leading position for many years.

During Cardinal Wiseman's régime, when ladies were permitted to sing in the choirs of Roman Catholic churches, Madame Cole held several important appointments. She sang for many years at the church of the Jesuit Fathers, Farm Street, St. Patrick's, Soho, and the Royal Sardinian Chapel.

The last appointment held by Madame Cole in connection with Roman Catholic services was that of choirmistress at St. Raphael's, Surbiton, where Silas, the composer, officiated at the organ. Mr. Ben Davies, then a senior student at the Academy, frequently sang at this church.

In 1861 Madame Cole became associated with Jenny Lind in a performance of 'Elijah,' given at Exeter Hall in that year. The other artists whose names appeared on the programme were Miss Palmer, Miss Ives, Sims Reeves, Lewis Thomas, and Weiss. Dr. E. J. Hopkins presided at the organ, and Mr. Otto Goldschmidt conducted. Madame Cole is the sole survivor of this brilliant cast.

Madame Cole also sang at the opening of the new Cloth-workers' Hall, London, in 1861, the ceremony being performed by H.R.H. the late Prince Consort.

Becoming the wife of Mr. William Offord,—a tenor vocalist of repute, and editor of the *Early English Musical Magazine*—in 1870, Madame Cole formed an English opera company and toured, under her husband's management, through the United Kingdom and Ireland with considerable success, until illness compelled her to abandon the venture, and the company was broken up.

On the death of her husband in 1896, the Prime Minister (The Right Hon. A. J. Balfour) made Madame Cole a substantial grant from the Royal Bounty Fund.

During her professional career Madame Cole has been intimately associated with Balfe, Vincent Wallace, Jenny Lind, Alboni, Sims Reeves, Santley, Weiss, Benedict, Hallé, Sterndale Bennett, Costa, Macfarren, Sullivan, and other leading musicians of her day. Now at a ripe old age she is taking her *otium cum dignitate* under the shadow of the Alexandra Palace—at the opening of which she assisted in 1873—carrying with her in her retirement the good wishes of everyone with whom she has been associated, both in private life and during a long professional career.

FROM EISENACH TO LEIPSIC: A HOLIDAY TOUR.

Eisenach is beautifully situated 700 feet up in the Thuringian Forest. High above the town, looking down from the fir-clad hills, stands the Wartburg—an early medieval castle with which few can compare, a home of refuge to Luther, to Wagner a theme of song. According to tradition, Bach's birthplace is the house in the Frauenplan which now contains the Bach Museum. There are many interesting things to be seen here: original manuscripts, portraits, old prints, books, and a large collection of contemporary musical instruments. A fine statue of Bach, by Donndorf, stands in the market-place.

Arnstadt, in the highlands of Thuringia, is really the opening scene of Bach's career. Here, as a young man of eighteen, in the small New Church—now dedicated to St. Bonifacius—he pledged himself to 'all that might become an honourable servant and organist before God.' The

church is now under restoration. In August, however, when my friend, Mr. C. A. Emery, and I visited it, little had as yet been done. The high-pitched roof, the tiers of wooden galleries, the organ-loft, and most of the interior decoration remained as they were at the beginning of the 18th century. In the Museum is shown the console of the organ on which Bach played. It has two manuals and twenty-five stops, with tremulant and two couplers. The compass of the pedals is two octaves from D: that of the manuals four octaves.

At Mühlhausen, where Bach stayed for only a year (1707-8), one feels more in touch with him than in many places where he lived much longer. The town, with its ancient buildings and old-world air, the handsome massive church, 'Dixi Blasii,' which seems to defy the touch of time, the organ with its unique blowing apparatus—all help the imagination. I cannot speak too warmly of the kindness of Herr Möller, the organist, who came out in the pouring rain to act as our guide. The Church of St. Blasius is a fine specimen of 14th-century architecture, with thick buttresses running all round the exterior, two beautiful spires on either side of the west façade, and a large apse at the east end. The inside of the church has been restored, and the organ-loft lowered. The chancel screen and the pointed altar-piece are old. The organ, which is much out of repair, is blown in the old method by four foot-levers, which have a drop of about six feet. They are worked by two men. A ladder stands by each couple of levers so that the blowers, having trodden down one lever each, may hastily climb up again and deal with the other two. Experience proved the exercise to be very exhausting.

At Weimar there is very little to recall the memory of Bach. He must indeed have played the organ in the town church, dedicated to St. Peter and St. Paul, where his friend Walther was organist, but the castle in which his own work lay was burned down towards the end of the 18th century. The modern grand ducal palace was built under the superintendence of Goethe. The town church has now a fine organ by E. F. Walcker & Co. The organist, Herr Hartung, very kindly came and played to us, choosing Bach's Toccata and Fugue in D minor and the Prelude and Fugue in G. He has a fine technique and plays with much feeling and, like many German organists, from memory.

In 1717 Bach went to Cöthen as Capellmeister at the small court of Prince Leopold of Anhalt-Cöthen. Here, during his six years' residence, he wrote most of his chamber music, including the well-known 'Forty-eight.' The castle, with its quiet courtyard, dates from the 16th century, and is still in good preservation. It is now used, part of it as a school, part of it as public offices—a change which has necessitated much internal alteration. The salon, now a large class-room, has not however lost its ancient grandeur. The beautiful ceiling and rich decoration still remain. Unfortunately, the musicians' gallery at the end of the room, which Bach must have known so well, has been walled up. The old chapel, which also has been turned into a class-room, is on the ground floor. The small organ, which Spitta believed to be the one used in Bach's day, has been removed within recent years.

St. Thomas Church, Leipsic, is hallowed by many associations. It has since 1496 been the centre of the town's religious life. Here Luther drew such crowds that the glass of a window was removed to enable his voice to reach a gallery erected outside. Here Bach was Cantor for twenty-seven years. Here in 1729 the 'St. Matthew' Passion was first performed. Since then the external aspect of the church has undergone little change. The western porch is new, the old St. Thomas School on the south side, in which Bach lived, has been pulled down; but the main fabric, with its conspicuous high-pitched roof, remains unchanged. Inside, however, the case is different. In the process of restoration many landmarks have disappeared. There used to be a second gallery above the present one, and also a small loft under the chancel arch from which some think the chorale in the first chorus of the 'St. Matthew' Passion was sung. Both have gone. The Bach traditions still flourish, fostered by Herr Professor Gustav Schreck, the latest link in the famous chain of Cantors. My thanks are due to him for much kindness. Under his able and inspiring direction, his choir, which also, as in Bach's time, does duty at the Church of St. Nicholas, well maintains its high reputation. The organ in St. Thomas Church, a large instrument of beautiful tone, stands in the spacious loft at the west end. Like most German organs it has a *Rollschweller*, or crescendo wheel, worked by the foot. Much and excellent use can be made of this contrivance. It is a pity that it is hardly ever found in English organs.

The organist, Herr Professor Straube, is one of the finest players in Germany. He is a brilliant executant, and his style is that of a great artist. I shall long remember the hour which I spent with him at the organ after morning service.

A. W. Wilson (Mus. Doc.),
Organist of Ely Cathedral.

LONDON'S MUNICIPAL ORCHESTRA.

The season of music in the many Parks and Open Spaces controlled by the London County Council has just ended. This season—which is, alas! all too short—has been a very successful one, insomuch as the bands engaged have all been excellent and the programmes of music presented showed a marked improvement in style, thus revealing the fact that the taste of the Londoner who goes to the various 'lungs' of the Metropolis is becoming surely, albeit slowly, more artistic and classical. This improvement is not so marked in the military-band programmes as it is in the programmes brought forward by the 'C' (orchestral) section of the London County Council own Parks' Band, although the military bands have played a great number of arrangements of most classical pieces; but in many of these the arranger has so hopelessly mutilated the original that it is almost impossible to recognise it, and more harm than good is done by its performance.

The Orchestra has this year been enlarged, and now consists of two flutes (interchangeable with piccolo), two oboes (one 'cor anglais' when necessary), two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, bass-drum, &c. (two men), eight first violins, five second violins, three violas, four violoncellos, three basses, and a harp when required. It will be seen that the band is a useful one, and can play most of the music that is suitable for outdoor performance; but it would be much improved if there were another flute, a bass-clarinet, a double-bassoon, and another man at the drums, for then it would be possible to do much more modern music.

This Orchestra, which has been in existence for some half-a-dozen years, is conducted by Mr. John Mackinnon, who has controlled the band since its inception. He is a very talented musician, extremely broad-minded, and a most admirable conductor. He is popular with the men under him, and finds great favour with the public who listen to the Orchestra. The ensemble of the organization is really beautiful, and when one considers the many difficulties that have to be surmounted, particularly in the seating of the band upon antiquated bandstands that are far too small, Mr. Mackinnon deserves to be heartily congratulated upon the results he achieves.

The programmes of music p ayed by the Orchestra during the past season are worthy of much attention. They number fifteen, of twelve items each, and comprise 149 separate pieces, which is not at all a bad répertoire for what is truly a 'scratch' orchestra (used without disrespect). Each programme, generally speaking, consists of: Part I.: A march, an overture, a waltz, a light piece (if the symphony is long this is omitted), a symphony (taking up two or three numbers according to length); interval of fifteen minutes. Part II.: An overture, a light piece, a selection, a dance, a selection, and a march to finish.

The programmes are drawn up by Mr. Carl Armbruster, musical adviser to the London County Council, who is a brilliant musician, possessing rare and valuable artistic talent, and he does his work honourably. It is to him that we Londoners owe the high status of the music played by the bands, and in him the London County Council have a trustworthy officer who does everything thoroughly well.

Let us analyse the programmes, and begin by taking the symphonies first, of which there were fifteen performed, as follows:

Three by Raff:	'In the Forest.'
	'Lenore.'
	'Sounds of Spring.'
Two by Beethoven:	No. 2, in D.
	No. 6, in F. 'Pastoral.'
Two by Schubert:	No. 7, in C.
	'Unfinished,' in B minor.
Two by Mendelssohn:	'Italian,' in A.
	'Scotch,' in A minor.
Two by Tchaikovsky:	No. 5, in E minor and major.
	No. 6, in B minor, 'Pathétique.'
One by Schumann:	No. 3, in E flat, 'The Rhenish.'
One by Dvorák:	No. 5, in E minor, 'From the New World.'
One by Mozart:	No. 4, in D major.
One by Goldmark:	'A rustic wedding.'

This imposing list includes some fine examples of practically every school of music, and it is curious to note that Joachim Raff was drawn upon for no less than three symphonies, although his music, with the notable exception of the 'Cavatina,' is seldom heard in our concert-rooms. An explanation of this is difficult, and one can only say that his music is extraordinarily popular with the patrons of the London County Council concerts. More of Beethoven's symphonies would be very welcome, and surely the season cannot be far off when at least eight of the 'immortal nine' will be included in the répertoire of this progressive Orchestra. Very welcome is the inclusion of the mighty Schubert No. 7 in C, so foolishly labelled by some of our leading conductors as 'ultra-classical'; let them hear the enthusiastic applause of the 'ordinary' people when this London County Council Orchestra plays it, and they will perhaps alter their opinion, and bring out of the lumber-room one of the most noble works ever penned by any composer. Much more could be written in connection with these symphonies, but suffice it to say that they are one and all heartily received by the attentive crowds who listen to them.

Now we come to the overtures, and find they make a distinguished list: Four by Mendelssohn, two by Beethoven, two by Cherubini, and one each by Brahms, Wagner, Humperdinck, Smetana, Berlioz, Nicolai, Auber, Spohr, Mozart, Ambroise Thomas, Schubert, Weber, Sullivan, Sterndale Bennett, MacCunn, Mackenzie, Stanford, Landon Ronald, and Elgar.

Eight of these works it will be noticed are by British composers, Sullivan being represented by 'Di Ballo' and 'In Memoriam'; Sterndale Bennett by 'May Queen'; Hamish MacCunn by 'Land of the mountain and the flood'; Landon Ronald by 'A birthday'; Mackenzie by 'Britannia'; Stanford by 'Shamus O'Brien'; and Elgar by 'Cockaigne.' The Elgar overture is hardly suited to the Orchestra, and so intricately is it scored that many of its beauties are entirely lost when performed in the open air, consequently it has not become so popular as it deserves.

So much for the overtures, the list of which is dazzling in its variety.

Next to be referred to are what may be termed 'special pieces,' and the following list makes interesting reading:

Liszt:	'Tasso.'
Liszt:	Tarantella and Neapolitan song from 'Venezia e Napoli.'
Grieg:	'Peer Gynt' Suites Nos. 1 and 2.
Berlioz:	Love scene, 'Romeo and Juliet.'
Smetana:	'Vltava,' Symphonic-poem.
Bizet:	'L'Arlesienne' Suite No. 1.
Wagner:	'Siegfried Idyll.'
Jarnefeldt:	Præludium.
W. H. Reed:	'Venetian Suite.'
Edward German:	'Welsh Rhapsody.'
Stanford:	'Irish Rhapsody.'

There is an abundance of good music here, and there are one or two items which deserve some comment. It was a good thought to include Grieg's second 'Peer Gynt' Suite, for it is interesting and does not deserve the neglect under which it suffers. Jarnefeldt's clever canon in the form of a prelude has, as might well be expected, 'caught on.' The 'Siegfried Idyll' of Wagner is too delicate a work to perform in the open air in London, as none of the band enclosures are as quiet as the garden of the Villa Wahnfried, wherein this exquisite piece was first performed.

Three other items from the set of programmes call for notice. In order to be up-to-date Richard Strauss's tame waltz from 'Der Rosenkavalier' was played. Mr. F. Siedel, the talented principal flautist of the Orchestra, performed Popp's well-known Concertstück for flute and orchestra. Mr. F. Stock, the most able and clever leader of the Orchestra, performed Mendelssohn's Concerto in E minor for violin and orchestra with great success, and as this, the first work of its kind to be played in the parks of London, has taken on so well, it is to be hoped that the Beethoven and Tchaikovsky concertos will be included in next season's répertoire.

It requires a versatile conductor to undertake the direction of the music played by the Orchestra, and in Mr. Mackinnon the London County Council have found one perfectly fitted for this calling, and they have been very lucky in their choice.

London's municipal orchestra has during the past season given ninety-two performances—seventy-nine of three hours each and thirteen of one hour each. Performances of three hours each have been given in the Villiers Street section of the Victoria Embankment Gardens forty-nine times, in Clissold Park eight times, on Peckham Rye seven times, on Clapham Common six times, in Waterlow Park six times, in Finsbury Park four times, in Victoria Park four times, on Parliament Hill three times, and in Golder's Hill Park once. The thirteen performances of one hour each have been given in the Temple section of the Victoria Embankment Gardens on Tuesdays from 1 to 2 p.m., when special programmes, consisting of extracts from the season's répertoire, have been presented.

From the foregoing it will be seen that the Orchestra has done an enormous amount of work during the past three months, and it has given great pleasure to several thousands of people. To those who have followed the Orchestra round from place to place it honestly seems that Londoners, after all, are not so unmusical and inartistic as they are often dubbed or thought to be.

Walter Yeomans.

ENGLAND AS A MUSICAL COUNTRY.

This subject for a lecture given by Mr. Percy A. Scholes, at Oxford, on August 26, in connection with the Oxford University Summer Course for Foreign Students, aroused a certain degree of curiosity when first announced. To the credit of the lecturer and his audience, as well as to that of the country, the proof of what had been done in the past and is being done to-day was admitted to be full and complete, and Mr. Scholes had a magnificent reception by a large number of students representing nearly twenty different nationalities.

After referring to the natural special interest created by the title of the lecture, the lecturer said he hoped to convert them all from error to truth in this matter. Not merely should the present productiveness or non-productiveness be taken into account, but chiefly England's contribution to the *progress* of the art. Dealing mainly with the historical aspects, he said that England could claim a very large share in the invention of harmonic composition. At the beginning of the 13th century, when the rest of Europe was singing its plainsong in crude successions of fifths, fourths, and octaves, in this country there was the wonderful 'Sumer is i-cumen in,' a most complex piece of contrapuntal music. This was, however, an art-work 'born out of due time.' The conscious and reasoned application of contrapuntal methods was born in England at the beginning of the 15th century, with the work of John Dunstable. Music composed previous to this was quickly discarded. Without the work of Dunstable, that of Palestrina, Bach, Haydn, Beethoven, Wagner, Strauss—none of them Englishmen—would have been unthinkable.

In Elizabethan times, in the days of Shakespeare, England was unquestionably a musical country. His audience had just spent a month in England without a fine day. Were they, therefore, to go home and say,

'England is a rainy country'? If they had been in Oxford for the same month last year they would not have felt a drop of rain during the whole time, and if they returned next year they might enjoy similar good fortune. So also any country had its musical and unmusical periods.

The English reputation for music in the 17th century was illustrated by instances of English musicians, such as Bull and Dowland, whose services were greatly sought after. Dowland's works, in his own lifetime, were printed in Paris, Antwerp, Cologne, Nuremburg, Frankfurt, Hamburg, Leipsic, Heidelburg, and Amsterdam. Rubinstein began his historical recitals with the works of Byrd, whom he described as the inventor of artistic instrumental music. It might almost be said that Byrd invented the variation form—the earliest attempt at the provision of a form suitable for lengthy instrumental compositions.

A rapid sketch was then given of the position of music during the Commonwealth and later Stuart days, and some attention was devoted to the work of Purcell.

The statement that 'the composer whom you call Haendel and we call Handel' was 'another great Englishman' provoked laughter. Mr. Scholes pointed out, however, that Handel was so anxious to be called an Englishman that he had a special Act of Parliament passed for the purpose, and in it clearly gave his name as 'Handel,' not 'Haendel.' He changed his name and nationality, and if he were by birth a Saxon and by training partly an Italian, we must never forget that the influence of Purcell is plainly seen in his choral writing.

After a brief sketch of the development of English music in the 18th and 19th centuries, the lecture concluded with a rapid statement of the position of affairs to-day, and especially of the 'Appreciation' movement in musical education, and the Englishman's heritage of folk-song—a heritage of which he had only just become aware.

Musical illustrations were given by the lecturer and by Mrs. Scholes.

HOME MUSIC STUDY UNION.

'The Musicians' Holiday.'

The fifth annual Musicians' Holiday of the Home Music Study Union was held at Edgehill College, Bideford, from August 10 to 24, and proved to be one of the most successful of the series. About one hundred members of the Union attended, the proportions of amateur and professional being almost equal. Several excursions were undertaken, but the inclement weather made the lectures and indoor entertainments the chief items. The lectures covered a very wide range of subjects, and led to animated and interesting discussions. Mons. M.-D. Calvocoressi gave three lectures, —on 'Modern French Music,' 'Modern Russian Music,' and 'Franz Liszt,' the last-named subject giving him an opportunity of placing before his audience a remarkably clear and comprehensive definition of programme music. Other lectures were by Mr. Stewart Macpherson on 'Musical Appreciation Study—a coming force'; Mrs. Kennedy-Fraser on 'Songs of the Hebrides' and 'The Matthay pianoforte tone-production'; Mr. G. C. Ashton Jonson on 'Nationality in Art, illustrated in the works of Grieg and MacDowell,' 'The development of the Tone-poem,' and 'The use of Leitmotiven in melodrama, as shown in Richard Strauss's music to "Enoch Arden"'; Mrs. Milligan Fox on 'The Irish Bards'; and Mr. Percy Scholes on 'Bideford men and music in the days of "Westward Ho!"' Illustrations were given by the lecturers and various members of the party, including Miss Margaret Kennedy, Mrs. Scholes, Miss Ethel Hamlin, and Messrs. Montagu-Nathan and Montague Borwell.

Of the entertainments some of the most interesting were a composers' concert and a series of Irish and other plays given under the direction of Miss Dorothy Clarendon. The former included excellent songs by Dr. E. J. Bellerby and Mrs. Milligan Fox, two movements from a very promising Pianoforte sonata by Miss Hamlin, and many other items of varying interest.

During the holiday the annual meeting of the Home Music Study Union was held, at which various reports were received and the officers re-elected. Dr. W. H. Hadow is the President of the Union, and the general-secretary is Mr. J. E. Lawrence, 52, Francis Street, Leeds.

Besides these pre-arranged matters, many informal discussions on methods of teaching and performance were held, and several recitals of vocal and instrumental works were given by Messrs. Borwell and Ashton Jonson, the latter obtaining very artistic results from the use of the 'Themodist' piano-player.

THE COMING SEASON IN LONDON.*

ORCHESTRAL CONCERTS.

Queen's Hall Symphony Concerts.—These concerts will be given by the Queen's Hall Orchestra, under Sir Henry Wood, on October 19, November 2, 16 and 30, January 18, February 1 and 15, March 1 (afternoons).

The London Symphony Orchestra.—Twelve concerts are announced, to take place on Monday evenings. The dates and conductors are as follows: October 28, Herr Fritz Steinbach; November 11, Herr Steinbach (Brahms's Alto Rhapsody to be sung by Miss Muriel Foster and the Manchester Orpheus Glee Society); November 25, Sir Edward Elgar; December 9, Sir Edward Elgar (whose first Symphony, Violin concerto, and Variations will be performed); January 27, Herr Steinbach; February 10, Mr. Hamilton Harty; March 10, M. Safonoff; May 26 and June 2, Herr Mengelberg; June 9, 16 and 23, Herr Nikisch.

Royal Albert Hall Sunday Concerts.—The New Symphony Orchestra, under Mr. Landon Ronald, will give concerts every Sunday afternoon from October 6 to April 27, except December 22 and Easter Sunday.

Miss Gwynne Kimpton's Orchestral Concerts for young people.—(Third series): Æolian Hall, October 12, November 23, December 14, January 25, February 22.

CHORAL CONCERTS.

The Royal Choral Society (Sir Frederick Bridge).—Elijah; The Messiah; The Redemption; The Music Makers; Caractacus; The dream of Gerontius; A tale of Old Japan; Hiawatha.

The Alexandra Palace Choral and Orchestral Society (Mr. Allen Gill).—Elijah; Omar Khayyam; Gounod's Faust; The Messiah; The Man of Sorrows (Lyon); A tale of Old Japan; Bach's Mass in B minor; Hiawatha; The Golden Legend.

Central London Choral and Orchestral Society (Mr. David J. Thomas).—Les cloches de Corneville; From the Bavarian Highlands; The Music Makers (Elgar).

Brixton Oratorio Choir (Mr. Douglas Redman).—Light of Life (Elgar); Brahms's Requiem; The dream of Gerontius; Mors et Vita; Dvorák's Stabat Mater; The Messiah; The Redemption.

Brondesbury and Kilburn Choral Association (Mr. T. J. Carter).—Hiawatha's Wedding-feast; Spring's Message (Gade).

Buckhurst Hill Choral Society (Mr. Otley Marshall).—The Outlaw's wooing (Revell); The Bride of Dunkerron.

Central Croydon Choral Society (Mr. Roland A. Richards).—A tale of Old Japan; The Death of Minnehaha; The dream of Gerontius.

Chingford Choral Society (Mr. Otley Marshall).—The flag of England (Bridge); the Banner of St. George.

Chiswick and Gunnersbury Philharmonic Society (Mr. David M. Davis).—A tale of Old Japan; The Golden Legend; Mors et Vita; Elijah; The Messiah; The May Queen.

Dulwich Philharmonic Society (Mr. Julius Harrison).—Hiawatha I. and II.; The Messiah; Caractacus; The wedding of Shon Maclean; A tale of Old Japan.

Ealing Philharmonic Society (Mr. E. Victor Williams).—Hiawatha; Elijah; Merrie England.

Edmonton All Saints' Choral Society (Mr. B. J. Hales).—Hiawatha I. and II.; Judas Maccabæus.

Eltham Choral and Orchestral Society (Mr. B. J. Hancock).—Hiawatha's Wedding-feast; The Ancient Mariner; Elijah.

Finchley Musical Society (Mr. Herbert Baggs).—The Messiah; Gounod's Faust; The wedding of Shon Maclean.

*This list embodies all the information received up to the time of going to press. A supplementary list will be given in next month's issue.

Harringay Choral and Orchestral Society (Mr. Harry E. King).—A tale of Old Japan; Elijah; part-songs.
Harrow and Greenhill Choral Society (Mr. F. W. Belchamber).—I wrestle and pray (Bach); Hear my prayer; Acis and Galatea; The Redemption.
Hither Green Choral and Orchestral Society (Dr. Frank N. Abernethy).—Judas Maccabæus; The wedding of Shon Maclean; Gounod's Faust.
North Hackney Choral Society (Mr. Otley Marshall).—The Erl-King's daughter; Gipsy life (Schumann); part-songs.
Popular Oratorio Concerts, Great Assembly Hall, E. (Mr. G. Day Winter)—Blest Pair of Sirens; Festival Te Deum (Sullivan); Hymn of Praise; The Redemption.
Richmond Philharmonic Society (Dr. C. E. Jolley).—I wrestle and pray (Bach); The lay of the last minstrel (MacCunn); The song of Miriam; Kubla Khan (Coleridge-Taylor).
St. James' Glee Party, Wood Green (Mr. J. S. Marshall).—Joan of Arc (Gaul).
St. Peter's Choral Society (Dr. C. J. Frost).—A tale of Old Japan; Acis and Galatea; St. Peter (Benedict); Merrie England.
St. Saviour's Choral Society, Denmark Park (Mr. J. W. Smith).—(Selected from) Hiawatha's Wedding-feast; A tale of Old Japan; Brahms's Alto Rhapsody; The Last Judgment; The Messiah; Elijah; The Redemption.
South London Institute of Music (Mr. L. C. Venables).—The flag of England (Bridge); Bon-bon Suite; The Deacon's masterpiece (Fletcher); The Yeoman of the Guard; Rossini's Stabat Mater; The Emerald Isle (Sullivan-German).
South-West Choral Society (Mr. L. J. Calcott).—Hiawatha I. and II.; The Flag of England; King Olaf; The Messiah.
Streatham Choral Society (Mr. E. J. Quance).—He giveth His beloved sleep (Cowen); The dream of Gerontius; A tale of Old Japan; Sidney Carton (Harold Jenner); Look at the clock (Hubert Bath).
Willesden Green and Cricklewood Choral Society (Mr. F. W. Belchamber).—Elijah; The Revenge; A tale of Old Japan.
Woodside Choral Society (Mr. Norman Appleton).—Lallah Rookh (Clay); The Revenge; The lay of the Bell (Romberg); Gounod's Faust.

L.C.C. CHORAL UNIONS.

Battersea, Clapham, and Wandsworth (Mr. George Lane).—The Messiah; Spring's Message (Gade).
East London (Mr. G. Day Winter).—The wreck of the Hesperus.
Hackney and Finsbury (Mr. Allen Gill).—Samson.
Lambeth (Mr. C. Metcalf).—Hiawatha's Wedding-feast; Choral Rhapsody on Welsh Airs (Fletcher).
North-West London (Mr. H. P. Dakin).—The gate of life; Tubal Cain (Dunhill); Chorus of Empire (Harriss).
South-East London (Mr. A. G. Gibbs).—A tale of Old Japan; News from Whydah (Balfour Gardiner); Mendelssohn's 114th Psalm.
West London (Mr. W. T. Oke).—Athalie; The Gate of Life; Nine Handel Choruses.

THE PROMENADE CONCERTS.

The clever frivolities of Maurice Ravel's 'Mother Goose' Suite, of which four numbers were played on August 27, are one of the brightest memories of this season's 'Promenades.' If Strauss is the Mephistopheles of modern music, Ravel is the Puck. The little fairy adventures of the Mother Goose story are told, for the greater part, in a mood of open mirth, and even in the more tender sentences one is conscious of a suppressed giggle. Mackenzie's attractive 'Scottish' Pianoforte concerto followed, finely played by Mr. Arthur Cooke. On the following night the same composer's 'Twelfth Night' Overture, a valuable legacy from the 'Shakespeare Concerts,' was performed as part of an interesting programme.

The 'Vorspiel and Serenade' from Erich Korngold's 'Der Schneemann,' which was given on August 29, is the most genuinely pleasing work by this youth that has been heard in London. In the Pianoforte sonata, played last season by Herr Buhlig, the composer gives wing to an amazing technique and exuberant imagination; but, on the whole, protests too much. Here, however, all is quiet mastery, an interesting flow of placid melody, neatly and thoughtfully harmonized, all its phrases consistent, appropriate, and well-rounded. The excerpt is unpretentious and small—it was over by the time the audience had settled down to enjoy it—but it was eloquent of musicianship and promise.

Arnold Schönberg's 'Five Orchestral Pieces,' played for the first time on September 3, were described on the programme as 'experiments in dissonance.' Such they assuredly were; and while nobody could reasonably claim that he had not been fairly warned, almost everybody present seemed bewildered, if not shocked, at the degree to which Schönberg had carried his protest against all preconceived notions of music and harmony. It was understood that the writer's aim was to express certain aspects of his own emotional life in that sort of 'futurist' musical impressionism which has fascinated one who is a futurist painter as well as a daring composer. Unhappily, the listener had no definite guide to the particular emotion underlying the composition. Therefore it sounded vague and disconnected, while most of the matter presented was ugly enough to suggest nothing but the distracting fancies of delirium. Schönberg's day has not dawned yet, and apparently 'promenaders' are not in a hurry for it. The work began by provoking laughter, but this soon gave way to weariness.

Very different and far more satisfactory was the next novelty of the week, given on September 5. This was a group of 'Music Pictures,' in which Mr. J. H. Foulds has reduced to terms of music the impression he has received from four suggestive but widely-contrasted pictures. The sections based on Blake's 'Ancient of Days' and Boutigny's 'Tocsin' are rather laboured, the first being somewhat stolid and the second a trifle obvious. But Mr. Foulds rises higher in his translations into sound of Martin's 'Old Greek Legend' and Brunet's 'Columbine.' It was not, perhaps, a stroke of genius to employ the Phrygian mode in the former, or to use quarter-tones very freely in the latter for the sake of doing justice to Boutigny's subtle colour scheme. Mr. Foulds, however, does not rely only on such comparatively transparent devices. His 'Columbine,' in particular, is a really charming piece of work, clever, atmospheric, and engaging.

Glazounoff's 'Introduction and Dance of Salome' (Op. 90), which was performed for the first time in England on September 10, gave us nothing new in psychology, but pleased the ear with its high-sounding, passionate writing and rich and brilliant scoring. On the following evening a 'Hungarian Overture' by Mr. F. Korbay was given its first performance. National characteristics were not strongly marked, the music being more European than Hungarian. It told however an eloquent tale, to which the composer's mastery of the orchestra gave additional point.

Mr. A. M. Hale's 'Elegy' in C sharp minor for organ, strings, and drums, performed for the first time on September 12, was marked by a somewhat over-sentimental use of the organ, and ideas that were promising but not skilfully handled. However, the work was well received. The Entr'acte from Korngold's 'Snowman,' which was given on the same night, proved as fresh and fascinating as the two excerpts from the same work described above.

On September 17 music written by Sir Edward Elgar for the masque 'The Crown of India' at the Coliseum was performed as a concert-piece. The impression of vigorous writing and picturesque scoring that was made some time ago by the first performance of Coleridge-Taylor's Rhapsodic Dance 'The Bamboula,' was renewed on September 18.

The 'Intermezzi Goldoniani' for string orchestra by Enrico Bossi, that were played on September 19, provided a genuine surprise. There was nothing in our previous knowledge of the composer's works to suggest such subtlety of thought and means. The design and much of the thematic material of the six numbers that form the Suite spring from the music of Goldoni's period. The harmonization is of considerable freedom, but is ruled by appropriateness to the forms and melodies by which the antique is suggested. Here the connection with the past ends, and there is abundant modern *finesse* in the phrase-building, the development, and the scoring.

Morning Song.

PART-SONG FOR S.A.T.B.

Words by H. Ernest Hunt. Composed by Montague F. Phillips.

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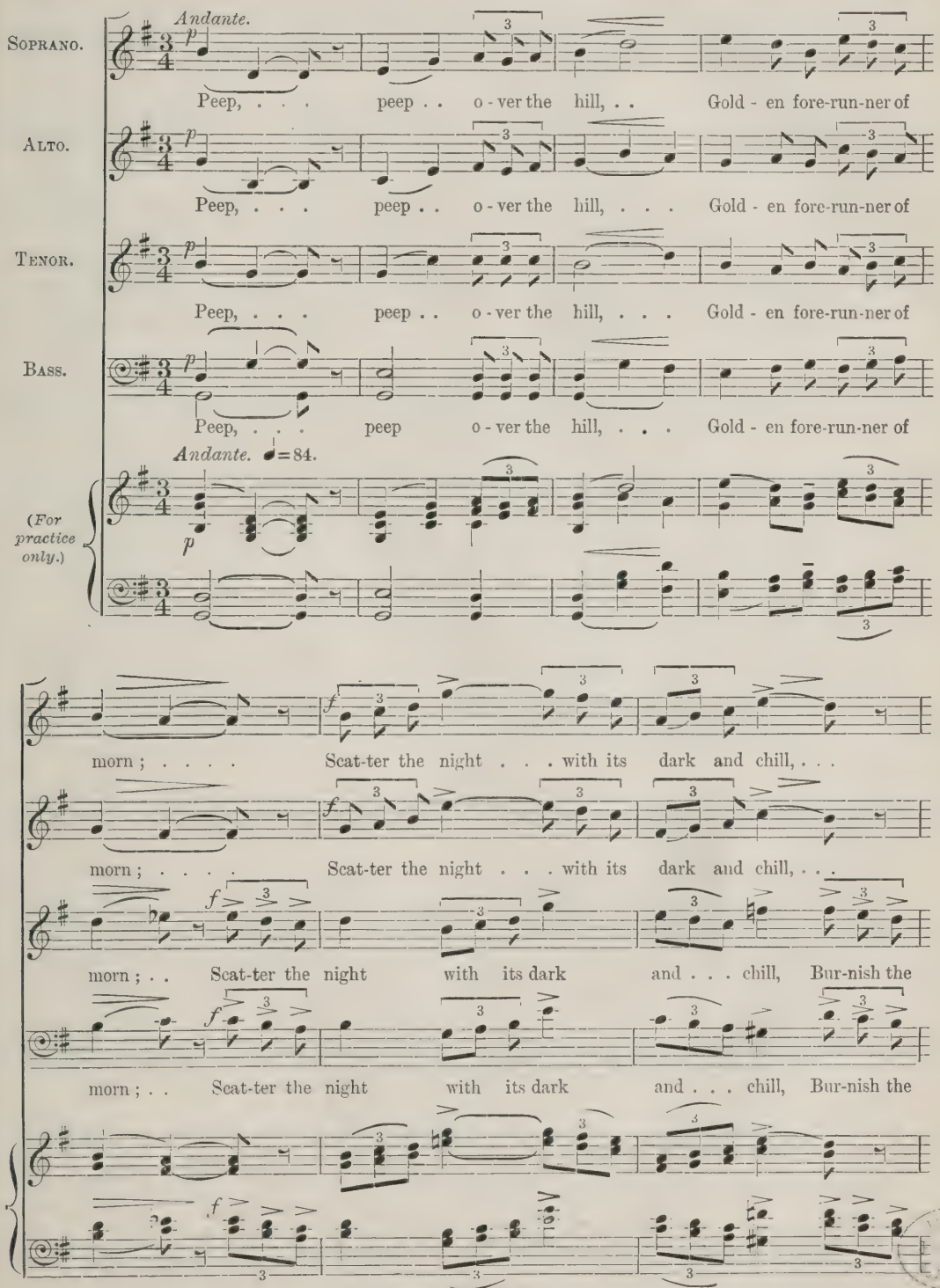
Soprano.
Andante.
p
Peep, . . . peep . . o - ver the hill, . . Gold - en fore-run-ner of
Alto.
Peep, . . . peep . . o - ver the hill, . . . Gold - en fore-run-ner of
Tenor.
Peep, . . . peep . . o - ver the hill, . . . Gold - en fore-run-ner of
Bass.
Peep, . . . peep o - ver the hill, . . . Gold - en fore-run-ner of
(For practice only.)
Andante. ♩=84.
morn; . . . . Scat-ter the night . . . with its dark and chill, . . .
morn; . . . . Scat-ter the night . . . with its dark and chill, . . .
morn; . . Scat-ter the night with its dark and . . . chill, Bur-nish the
morn; . . Scat-ter the night with its dark and . . . chill, Bur-nish the

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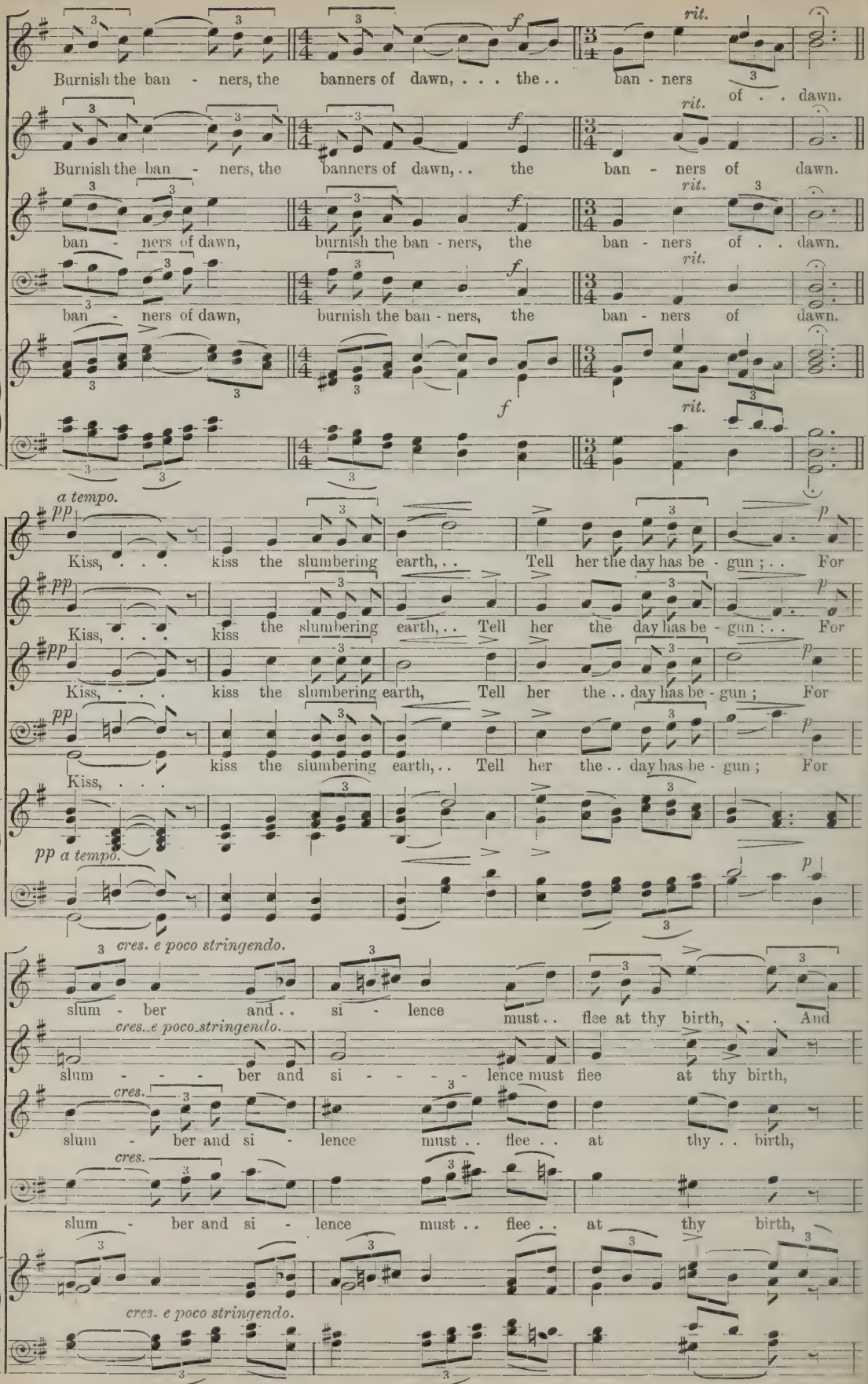
Burnish the ban - ners, the banners of dawn, . . . the . . ban - ners of . . dawn.
Burnish the ban - ners, the banners of dawn, . . the ban - ners of dawn.
ban - ners of dawn, burnish the ban - ners, the ban - ners of . . dawn.
ban - ners of dawn, burnish the ban - ners, the ban - ners of dawn.
rit.
a tempo.
pp
Kiss, . . . kiss the slumbering earth, . . Tell her the day has be - gun ; . . For
Kiss, . . . kiss the slumbering earth, . . Tell her the day has be - gun ; . . For
Kiss, . . . kiss the slumbering earth, Tell her the . . day has be - gun ; For
Kiss, . . . kiss the slumbering earth, . . Tell her the . . day has be - gun ; For
Kiss, . . .
pp a tempo.
p
cres. e poco stringendo.
slum - ber and . . si - lence must . . flee at thy birth, . . And
slum - - - ber and si - - - - lence must flee at thy birth,
slum - ber and si - lence must . . flee . . at thy . . birth,
slum - ber and si - lence must . . flee . . at thy birth,
cres. e poco stringendo.

Allargando.
life . . . must a - wake . . . . . with the sun, . . . a -
thy . . birth, And . . life . . must a - wake with the sun, a -
thy . . birth, And . . life . . must a - wake . . with the sun, a -
thy birth, And . . life . . must a - wake . . with the sun, a -
sempre ff
rit.
- wake, . . a - wake with the sun, . . a - - wake . . with the sun!
- wake, a - wake with the sun, a - - wake . . with the sun!
- wake, . . a - wake with the sun, . . a - - wake . . . with the sun!
- wake, a - wake with the sun, a - - wake with the sun!

HEREFORD MUSICAL FESTIVAL.

In spite of opposition from ecclesiastical quarters, financial forebodings, criticisms of the programmes, and chilling doubts expressed as to the need for the continued existence of the event, the 189th Three Choirs meeting was very successfully held at Hereford on September 8 to 13. We do not feel called upon here to enter into the question as to the propriety of giving concerts in the Cathedral, and as to the musical value of the Festival we think that the fact that the event undoubtedly serves the musical needs of a large number of people in the district is in itself a justification of its continuance. The programmes of these Festivals may not be specially devised to attract musicians from a distance, but at least they serve to familiarise audiences of amateurs with acknowledged masterpieces of the art presented by competent performers, and they have always, so far as we can remember, given native composers an opportunity of being heard.

The music presented at the services held in the Cathedral during the Festival period is always a feature of special interest on these occasions. The most important of these services was held on Sunday afternoon (September 8), when the full Festival choir and orchestra took part and the Archdeacon of Cirencester preached an admirable sermon from the text 'But now bring me a minstrel' (2 Kings iii., 15). The following music was performed:

Slow movement from Symphony in E flat .. .. *Mozart*
Magnificat and Nunc dimittis in G .. *C. V. Stanford*
(Solos by Hereford Cathedral choristers and Mr. Allister Proctor.)
Anthem—150th Psalm—
'Hallelujah, O praise ye the Lord' *César Franck*
Coronation March .. .. *Edward Elgar*
Anthem, 'Hallelujah' ('Engedi') .. .. .. *Beethoven*
First movement from Sonata No. 11 .. .. *Rheinberger*
(Mr. Percy C. Hull was at the organ.)

At the other services, including Matins on Sunday, held during the week the following music was used:

Te Deum and Benedictus ... ... Garrett in E.

SERVICES.

Harwood in A flat.
Stainer in E flat.
Brewer in E flat.
Garrett in F.
Smart in B flat.

ANTHEMS.

O Lord, increase my faith ... ... Gibbons.
Jesu, the very thought is sweet ... ... Vittorio.
The wilderness... ... ... S. S. Wesley.
Abide with me ... ... Ivor Atkins.
Great is the Lord ... ... Ouseley.
If the Lord Himself ... ... Walmisley.

The choir was entirely supplied by the Hereford, Gloucester, and Worcester Festival Societies, which include the three Cathedral choirs. It consisted of 70 sopranos (ladies), 24 trebles (boy choristers), 49 contraltos (ladies), and 12 male altos, 52 tenors, and 56 basses. Total 263. The orchestra of eighty-four performers was composed mainly of members of the London Symphony Orchestra, led by Mr. W. H. Reed. Mr. G. Holloway was orchestral superintendent, and Messrs. Novello & Co. were the librarians. Dr. G. R. Sinclair, the organist of Hereford Cathedral, was the general conductor. Mr. Ivor Atkins (Worcester) and Dr. A. Herbert Brewer (Gloucester) presided respectively at the organ at the morning and evening performances. The temporary festival organ was built by Messrs. Nicholson & Co., of Worcester.

Monday, September 9, was devoted to rehearsals; and on Tuesday morning and afternoon 'Elijah' was performed before a large audience. This familiar work served to display the fine quality of the voices. The sopranos, aided by the skilfully-trained boys, were brilliant, and the general sonority was excellent. There were no attempts at record effects, if we pass over some small exaggerations of dynamic relations. Interest in the solos centred in the appearance of Miss Ruth Vincent, a comparative new-comer in oratorio circles, whose beautiful voice and attractive style at once enlisted the sympathy and approval of the auditors. The other principal singers were Madame Ada Crossley, Mr. Gervase Elwes (whose singing of 'If with all your hearts' was something to remember), and Mr. Thorpe Bates. The part of the Youth was admirably sung by Master B. A. Watt, a Hereford chorister.

At the evening concert on September 9, Miss Muriel Foster sang the solo cantata, 'O amantissime sponse Jesu' (Christian Ritter), and the solo in Brahms's 'Rhapsodie' for alto voice and male choir. Both interpretations were remarkable, and induced a feeling of deep satisfaction that so fine an artist had returned, even to a limited extent, to public life. The immortal 'Requiem' by Brahms was also given in this programme. The performance was a good one, although it revealed no special study or preparation. Miss Ada Forrest and Mr. Thorpe Bates were the soloists. Both sang well, but it may be said that they have yet to discover some of the deepest expression of this great work. The last item was Beethoven's C minor Symphony.

On Wednesday morning and afternoon (September 11) the 'St. Matthew' Passion of Bach was given. The version used was that recently published by Messrs. Novello & Co., under the joint-editorship of Sir Edward Elgar and Mr. Ivor Atkins. By general consent the performance on this occasion was considered exceptionally fine. It had the great advantage of utilising practically the same resources as were employed at Worcester last year, and the increased familiarity with the music led naturally to freedom and fluency in the execution. The soloists were Miss Edith Evans, Miss Marie Houghton, Miss Muriel Foster, Miss Sara Silvers, Mr. Gervase Elwes, Mr. Roland Jackson, Mr. Campbell McInnes, Mr. Allister Proctor, and Mr. Robert Radford. Mr. Elwes greatly distinguished himself in the part of the Evangelist, and Mr. Campbell McInnes displayed deep feeling in the part of Christ. The aria, 'Have mercy, Lord,' was perfectly sung by Miss Foster, and the beautiful violin obbligato was finely played by Miss Evangeline Anthony. Mr. Radford, too, was at his best. A word is due to the players of the orchestral obbligati instruments for their artistic performance. On the whole, the greatness and sublimity of the work were notably revealed. Dr. Sinclair, who conducted, deserves special recognition for his part in achieving this result.

Before each part of the Passion music a Chorale from the work, arranged for brass instruments by Sir Edward Elgar, was played. No. 35, 'The Christian soul bewails the frailty of mankind,' was played from the Cathedral tower before the morning performance, and No. 63, 'O Sacred Head surrounded,' from the north porch before the afternoon resumption. These proceedings interested a large number of townsfolk who were unable to attend the performance of the work.

The evening concert on Wednesday was given in the Shire Hall, an arena much too small for the purpose of performance by a modern full orchestra.

The programme was as follows:

Overture .. 'Die Meistersinger von Nürnberg' .. *Wagner*
Sarastro's Invocation, 'Possenti, numi' ('Il Flauto Magico') *Mozart*
Osmin's Aria, 'Ah, che voglio Trionfare!' ('Il Seraglio') *Mozart*
Mr. Robert Radford.
Serenade for String Orchestra .. .. *Granville Bantock*
(First time of performance. Conducted by the Composer.)
Songs .. .. (*a*) 'The Torch' (*b*) 'The River' .. *Edward Elgar*
(First performance with Orchestra. Conducted by the Composer.)
Miss Muriel Foster.
Pianoforte Concerto in A Minor, Op. 54 .. *Schumann*
Mr. Leonard Borwick.
Aria .. .. 'Dove Sono' ('Figaro') .. .. *Mozart*
Miss Ruth Vincent.
New Suite (for Orchestra) 'The Crown of India' *Edward Elgar*
(First Concert Performance. Conducted by the Composer.)
1. Dance of Nautch Girls. 3. Warriors' Dance.
2. Minuet. 4. Interlude.
5. March of the Mogul Emperor.

Mr. Robert Radford's full, rich voice and artistry told effectively in his two songs, and the orchestration invested Sir Edward Elgar's songs with a new and great interest. They were splendidly performed by Miss Foster, whose significant and intensely expressive utterance of the name of the personified river 'Rustula' was stirring.

Mr. Bantock's Suite, although performed for the first time, is, we believe, not quite new—it is amazing to find how much completed music this fertile composer hides up his

From a photograph by] SOME VISITORS TO THE HEREFORD FESTIVAL. [*Messrs. Jakeman & Carver, Hereford.*

Back Row—*Standing*:—Messrs. †H. Lev (1), Christ Church, Oxford; F. H. Burstall (2), Liverpool Cathedral; Linnington Ash (3), Holsworthy; *A. W. Wilson (4), Ely Cathedral; W. Belcher (5), St. Asaph; W. H. Reed (6), Leader of Orchestra; *Rev. T. H. Davis (7), Wells Cathedral; *H. Edwards (8), Barnstaple; Percy C. Hull (9), Assistant-Organist, Hereford; *H. Davan Wetton (10), Foundling Hospital, London; C. South (11), Salisbury; †E. Cooke (12), Southwark; H. Morris (13), St. Davids.

Front Row—*Sitting*:—Messrs. †T. H. Collinson (1), Edinburgh; *H. Keeton (2), Peterborough; *Charlton Palmer (3), Canterbury; *Herbert Brewer (4), Gloucester; *G. R. Sinclair (5), Hereford †Ivor Atkins (6), Worcester; *C. H. Lloyd (7), Eton; *W. G. McNaught (8); *R. Rogers (9), Bangor.

Boys—Master W. Atkins and [*sitting*] Master B. Watt (Solo boy, Hereford Cathedral).

[* Mus. Doc. † Mus. Bac.]

capacious sleeve! It was a welcome item because of its clarity, brightness, and piquancy. Mr. Bantock, although quite capable of composing tunes of his own, has a penchant in the direction of immortalizing well-known popular airs. In the present instance he has used the beautiful air 'The Swanee River' and the less distinguished (from the musical standpoint) 'Yankee Doodle.' The Schumann Concerto was played by Mr. Borwick with more elegance than virility. No doubt it was difficult to tone down the orchestra in this small, resonant hall, but there was not enough effort made in this direction. There is a promise of new life for Elgar's 'Crown of India' music in the form of an orchestral suite. The elegance and grace of the earlier movements and the magnificent barbaric turmoil of the last movement will surely tell as the music becomes familiar and when it is performed in a fit arena. The violin solo in the interlude was charmingly played by Mr. W. H. Reed. Miss Vincent again exhibited the liquid beauty of her voice in 'Dove Sono'—which, by the way, is not the only soprano aria that Mozart composed.

An impressive performance of 'The Dream of Gerontius,' under the direction of the composer, on Thursday morning was one of the most memorable features of the Festival. All the executants were so completely familiar with the work that they were able to yield themselves freely to the interpretation of the composer. It is long since we have had the privilege of hearing Miss Muriel Foster in the Angel's part, and as she was joined by an equally consummate artist, Mr. Gervase Elwes, in the title-part, the combination was unique. Mr. Thorpe Bates took the bass parts, and if his interpretation did not reach the very high level attained by his fellow soloists, he was always safe and musicianly. The choruses were sung with fine tone, and the semi-choruses, although not dead in tune, had a duly ethereal character. The demons' chorus might have been more intensely and savagely declaimed without approaching an exaggerated realism that is worse than tameness. The final great setting of 'Praise to the Holiest' had some magnificent moments. The splendid sonority of the tone in the climaxes was enhanced by the acoustic properties of the Cathedral.

In the afternoon Sir Hubert Parry's new choral work, 'Ode on the Nativity of Christ,' was given, Miss Ada Forrest singing the soprano solo. As we referred fully to the work in our last issue, we need not now again describe its features in detail. The old words (by William Dunbar, *c.* 1460-1513) have strength, charm, and variety, and the moods are on the whole those of cheerfulness. The music has Parry's best characteristics, the choral sections especially being grateful to sing, and always displaying colour and contrapuntal interest. The work exhibits no new departure of style; one recognises the composer of 'Blest Pair of Sirens.' There is always mastery of the resources employed, and consequently the music flows freely. The soprano solo is more effective when it is truly a solo than when in climaxes it is concerted with the choir, in which it gets lost. The work was conducted by the composer.

The remainder of the afternoon was occupied by a performance of the Good Friday music ('Charfreitagszauber'), Act III., and the final Grail Scene, Act I., of Wagner's 'Parsifal.' In the latter extract a great effect was made by the chorister boys being concealed aloft, their voices gaining additional beauty from their remoteness. There were occasional indecisions in the rhythmic attack, but on the whole the performance was impressive.

At the evening performance in the Cathedral the novelty was the Fantasia on Christmas Carols, written for baritone solo, chorus, and orchestra by Dr. Vaughan Williams. Like Mr. Bantock the composer finds musical cud to chew in old tunes. The carols selected are quaint in their modal idiom, and have an attractive swing which is accentuated by Dr. Williams's treatment. Mr. Campbell McInnes sang the solos with much feeling—occasionally importing for the purpose even too much of his strong temperament. The work we have no doubt will be found attractive at the appropriate season.

Another choral work of great interest which was presented on this occasion was Palestrina's eight-part motet, 'Surge, Illuminare,' a splendid example of its famous composer's skill in writing for voice. It was a welcome oasis of strictly choral music in the programme.

As Dr. Walford Davies was unable to complete his promised work, 'Song of offering,' Schubert's ever-welcome B minor Symphony was played—another 'unfinished' work, as *Punch* aptly remarked.

Dvorák's 'Stabat Mater' ended the programme. It is not necessary here to dwell on its manifold beauties. The work wears well, and still fixes interest. The performance was a fair one, without displaying much virtuosity. The soloists were Miss Edith Evans, Miss Phyllis Lett, Mr. William Green, and Mr. Robert Radford.

'The Messiah' was given on the last day. Following precedent at the Three Choirs gatherings, the whole of the work was performed, there being an interval of an hour for luncheon. Mozart's additional accompaniments were used. The choir showed that it had stood the strain of the week without harm. No special readings were attempted. We had the great work just as we have almost always had it at festivals. Interest again centred upon Miss Ruth Vincent, who sang the soprano solos. It is a pleasure to record her success, which was attained not merely by the charm of her voice, but by a still greater charm of simplicity and ease of style. It is not often that we hear the 'Messiah' solos sung so truly in tune. The other soloists were Madame Crossley, Mr. Ben Davies, and Mr. Robert Radford, all artists of the greatest experience in oratorio singing. The method of use of the band in the solos induced some reflections. The accompaniments sounded business-like and formal rather than sympathetic. It is a fashion that might well be abandoned for the band to break out with a massive *forte* in the interludes even of the Passion music. To our mind the impression built up by the soloist in, say, 'He was despised' is rudely dispelled when the band bursts forth into an almost jubilant and unexpressive *forte* for no other reason apparently than that the soloist is not at that moment in the way.

The Festival was concluded by a Chamber Concert given on Friday evening in the Shire Hall. The programme was as follows:

String Quartet in E flat minor, Op. 30 .. .. *Tchaikovsky*
THE GRIMSON QUARTET.
First violin, Miss JESSIE GRIMSON.
Second violin, Mr. CHARLES WOODHOUSE.
Viola, Mr. ERNEST TOMLINSON.
Violoncello, Mr. EDWARD MASON.

Songs .. ('Der Knabe mit dem Wunderhorn' / 'Der Page' .. .. / 'Der Hidalgo' .. .. ..) *Schumann*
Mr. ROLAND JACKSON.

Pianoforte Solos (*a*) Impromptu, Op. 142, No. 1 .. *Schubert*; (*b*) Etude in A minor, Op. 25, No. 11 .. *Chopin*
Mr. LEONARD BORWICK.

Songs .. .. ('When lovers meet again' / 'My true love hath my heart') *C. H. H. Parry*
Miss MARIE HOUGHTON.

String Quartet .. 'Italian Serenade' .. *Hugo Wolf*
THE GRIMSON QUARTET.

Songs .. .. ('Sapphische Ode' .. .. .. *Brahms*; 'Der Schmied' .. .. .. *Brahms*; 'Mansfallensprüchlein' .. *Hugo Wolf*; 'Ein fröhlich's Gesang' *Old German* (1623))
Miss PHYLLIS LETT.

Quintet for pianoforte, two violins, viola and 'cello, *César Franck*
Mr. LEONARD BORWICK AND THE GRIMSON QUARTET.

It will be observed that in this case English chamber-music is conspicuous by its almost complete absence. But all the same, the programme was a fine one. We regret we were unable to stay to hear it.

SOUTH AFRICAN CHORAL FESTIVALS.

[By a Correspondent.]

There are probably few readers of the *Musical Times* who have not some friends in South Africa, and even many who have not will be glad to learn something of the state of choral music within the Union, and will be rejoiced to know that in spite of occasional set-backs the choral Societies and similar institutions are making excellent progress.

Under the management of Dr. Barrow Dowling, one of the most competent musicians at the Cape, the services of Miss Emily Breare, Mr. Lloyd Chandos, and Mr. Charles Knowles were enlisted for a concert tour in which these artists should co-operate with the chief choral Societies of the Union in a series of festival performances of familiar works.

The tour opened at Durban on July 8 with a performance of 'Hiawatha,' given in the presence of the Governor-General (Lord Gladstone) and a vast audience, by the Musical Association, under the direction of Mr. J. Frank Proudman. Two ballad-concerts were given in Durban, followed by similar concerts at Pietermaritzburg, Pretoria (two), and Johannesburg. At Kimberley the party assisted in a performance of 'Elijah' in which the choir, conducted by Mr. G. H. Ashworth (formerly of Leeds), displayed considerable intensity of dramatic feeling. Two concerts at Bloemfontein were followed by the Festival at East London, which opened on July 30 with selections from 'Judas Maccabæus' and a miscellaneous half. Mr. W. T. Chapman ably conducted, and the choir sang with great beauty of tone. After a halt at Grahamstown, which was about to celebrate its centenary, the journey was continued to Port Elizabeth, where 'Elijah' was performed, the choir and orchestra, under Mr. Edward Sangster's direction, numbering 250. On August 7 a miscellaneous concert was given, in which Mr. Sangster took part as violinist and Mr. Roger Ascham as pianist. A ballad concert on August 8 brought the Festival to a conclusion amid great enthusiasm.

With a choir and orchestra of some 250 performers, Cape Town Festival commenced on August 13 with a concert by the party, with Mr. Ellie Marx as violinist, Mr. G. Denholm Walker as organist, and Dr. and Mrs. Barrow Dowling as accompanists.

The works performed were 'The Golden Legend' (August 14), 'Hiawatha' (August 16), and 'The Wedding of Shon Maclean' (August 17). Dr. Dowling had secured the co-operation of Mr. W. H. Bell, the principal of the Cape Town School of Music, who conducted several orchestral numbers with marked skill.

It was decided on the last day of the Festival to give a special performance of 'Elijah' at popular prices as a mark of esteem to Dr. and Mrs. Dowling, whose strenuous labours during the last twenty years in Cape Town have contributed so largely to the high musical culture in this city.

During the last three or four years Dr. Dowling, in addition to training and conducting the choir and orchestra, has borne heavy financial responsibilities. But it is thought that Cape Town will now rise to the occasion and relieve him of this burden by forming a guarantee fund or by means of subscriptions.

There is everything to hand—a splendid choir and an excellent body of strings; the weak spot is the wood-wind. But in places like Cape Town this difficulty may be bridged over by the services of men from the regimental bands stationed here.

Here it must be pointed out to the powers-that-be, and the advocates of high military pitch, that whenever these men join an orchestra, British choirs and principals are condemned to sing half a note higher than was intended by composers, all because it would cost a few thousand pounds to bring the regimental bands into line with modern demands. Some voices are unaffected by the strain of high pitch, but others are ruined.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Irrespective of the Triennial Musical Festival, designed to open on October 1 with the customary inaugural performance of 'Elijah,' the local musical season promises to be one of the busiest on record, and there are likely to be more really important concerts than ever. Choral music will form a conspicuous feature, but provision has also been made for purely orchestral concerts, although their number will be somewhat restricted. Of more than ordinary interest will be the large number of concerts to be given under the management of the various local music-dealers, on which occasions will be heard the greatest artists associated with the musical life of London. The following forecast of the approaching musical season will therefore not be out of place in the columns of the *Musical Times*.

The Birmingham Festival Choral Society will give, as usual, four choral concerts in addition to the annual Yuletide performance of the 'Messiah,' for the latter of which they have secured as principals Madame Mary Conly, Miss Phyllis Lett, Mr. J. Stenart Wilson, and Mr. Hamilton Harris. Their season will open on November 7 with Berlioz's 'Faust' (principals, Miss Edith Evans, Mr. Frank Mullings, Mr. James Coleman, and Mr. Thorpe Bates). On December 5 will be performed Parry's 'Pied piper of Hamelin,' Dr. Walford Davies's new Festival work, 'Song of St. Francis,' and Mr. Arthur Cooke's new work, 'The fountain of tears' (principals, Miss Laura Evans-Williams, Miss Gertrude Lonsdale, Mr. Morgan Kingston, Mr. Watkin Mills). On February 20 the programme will include Bach's 'Christmas Oratorio' (Parts 1 and 2) and Mozart's 'Requiem' (principals, Miss Ada Forrest, Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Robert Radford). April 10 will be reserved for a grand Wagner selection, comprising excerpts from 'Tristan und Isolde,' 'Rienzi,' 'Lohengrin' and 'Meistersinger' (principals, Miss Agnes Nicholls, Mr. Walter Hyde, and Mr. Frederic Austin).

The Birmingham Choral and Orchestral Association are producing nothing new, but their programme is an attractive and popular one, and will consist of performances of Haydn's 'Creation' (November 16); Coleridge-Taylor's 'A tale of Old Japan' and Anderton's 'Yule Tide' (December 21); Elgar's 'King Olaf' and a miscellaneous selection (February 22); Mascagni's 'Cavalleria Rusticana' and miscellaneous selection (April 5).

The Midland Musical Society open their season on October 12 with the 'Messiah.' On November 23 Coleridge-Taylor's 'Bon-Bon' Suite will be given, to be followed by Bach's cantata 'Sleepers, wake,' and Parry's 'Blest Pair of Sirens.' Dvorák's 'Spectre's Bride' and a copious Wagner selection will be given on February 8. On March 21 the Society will perform Brahms's 'Requiem,' 'Song of Destiny,' and 'Alto Rhapsody.'

The Birmingham Choral Union also rely on standard works to draw popular audiences. Their concerts will be given on November 9, December 4, January 25, and March 1, and the works to be submitted are 'Elijah,' Gounod's 'Faust,' Mozart's 12th Mass, and German's 'Merrie England.'

Orchestral music will chiefly rest with the Birmingham Philharmonic Society and the Birmingham Symphony Orchestra. The former, however, will only give four concerts instead of seven or eight, again reverting to the plan adopted two years ago of engaging a different conductor for each concert, those who have accepted the post being Messrs. Wassili Safonoff, Thomas Beecham, Landon Ronald, and Michael Balling. The Birmingham Symphony Orchestra will, as hitherto, give four Saturday popular orchestral concerts, and in addition to these a special mid-week concert. Among the principal artists engaged will be Madame Blanche Marchesi and Monsieur André de Ribeaupierre, the accomplished violinist. Mr. Julian Clifford, of the Harrogate Kursaal Orchestra, will be the conductor.

Of special interest will be Messrs. Dale & Forty's six chamber concerts, for which the Arthur Catterall String Quartett and the Miller Johnstone Madrigal Choir have been engaged. The same concert-givers have also arranged for a special concert on November 11, at which Madame Melba, Herr Backhaus, Mr. Edmund Burke, and Zigeti will be heard. The Gramophone Company are also giving a concert on October 22, when the executants will be the New Symphony Orchestra, conducted by Mr. Landon Ronald, Miss Irene Scharrer (solo pianist), and Mr. Evan Williams (vocalist). The four Harrison Concerts will form a greater attraction this season than ever, and will be inaugurated by a pianoforte recital to be given by M. Paderewski. The fine list of artists engaged for the series will include Madame Donalda, Madame Ada Crossley, Miss Maggie Teyte, and Madame Ackté (vocalists), Señor Pablo Casals (violoncello), Herr Fritz Kreisler (violin), and Herr Backhaus (pianoforte). The last concert will be an orchestral one, for which the Queen's Hall Orchestra and Sir Henry J. Wood have been specially secured. Messrs. Priestley, who are managing several local musical events, have also arranged for a concert to be given by Monsieur Jacques Thibaud (violin), Señor Pablo Casals (violoncello),

and Mr. Harold Bauer (pianoforte). The Max Mossel Drawing-room Concerts, which are four in number, promise to be of special attraction, the artists engaged being Madame Julia Culp, Sigismund Feuerman, the boy violinist, the Rosé Quartet, Miss Florence Smith (pianoforte), Herr Siloti, the famous Russian pianist, and Madame Tilly Koenen, the Dutch vocalist. Grand opera will be presented by the Quinlan Opera Company, who will give a fortnight's operatic season at the Theatre Royal, commencing on November 18. The repertory will be augmented by performances of 'Louise,' 'The Marriage of Figaro,' 'Lohengrin,' and 'La Bohème.' The Carl Rosa Opera Company pay a visit to Birmingham early in December to the Prince of Wales Theatre, but a detailed scheme of the works to be performed is not yet available.

BRISTOL.

Four of the local choral Societies have made known their arrangements for the coming season.

Bristol New Philharmonic Society, under the direction of Mr. Arnold Barter, will rehearse 'The Music Makers' (Elgar), 'John Gilpin' (Cowen), a selection from 'Samson' (Handel), 'Sea Wanderers' (Granville Bantock), and British folk-song music arranged by Percy Grainger.

West Bristol Choral Society, under the direction of Mr. Charles Read, will perform 'Acis and Galatea' (Handel) and 'The Spectre's Bride' (Dvorák).

Clifton Choral Society, under the direction of Mr. A. Ernest Hill, have chosen 'Martha' (Flotow), 'Gethsemane to Golgotha' (Turner), and 'The Wreck of the Hesperus' (Anderton).

Bristol Musical Society, under the direction of Mr. C. W. Stear, will give 'The Ancient Mariner' (Barnett), and 'Messiah.'

Bristol Symphony Orchestra, conductors Messrs. F. S. Gardner, Maurice Alexander, and Herbert Parsons, will give Dvorák's 'New World' Symphony and symphonies by Brahms and Tchaikovsky.

DEVON AND CORNWALL.

THE THREE TOWNS.

The Plymouth Orpheus Male-voice Choir with excellent enterprise entered the lists of the Welsh National Eisteddfod at Wrexham, and on September 6 won unqualified praise from Mr. Bantock for their infallible intonation. As a young body of only five years' growth and absolutely without competitive festival experience, they were by no means broken-spirited because they did not come within view of a prize.

The Guildhall Choir (conductor, Mr. H. Moreton, borough organist) have opened another session, taking in hand for rehearsal the 'Hiawatha' trilogy, 'The Messiah,' 'The Golden Legend,' and 'The Redemption.' It is stated, though arrangements are as yet non-committal and tentative, that the Choir contemplates giving a performance of 'The Dream of Gerontius' in Queen's Hall, London, next Spring. Dr. Weekes's Choral Society will perform 'Elijah' at the end of October, and are preparing for a Wagner memorial concert after Christmas, in both of which efforts they will be assisted by Dr. Weekes's Orchestral Society.

Turner's 'Festal Song' was sung at St. John the Baptist's Church, Devonport, on September 12, by a choir of forty voices, with Mr. A. T. Townsend at the organ. A new organ was opened in St. Mary's Church, Devonport, on September 18, with a recital by Mr. Reginald Waddy.

DEVONSHIRE.

The daily concerts given in the new Pavilion at Torquay are proving very successful, and the Municipal Orchestra, under the conductorship of Mr. Basil Hindenberg, is steadily raising its standard of performance and of programme. Each week artists visit for solo vocal and instrumental work, and on September 9 a visit from Herr Sapellnikoff constituted a special event, his chief number being the Tchaikovsky B flat minor Concerto for pianoforte and orchestra. A Grieg concert is announced for a future date, with a visit from Madame Grieg.

In Dawlish Parish Church, on August 27, Mr. G. H. Gregory gave an organ recital, with assistance from Miss Dorothy James (viola) and Mr. H. Lang Jones (baritone).

Miss Violet Clark gave a violin recital at Crediton on September 18, being assisted by Mrs. Wallace Masland (contralto), Mr. Otto Milani (violin), and Mr. Edgar Samways (pianoforte).

CORNWALL.

At a concert given at the Lizard on September 3, the performers included Madame Joan Sutherland, Messrs. Arthur Trew ('cello) and Herbert Ferrers (pianoforte).

EDINBURGH.

Visit by MM. Kreisler and Busoni on October 5, and by the New Symphony Orchestra on October 10, will be the opening events of a season which, as far as our present knowledge is a guide, will be both interesting and eventful. The former inaugurates a series of recital concerts, organized by Messrs. Methven Simpson, or Mr. Percy Harrison, or by Messrs. Paterson, in which the names of Paderewski, Melba, Ysaye, Bauer, Culp, Pugno, Gerhardt, Lamond, Casals, Akté, Elwes, and Kreisler loom largest.

The outstanding feature is, of course, the series of twelve Monday orchestral concerts (November 11 to February 3) given by Messrs. Paterson with the Scottish Orchestra under the direction of Mr. Emil Mlynarski and three visiting conductors—Herr Balling, Herr Peter Raabe, and Sir Henry Wood. The sketch-programmes announce the first performances in Edinburgh of Strauss's 'Also sprach Zaruthustra,' Rachmaninoff's second Symphony, Bantock's overture, 'Œdipus at Colonos,' and other works.

The Choral Union (Dr. T. H. Collinson) announce 'The Messiah,' Beethoven's 'Choral Symphony,' and, in conjunction with the Dunedin Association, Mackenzie's 'The Cotter's Saturday night,' MacCunn's 'The Cameronian's dream,' and Learmont Drysdale's 'Tamlane.' Mr. Kirkhope's choir will be engaged upon Dvorák's 'The Spectre's bride,' part-songs, and madrigals. Mrs. Alexander Maitland's choir and the Edinburgh Bach Choir will continue to join in the choral life of the city. The University Choral Society have selected 'The death of Minnehaha' and Cowen's 'John Gilpin' for performance. But the most striking choral event that the season has in store is the promised performance, by Mr. Moonie's choir, of Bantock's 'Atalanta in Calydon.' It has not hitherto been announced as the first performance in Calydonia!

There still remain to be mentioned the University Historical Concerts, concerts by the Amateur Orchestral Society and by the Millar Craig String Quartet, some Young People's and Saturday Popular Concerts, the further concerts of the Dunedin Association, and many isolated events.

Lastly, the Quinlan Opera Company play at the Lyceum Theatre from December 9 to 14, and introduce 'Louise' to Scotland.

GLASGOW.

On August 27 Mr. Herbert Walton began his fifteenth series of organ recitals in the Cathedral, thus heralding the approach of the musical season of which the following forecast is given.

The Choral and Orchestral Union's season, which opens on November 12, promises several attractions. On the choral side there will be the first performance in Scotland of Wagner's 'Parsifal' (Act 3), and an interesting novelty in Part 1 of Bantock's 'Omar Khayyám' (conducted by the composer). The other choral selections are Brahms's German 'Requiem,' Sullivan's 'The Golden Legend,' and, as usual, 'The Messiah.' The orchestral programmes, although generally on familiar lines, will include not a few novelties. The Scottish Orchestra of eighty performers will be under the direction of Mr. Emil Mlynarski, and Mr. Henri Verbrugghen will fill the offices of leader of the orchestra, chorus-master, and conductor of two of the choral concerts. Among the brilliant array of solo vocalists and instrumentalists engaged, the name of our townsman Mr. Eugen D'Albert is conspicuous.

The Bach Choir's programme includes the 'St. Matthew' Passion, 'Sleepers, wake,' 'Jesu, priceless Treasure,' and a new version of the 'Peasants' Cantata,' in addition to an interesting instrumental selection and a lecture (with illustrations) by Dr. Walford Davies on 'The Art of Bach

and modern Music.' The choral concerts will be conducted by Mr. J. M. Diack.

The Orpheus Choir (Mr. Hugh S. Roberton) announce two concerts, the first of which—a classical Scottish concert—should prove exceptionally attractive. A unique feature in connection with this fine choir is the issue of 'The Monthly Record of the Orpheus Choir,' introduced in order to keep the members in closer touch with the work of the Choir and to enable the conductor and officials to convey intimations and instructions to the members.

The Western Choral Union, under Mr. Wilfrid E. Senior, have chosen 'Acis and Galatea' for their principal study.

Cambuslang Choral Society, conducted by Mr. J. M. Diack, have in hand Cowen's 'St. John's Eve' and Mendelssohn's 'Loreley.'

The Young Men's Christian Association Choir (Mr. R. L. Reid, conductor) will perform 'The Messiah' at Christmas, and 'Judas Maccabæus' at their Spring concert.

Hamilton Choral Union (Mr. T. S. Drummond) have in rehearsal 'Messiah,' Mendelssohn's 'Come, let us sing,' and Elgar's 'Land of hope and glory.'

The Amateur Operatic Society (Mr. Wilfrid E. Senior) have selected German's 'Merrie England' for their year's work.

Under Mr. Harrison's auspices, four concerts will be given during the season, the leading performers being Paderewski, Pablo Casals, Kreisler, Backhaus, and the Queen's Hall Orchestra. On November 4 the Quinlan Opera Company will commence a fortnight's season at the Theatre Royal, their répertoire including a first performance here of Charpentier's 'Louise,' 'Tristan und Isolde,' 'Valkyrie,' &c.

The deficit on the last Choral Competitive Festival was so trifling that a call on the guarantors was deemed to be unnecessary. The executive will shortly issue the syllabus for the third annual Festival to be held in the Spring of next year.

LIVERPOOL AND DISTRICT.

The first Philharmonic concert, which always definitely fixes the advent of our local winter season, occurs on October 8, when M. Kreisler will play Beethoven's Violin concerto. Of the usual series of twelve concerts, Sir Frederic Cowen will conduct six. It is satisfactory to note that the rather adverse feeling manifested by the members of the choir, in a memorial presented to the committee with regard to choral performances (notably the 'Elijah') to be conducted by one or other of the 'guest conductors,' has been smoothed over. There can be no doubt that the engagement of eminent 'visiting' conductors, both for choral and instrumental work, has quickened public interest in these famous concerts.

In addition to the choral works previously reported, Dr. Walford Davies's Birmingham Festival work, 'Song of the Sun,' will be performed, and other examples of music by native composers will be afforded by York Bowen's Pianoforte concerto (to be played by Miss Irene Scharrer), Balfour Gardiner's 'Shepherd Fennel's dance,' and Bantock's 'The Pierrot of the Minute.' The season's programme also includes Elgar's 'The Music Makers,' Mozart's 'Requiem,' 'Elijah,' Brahms's 'Alto Rhapsody,' selection from Berlioz's 'Romeo and Juliet,' and Max Bruch's 'Lay of the bell.' With regard to the revival of this powerful setting of Schiller's fine poem, it is thirty-three years since the composer conducted its first performance in Liverpool. He was shortly afterwards appointed resident-conductor of the Philharmonic Society in succession to Benedict, and it is interesting to recall that the vocal principals included Miss Lillian Bailey (afterwards Mrs. Henschel), Madame Enriquez, Mr. Edward Lloyd, and Mr. Henschel, with Mr. Best at the organ.

The Welsh Choral Union will sing Mr. Granville Bantock's new choral symphony, 'Atalanta in Calydon,' at their first concert on November 16, an announcement arousing keen anticipation. Mr. Harry Evans is making sure of sufficient weight and variety of choral tone by procuring the co-operation of the Manchester Orpheus Glee Society and the Birkenhead Gitana Ladies' Choir.

The Liverpool Choral Society, under Mr. Percival Ingram, will perform 'Messiah,' Rossini's 'Stabat Mater,' and Gounod's 'Redemption,' at their three ensuing concerts, and it will be noted with relief that the Catholic Philharmonic Society has received sufficient promises of support from the Catholic community, hitherto rather lukewarm, to warrant two concerts, at which will be sung Beethoven's Mass in C and Mozart's 'Requiem.'

The Ormskirk Musical Association will sing the concert-version of German's 'Merrie England' at their first concert, and 'Messiah' at the second, probably a wise submission to the eternal financial considerations which afflict committees.

The Walton Philharmonic Society will give two concerts, at which will be sung Stanford's 'Revenge,' and Gade's 'The Erl-King's Daughter.' It is satisfactory to hear that under Mr. Albert Orton this young Society is paying its way.

Sullivan's 'Golden Legend' will occupy the attention of the West Kirby Choral Society, under Dr. W. B. Brierley, while the Port Sunlight Philharmonic Society, conducted by Mr. F. H. Seddon, and under the powerful presidency of Sir W. H. Lever, announce three choral concerts, the first being devoted to 'A night with opera,' and the second and third to 'Messiah' and 'Elijah' respectively.

The musical operations of the Sunday Society will be resumed in St. George's Hall on October 27, under the accomplished director, Mr. John Lawson. A number of orchestral novelties are contemplated, and some noted soloists are to be heard. Public interest in these Sabbath afternoon functions is apparently unabated.

The Castellano Italian Opera Company, who are very popular here, gave a week's performances in the Shakespeare Theatre, commencing September 16. They opened with Verdi's 'Traviata,' in which Madame Defral won distinction as Violetta. This was followed by well-worn favourites in 'Faust,' 'Maritana,' 'Trovatore,' and the equally popular 'Cavalleria Rusticana' and 'Pagliacci.' Rossini's 'Barber of Seville' was the chief novelty of the week, and well displayed the vocal and histrionic abilities of this estimable company.

The Quinlan Opera Company, for their fortnight's visit commencing October 21, will be located in the Royal Hippodrome, a huge music-hall, which will give them the advantage of a larger stage and auditorium than on their previous successful visit to this city. An attractive scheme has been drawn up, the chief novelty being a performance of Charpentier's 'Louise' for the first time in English.

At the first meeting of the session of the local section of the I.S.M., on October 19, Dr. E. Markham Lee will lecture on 'Debussy,' and other lecturers are to include Miss Mary Spencer on 'Pianoforte Technique,' Mr. W. A. Wrigley on 'Edward MacDowell,' and Mr. Montagu-Nathan on 'Taste in Music.' Dr. A. W. Pollitt retains the position of local hon. secretary.

The concerts of the Akeroyd Symphony Orchestra are to be reduced to six, instead of eight as formerly, but the promoters intend to try the experiment of increasing the orchestra and engaging notable soloists, both instrumental and vocal. Mr. Akeroyd's programmes are happily drawn up, and offer the best in music, whether lively or severe. There are no miscellaneous concerts which give greater pleasure or are more worthy of support. The Societa Armonica, which Mr. Akeroyd also conducts, will give only two concerts this season. The Society has lost an enthusiastic supporter by the removal of its late hon. secretary, Mr. Dudley Johnston, to the Metropolis.

With regard to other orchestral performances, several important fixtures are announced, including a solitary visit from the Hallé Orchestra, conducted by Mr. Balling, on January 25, and from the Queen's Hall Orchestra, with Sir Henry Wood, on March 5. On the Cheshire side, the Liscard Orchestral Society, under Mr. Philip R. Smart, and the Oxton and Claughton Orchestral Society, conducted by Mr. James E. Matthews, will offer interesting programmes. In the city, the Rodewald Concert Club, of which Sir C. V. Stanford is president, will resume its fortnightly Monday concerts on October 14.

Mr. Percy Harrison announces his usual season of four concerts in the Philharmonic Hall, and this experienced and successful entrepreneur has engaged Mr. Paderewski for the first concert on October 17. Two welcome visits will be paid by the Brodsky Quartet, and the St. Petersburg Quartet will also appear on two occasions. Pianoforte recitals are also announced by Messrs. Lamond, Herbert Fryer, Josef Greene,

and in one direction and another there is every indication of a busy Winter season approaching.

The Liverpool United Methodist Choir, consisting of the combined choirs of the Liverpool and District United Methodist Churches, have decided upon performing Haydn's 'Creation' and Stainer's 'Crucifixion.' Mr. E. Malcolm Kelly has been re-appointed conductor.

The Liverpool Symphonic Chorus, also conducted by Mr. E. Malcolm Kelly, have commenced rehearsing for their second season's work, which embraces a series of five concerts to be given at the David Lewis Theatre.

MANCHESTER AND DISTRICT.

The arrangement of the series of Beethoven concerts which Balling is to conduct in Edinburgh in the last week of February next, has occasioned considerable delay in the issue of the Hallé prospectus, and even now the expected full details are not available for every concert. The Edinburgh visit will mean one miscellaneous concert in the Hallé series, probably a distinguished chamber music party.

There are numerous modifications and additions to the scheme as foreshadowed in the July issue. The most notable omissions are Reger's 100th Psalm, Bach's 'O Ewigkeit,' Beethoven's 'Kaiser Josef II.' cantata, Humperdinck's 'Spielmann's Lust und Leid,' and Boecklinn's 'Fantasien.' It appears the Mahler Symphony will be No. 1, and not No. 4 or 6, and Bruckner's No. 8 and 9 are to be included, as well as his Te Deum. The additions are most welcome, and include Erich Korngold's 'Comedy Overture,' Reger's 'Symphonic Prologue' and 'Lustspiel' Overture, Holbrooke's 'Queen Mab' Scherzo, a suite by Roger Ducasse, 'Gnomentanz,' by Bleyle, 'Elfenreigen,' by F. Klose, and two works by Richard Mandel—an overture to a 'Gascony Tournament' and 'Hymn to the Rising Sun.' Truly a brave beginnning! May its promises be amply realised, for this scheme is the completest justification of the severe criticism of the Society's policy during the later years of the Richter régime.

The 1912-13 season will be opened by the Bauer-Casals-Thibaud trio, who give the first concert of note on October 4; the Quinlan fortnight of opera, October 7-19, preceding the opening of the Hallé season on October 24.

The series of eight Gentlemen's Concerts will be resumed on October 28. Balling will direct the four orchestral concerts, and the following artists have been engaged: Misses Agnes Nicholls, Gerhardt, Lindenberg, Doris Woodall, Paula Hegner, Messrs. Byard, Campbell McInnes, Charles Neville, d'Albert, and Feuermann.

The coming Winter promises performances of Bantock's 'Atalanta in Calydon' in Manchester, Liverpool, Edinburgh, and Sheffield, and it is a matter of legitimate local pride that, following the initial Hallé performance of the work in its entirety, the next performance of this choral symphony is to be conducted by another Manchester musician, Mr. Walter S. Nesbitt, his famous choir being joined by contingents from Liverpool and Birkenhead, prepared sectionally by Mr. Harry Evans, the Manchester Orpheus returning the compliment in November by singing in the work under Mr. Harry Evans's leadership.

Early October will also witness the eleventh meeting of the now far-famed Blackpool Musical Festival, which has this year far exceeded its past records both in the breadth of its appeal and the number of those participating; the week, October 8-12, will witness no fewer than seven thousand men, women, and children contributing a share to this democratic music-making.

Several appointments in the Manchester district must be mentioned. Mr. Walter Evelyn, the conductor of one of our best local amateur orchestras, succeeds Mr. H. Lyall-Taylor in the Derby Orchestral Society. At Alderley Edge, Mr. R. H. Wilson follows the Rev. Colin Bell in the Choral Society conductorship, and Dr. Keighley has been appointed to a similar position in the Stockport Vocal Society.

A notable success was secured at the Hippodrome, on October 16, by the production of Signor Leoncavallo's new opera 'I Zingari,' under the composer's own direction. The work occupies one hour in performance.

NEWCASTLE-ON-TYNE AND DISTRICT.

Sir Edward Elgar has appropriately dedicated his new choral work, 'The Music Makers,' to 'my friend, Nicholas Kilburn,' who, though nominally concerned in industrial matters, has devoted a great part of his life to producing the creations of 'The dreamers of dreams' and of 'The movers and shakers of the world.' The three choral Societies conducted by this indefatigable worker are to sing this fine composition during the coming season. The Middlesbrough Musical Union will include it in their programme for April 9, which also contains Brahms's 'Song of Destiny' and Goetz's 'Nœnia.' 'Elijah' will be given in December. Two chamber concerts will be included in the scheme: the St. Petersburg Quartet and Miss Dorothy Silk will appear at one, in November, and Pianoforte trios by Miss M. Elzy, Mr. Sammons, and Mr. H. Withers will be played at the other. The Sunderland Philharmonic Society will perform 'The Revenge' at their first concert, and will ensure a full house by giving 'Elijah' at the second. The Leeds Symphony Orchestra will appear at each concert. The Bishop Auckland Musical Society will produce the new Ode at their second meeting, with the same orchestra, and the first concert will be devoted to chamber music. The St. Petersburg Quartet and Miss Dorothy Silk will appear.

The Central Hall Choral Society (Councillor Arthur Lambert) have had a prosperous season, and are happy in having a balance of £22 to their credit. Selections from Gounod's 'Faust' and two familiar oratorios figure on the prospectus for the winter. Mr. John Walton, a choir-trainer of exceptionally high ability and of serious ideals, has retired from the conductorship of the Bywell Choral Society, and will be replaced by Mr. J. Heywood, the choirmaster of Jesmond Wesleyan Church, Newcastle. It is proposed to perform Parry's 'Ode to St. Cecilia's Day.'

The fine choir of Elswick Road Wesleyan Church will sing Elgar's 'The Kingdom' on November 13—a bold undertaking, but one thoroughly justified by their record of achievements. South Shields Choral Society (Mr. M. Fairs) intend rehearsing Hubert Bath's 'The Wedding of Shon Maclean,' and Dvorák's 'Spectre's Bride.'

Mr. Percy Harrison has issued copious announcements for the coming season. The scheme is the best that that organizer has yet presented, and it is fervently to be hoped that the public will reward his excision of that musical monstrosity the 'ballad concert' by giving him increased support. Again, the Literary and Philosophical Society are devoting one fifth of their miscellaneous lecture course to musical subjects. Principal Hadow, whose presence always causes an overflowing house, will appear twice, the first time speaking on 'Some English Song-writers' and the second acting as annotator of a programme to be given by the Newcastle Glee and Madrigal Society. Mr. Cecil Sharp will speak on his favourite subject, and Dr. Walford Davies will make a welcome reappearance and discuss 'Thought and Feeling in Music.'

NOTTINGHAM AND DISTRICT.

The prospect for the coming season in this city is decidedly rich and very varied. The Sacred Harmonic Society's programme includes Berlioz's 'Faust,' with Miss Esta D'Argo, Mr. Frank Mullings, Mr. Robert Burnett, and Mr. William Downing as soloists; 'A tale of Old Japan' (Coleridge-Taylor); Hubert Bath's 'Scottish' Rhapsody; 'The wedding of Shon Maclean,' with Miss Emily Breare, Miss Maud Wright, Mr. Alfred Heather, and Mr. Stewart Gardner; and 'Elijah,' with Miss Carrie Tubb, Miss Phyllis Lett, Mr. Ivor Walters, and Mr. Herbert Brown. The works by Coleridge-Taylor and Hubert Bath will be new to a Nottingham audience. At the two orchestral concerts given by this Society the chief works will be Brahms's 'Academic' Overture and Beethoven's fifth Symphony (C minor) at the first concert; and the overtures to 'Der Freischütz' (Weber), 'Die Meistersinger' (Wagner), and Tchaikovsky's fifth Symphony (E minor). The vocalists at these orchestral concerts will be Mr. Edward Davies and Miss Alice Baxter. The concerts will be conducted as hitherto by Mr. Allen Gill. Mr. H. Winn Reeves retains the post of leader, and Mr. Frederic Wyatt will be the organist. Of course the usual 'Messiah' performances will take place on Boxing Day.

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38	Invocation to Sleep ...	,,	3d.
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40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
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43	Consolation	H. Smart	1½d.
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47	Summer Morning ...	,,	1½d.
48	The Sea King	,,	1½d.
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81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.)	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A Finland love song ...	,,	1½d.
88	Evening...	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	H. Hiles	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night ...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody ...	,,	1½d.
95	Now	,,	3d.
96	Sunset	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
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102	Come, fill, my boys (A.T.T.B.)	,,	3d.
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117	Sing, heigh ho! ...	,,	1½d.
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119	Good Night	,,	1½d.
120	Gone for ever	,,	3d.
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123	Good Morrow	,,	3d.
124	Sigh no more, ladies ...	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
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181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
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191	I loved her	,,	3d.
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198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting...	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
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229	The hemlock-tree ,,	,,	4d.
230	Jack Frost ... ,,	,,	3d.
231	The Lye ... ... ,,	,,	3d.
232	I loved her ... ,,	,,	3d.
233	The Village Blacksmith ... ... ,,	,,	3d.
234	The Letter ... ,,	,,	3d.
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267	Cradle Song	,,	3d.
268	Morning Song	,,	3d.
269	Ye pretty birds	,,	3d.
270	More life	,,	3d.
271	Sweet content	,,	3d.
272	Sea Song ... ... (T.T.B.B.)	,,	3d.
273	The stars are with the ,,	,,	2d.
274	Autumn ... ... ,,	,,	3d.
275	Highland War Song ,,	,,	3d.
276	Shortest and longest ,,	,,	3d.
277	Windlass Song ... ,,	,,	3d.
278	O Lady, leave thy silken	,,	3d.
279	Lover's Parting... ...	,,	3d.
280	Shepherds all and maidens	,,	1½d.
281	Night, sable goddess ...	,,	3d.
282	Hence, all you vain delights	,,	3d.
283	Swallow, swallow, hither wing	,,	3d.
284	Hardy Norseman ...De Pearsall		1½d.
285	Nymphs are sporting ...	,,	3d.
286	O who will o'er the downs	,,	1½d.
286*	Ditto (A.T.T.B.) ...	,,	1½d.
287	Who shall win my lady fair	,,	1½d.
288	Why with toil	,,	1½d.
289	When Allen-a-Dale went	,,	1½d.
290	I saw lovely Phillis ...	,,	1½d.
291	River Spirit's song (A.T.T.B.)	,,	3d.
292	It was upon a Spring-tide day	,,	3d.
293	Take heed, ye shepherd swains	,,	1½d.
294	Spring returns (S.S.A.T.B.)	,,	2d.
295	Great god of love (8 voices)	,,	3d.
296	In dulci jubilo. Carol...	,,	3d.
297	Song of the Frank companies	,,	3d.
298	How bright in the May-time	,,	3d.
299	Winter Song	,,	3d.
300	Bishop of Mentz ...	,,	1½d.
301	When last I strayed ...	,,	2d.
302	See how smoothly ...	,,	2d.
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321	Summer is y-coming in	,,	2d.
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323	Why weep, alas! ...	,,	3d.
324	There is a paradise (A.T.B.B.)	,,	3d.
325	O! all ye ladies fair and true	,,	2d.
326	War Song of the Norman Baron	,,	2d.
327	Why do the roses ...	,,	2d.
328	Sweet as a flower in May	,,	2d.
329	Praise of good wine (T.T.B.B.)	,,	2d.
330	Watchman's Song (T.T.B.B.) / Ditto (S.A.T.B.)	,,	2d.
331	Waters of Elle (S.S.A.T.B)	,,	2d.
332	No! no! Nigella (8 voices)	,,	2d.
333	Sir Patrick Spens. In 10 parts	,,	4d.
334	Already snow has fallen	Franz	1½d.
335	At parting	,,	1½d.
336	The fairest time... ...	,,	1½d.
337	Spring's faith	,,	1½d.
338	May Song	,,	1½d.
339	A morning walk... ...	,,	3d.
340	Home that I love ...	F. Abt	1½d.
341	Eventide	,,	1½d.
342	O thou world so fair ...	,,	3d.
343	Spring's awaking ...	,,	1½d.
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362	He that hath a pleasant face	,,	1½d.
363	Keep time, keep time ...	,,	3d.
364	Lo, the peaceful shades	,,	1½d.
365	Not for me the lark is singing	,,	3d.
366	Spring, the sweet Spring	,,	3d.
367	Take heart	,,	3d.
368	The fishing boat ...	,,	1½d.
369	The lark	,,	3d.
370	The moon shone calmly bright	,,	3d.
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372	The swing	,,	3d.
373	The wrecked hope ...	,,	3d.
374	Twilight	,,	1½d.
375	Twilight now is round us	,,	3d.
376	What is got by sighing?	,,	3d.
377	Where shall the lover rest	,,	1½d.
378	Night	Gounod	3d.
379	The dawn of day ...	S. Reay	4d.
380	The calm of the sea ...	H. Hiles	4d.
381	The wreck of the Hesperus	,,	6d.
382	Uncertain light	Schumann	3d.
383	Confidence. Double Chorus	,,	3d.
384	The Dream	,,	1½d.
385	The Boat...	,,	3d.
386	Spring's approach.	Seymour Egerton	3d.
387	Wild rose... ...	,,	3d.
388	In the woods ...	,,	3d.
389	The rose and the soul	,,	1½d.
390	Adieu to the woods	,,	3d.
391	King Winter ...	,,	3d.
392	The Miller ...	G. A. Macfarren	1½d.
393	At first the mountain rill	,,	1½d.
394	All is still	,,	1½d.
395	Sleep! the bird is in its nest	J. Barnby	3d.
396	Hushed in death ...	H. Hiles	6d.
397	Evening (It is the hour)	Hy. Leslie	1½d.
398	Now the bright morning star	,,	3d.
399	Boat Song (Hail to the chief)	,,	1½d.
400	The triumph of Death	C. Holland	3d.
401	Now the bright morning star	Pierson	3d.
402	The bright-haired morn	S. Reay	3d.
403	Red o'er the forest ...	,,	3d.
404	Sweet is the breath of early morn	,,	3d.
405	Where wavelets rippled	Ciro Pinsuti	6d.
406	We'll gaily sing and play	,,	6d.
407	Gently falls the evening	Marenzio	3d.
408	Lilies white, crimson roses (5 v.)	,,	3d.
409	The shepherd's pipes (5 v.)	,,	3d.
410	Spring returns (5 v.)	,,	3d.
411	See where with rapid bound (6 v.)	,,	3d.
412	Those dainty daffodillies (5 v.)	Morley	3d.
413	Dainty, fine, sweet nymph	,,	3d.
414	Shoot, false love, I care not	,,	3d.
415	O say what nymph (6 v.)	Palestrina	3d.
416	Ye singers all ...	H. Waelrent	3d.
417	Now fie on love...	G. A. Macfarren	1½d.
418	Winds of Autumn!	Chas. Oberthür	2d.
419	Softly fall the shades ...	E. Silas	2d.
420	Love me little, love me long	L. Wilson	2d.
421	Shall I tell you whom I love	Wesley	3d.
422	It was a lover and his lass	J. Booth	1½d.
423	Love's question and reply	J. B. Grant	2d.
424	Hence, loathed melancholy (5 v.)	Lahee	4d.
425	Evening Song	E. M. Hill	3d.
426	Welcome dawn of summer's day	,,	3d.
427	Charge of the Light Brigade	Hecht	4d.
428	There is beauty on the mountain	Goss	1½d.
429	O my sweet Mary (5 v.)	,,	4d.
430	Lo! where the rosy-bosom'd hours	,,	4d.
431	Her eyes the glow-worm	,,	4d.
432	Bells of St. Michael's	Stewart	4d.
433	The Cruiskeen Lawn (5 v.)	,,	3d.
434	The wine cup is circling	,,	3d.
435	Ye mariners of England	H. Pierson	1½d.
436	The Vesper Hymn ...	Beethoven	2d.
437	What though sorrow ...	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith ...	Weber	2d.
440	Hark, hark, the Lark ...	Kücken	3d.
441	A walk at dawn	Gade	3d.
442	Winter days ...	A. J. Caldicott	4d.
443	Homeward ...	Henry Leslie	4d.
444	To sea! the calm is o'er	Marshall	4d.
445	Rest hath come...	,,	2d.
446	Hymn to the Moon	Josiah Booth	4d.
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448	The Secret ...	,,	3d.
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450	On the water ...	...R. de Cuvry	3d.
451	The Water-lily ...	...N. W. Gade	2d.
452	There 's one that I love	F. Kücken	3d.
453	The trees are all budding	,,	3d.
454	There sings a bird ...	Franz Abt	2d.
455	O world! thou art so ...	Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens ...	Ciro Pinsuti	3d.
459	Would you ask my heart?	,,	3d.
460	The Rhine Raft Song ...	,,	3d.
461	The Silent Tide	,,	1½d.
462	The April time ...	Ciro Pinsuti	2d.
463	The Song to Pan ...	,,	3d.
464	Autumn is come again ...	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter...	Prescott	4d.
467	Slow, slow, fresh fount	Walmisley	3d.
468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds ...	J. T. Musgrave	2d.
470	The Curfew	Oliver King	2d.
471	Waken, lords and ladies gay	E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia ...	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippingdale	3d.
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488	In the moonlight	,,	3d.
489	Silent happiness	,,	2d.
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491	May-day	,,	2d.
492	Good-night from the Rhine ...	,,	3d.
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501	The Lass of Richmond Hill	,,	1½d.
502	In this hour of softened	C. Pinsuti	1½d.
503	The sea hath its pearls	,,	1½d.
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505	The Moorland Witch	E. Hecht	3d.
506	It was a lover and his lass	J. Barnby	3d.
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508	Looking for Spring ...	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
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511	O sunny beam ...	R. Schumann	2d.
512	O red, red rose ...	,,	2d.
513	Wanderer's Song	,,	3d.
514	Evening Song ...	,,	2d.
515	Ah! woe is me	H. Lahee	4d.
516	Sweet evening hour ...	S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, Fair Goddess ...	H. Smart	1½d.
519	A garland for our fairest	J. L. Hatton	3d.
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547	O Mistress mine	H. MacCunn	2d.
548	There is a garden	,,	3d.
549	It was a lass	,,	2d.
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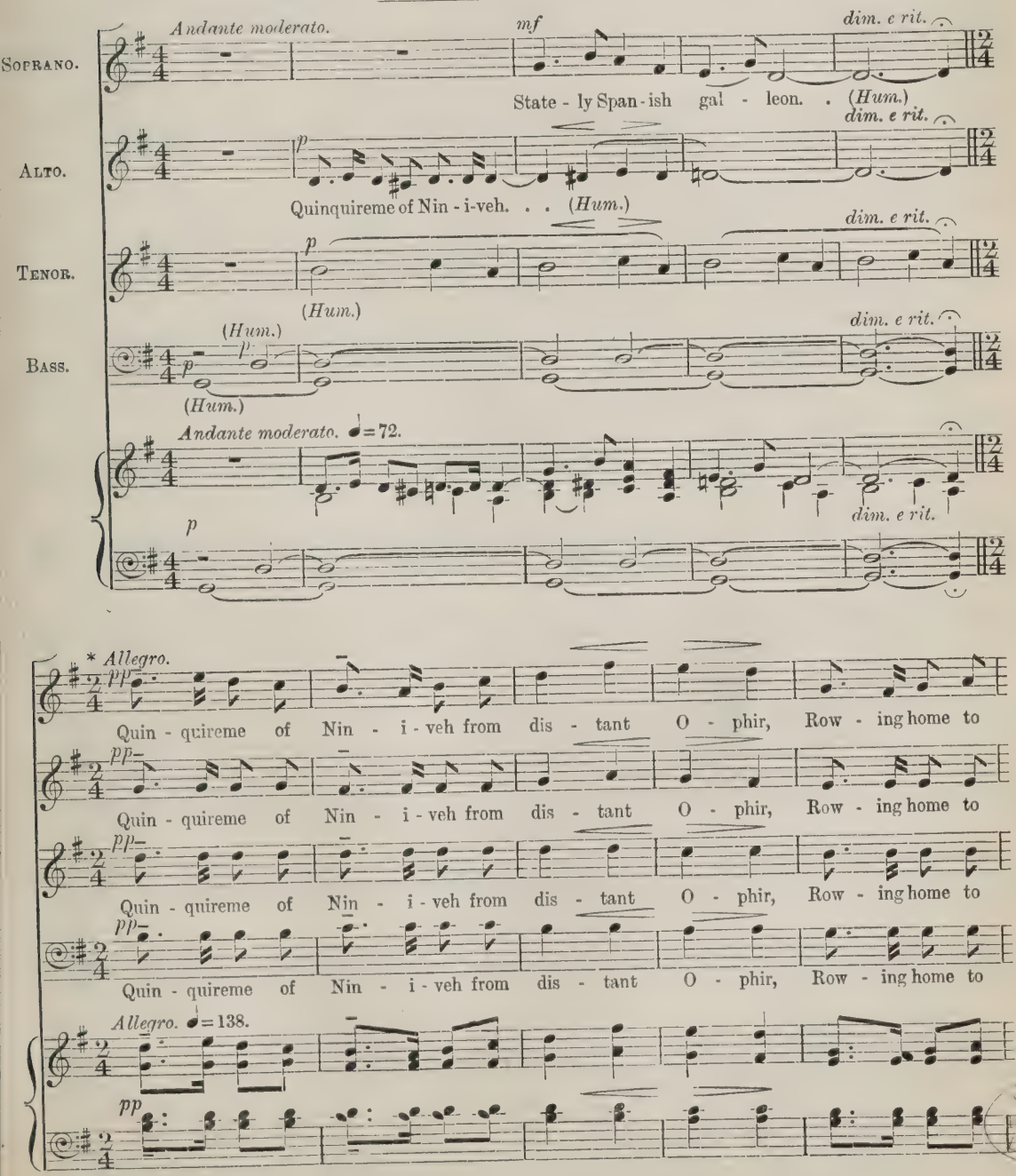

* The First Verse, which begins here, is better sung by a Quartet of Solo Voices.

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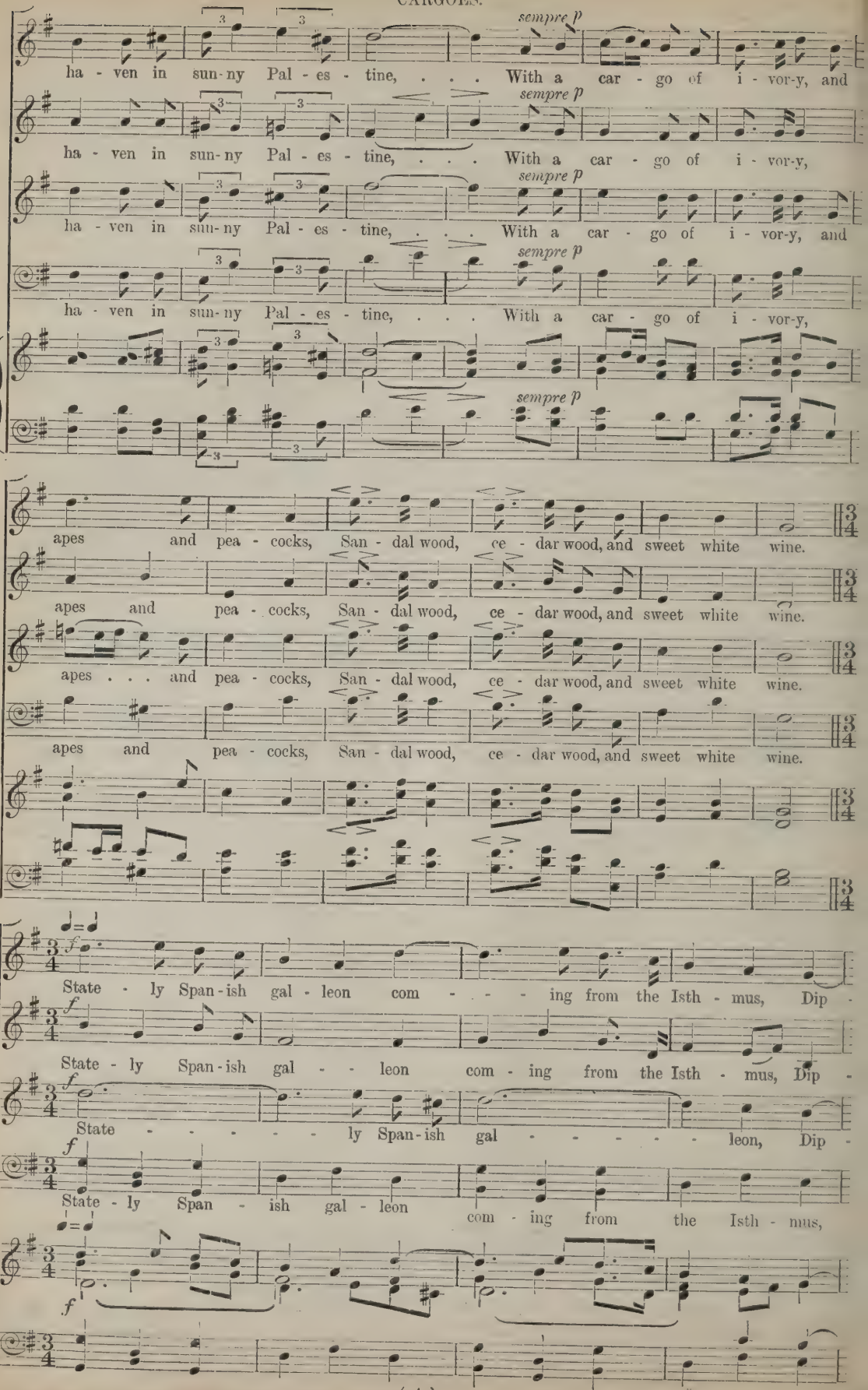
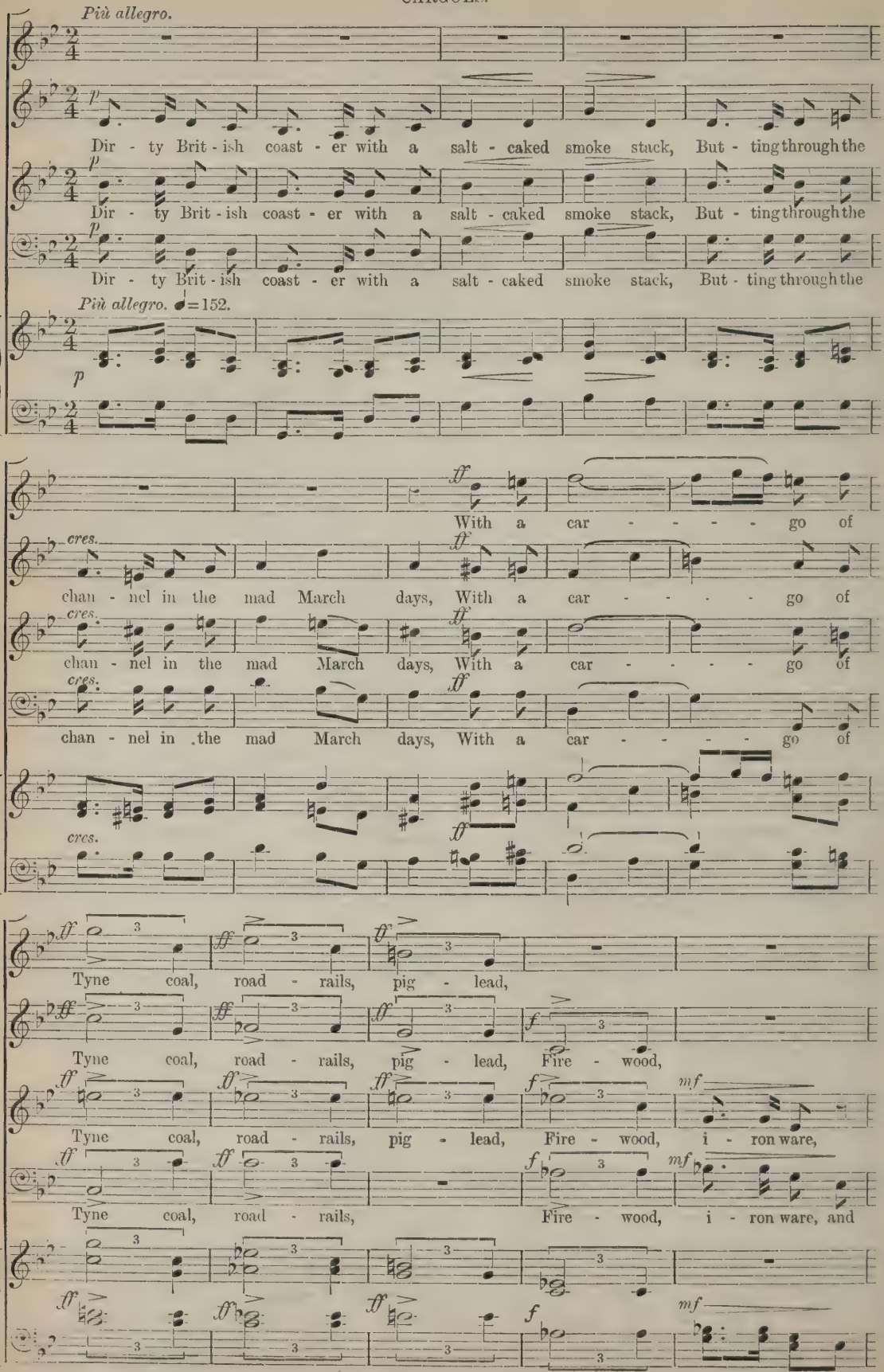

sempre p
ha - ven in sun-ny Pal - es - tine, . . . With a car - go of i - vor-y, and
ha - ven in sun-ny Pal - es - tine, . . . With a car - go of i - vor-y,
ha - ven in sun-ny Pal - es - tine, . . . With a car - go of i - vor-y, and
ha - ven in sun-ny Pal - es - tine, . . . With a car - go of i - vor-y,
apes and pea - cocks, San - dal wood, ce - dar wood, and sweet white wine.
apes and pea - cocks, San - dal wood, ce - dar wood, and sweet white wine.
apes . . . and pea - cocks, San - dal wood, ce - dar wood, and sweet white wine.
apes and pea - cocks, San - dal wood, ce - dar wood, and sweet white wine.
f
State - ly Span-ish gal - leon com - - - - ing from the Isth - mus, Dip -
State - ly Span-ish gal - - leon com - ing from the Isth - mus, Dip -
State - - - - - ly Span-ish gal - - - - - - leon, Dip -
State - ly Span - ish gal - leon com - ing from the Isth - mus,

- - ping through the trop - ics by the palm - - green shores, With a
- ping through the trop - ics by the palm - - green shores, With a
- - ping through the trop - ics by the palm - - green shores, With a
Dip - ping through the trop - ics by the palm - - green shores, . . With a
car - - go of di - a-monds, em - er - alds, . . am - e-thysts,
car - - go of di - a-monds, em - er - alds, am - e-thysts,
car - - go of di - a-monds, em - er - alds, am - e-thysts,
car - - go of di - a-monds, em - er - alds, am - - e-thysts,
(sost.)
To - paz-es, and cin - na-mon, and gold . . moi - dores. . .
To - paz-es, and cin - na-mon, and gold . . . . . moi - dores. . . .
To - paz-es, and cin - na-mon, and gold . . moi - dores. . . .
To - paz-es, and cin - na-mon, and gold moi - - - dores. . . .


Più allegro.
Dir - ty Brit - ish coast - er with a salt - caked smoke stack, But - ting through the
Più allegro. ♩=152.
With a car - - - - go of
chan - nel in the mad March days, With a car - - - - go of
Tyne coal, road - rails, pig - lead,
Tyne coal, road - rails, pig - lead, Fire - wood,
Tyne coal, road - rails, pig - lead, Fire - wood, i - ron ware,
Tyne coal, road - rails, Fire - wood, i - ron ware, and

Tempo 1mo.
p
State - ly Span - ish
Quin-quireme of Nin - i - veh . . from dis - tant
(Hum.)
trays. . . . (Hum.)
cheap tin trays. . . . . (Hum.)
Tempo 1mo.
dim. e rit.
Molto allegro.
ff
gal - leon. . . (Hum.)
Dir- ty Brit-ish coaster with a salt - caked smoke stack.
O - - phir. . . (Hum.)
Dir- ty Brit-ish coaster with a salt - caked smoke stack.
Dir- ty Brit-ish coaster with a salt- caked smoke stack.
Dir- ty Brit-ish coaster with a salt - caked smoke stack.

No.			
566	The Fountain	F. Schira	3d.
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625	The day that saw thy	F. Corder	3d.
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647	Sing heigh ho	,,	2d.
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652	Diaphenia	,,	2d.
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706	Praised be Diana	,,	2d.
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709	The Shepherd Doron's Jig	,,	2d.
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718	The Starlings	,, ,,	2d.
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737	How sweet the moonlight	Evans	1½d.
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740	Evening Hymn	Jacques Blumenthal	3d.
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747	Upon my lap my	Peerson	2d.
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751	Shall I, wasting in despair	G. J. Elvey	2d.
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759	Songs of our land	A. A. Needham	3d.
760	West winds, ho!	W. McKendrick	3d.
761	When daffodils begin	Wareing	3d.
762	Hurrah! hurrah for England	Bridge	2d.
763	Hymn to Music	Dudley Buck	3d.
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766	Music, when soft voices die	,,	2d.
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769	Whether men do laugh	,,	3d.
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787	O love, they wrong thee	Parry	2d.
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789	Home of my heart	,,	3d.
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791	Come, pretty wag, and sing	,,	2d.
792	Ye thrilled me once	,,	2d.
793	Better music ne'er was	Parry	3d.
794	Victoria!	P. Armes	4d.
795	Hope	Ed. Sachs	2d.
796	As torrents in summer	E. Elgar	2d.
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798	A Birthday Serenade	G. J. Elvey	3d.
799	The Union Jack	A. R. Gaul	4d.
800	The countryman	C. Wood	3d.
801	Love is enough	G. von Holst	3d.
802	All Souls' day	J. Rheinberger	3d.
803	Sunday Morning	,,	3d.
804	St. Mary's Chapel	,,	2d.
805	Messengers of Spring	,,	3d.
806	Rhapsody	,,	3d.
807	Rhineland	,,	2d.
808	The Peace of God	,,	2d.
809	The Last Prayer	,,	2d.
810	The flower that smiles	H. E. Button	2d.
811	Let Erin remember	L. Dix	2d.
812	To Sylvia	Gustav von Holst	3d.
813	The merry bells of Yule	Naylor	4d.

The only change necessary to mention is that the office of the Society is now at Fould's music warehouse, Chapel Bar, Nottingham.

The Nottingham Charity Subscription Concerts, which opened so brilliantly last season, give three concerts, with a fine array of talent. Probably the most attractive will be the coming of the Beecham Symphony Orchestra.

The Nottingham Subscription Concerts have increased their number to five, of which the first presents the eminent artists Kreisler and Busoni, the second Ada Crossley and Ben Davies, the third Gervase Elwes and Carreño, the fourth Phyllis Lett and Holman, finishing with Sir Henry Wood and the Queen's Hall Orchestra, the latter announcement being a welcome intimation to Nottingham, where Sir Henry did such good work some dozen years ago.

Madame Wilson Moulds has arranged a concert recital of Bizet's 'Carmen,' in which the principals are represented by both local and London artists.

A visit from Madame Melba, Mr. Edmund Burke, Ysaye, and Backhaus is announced for the week following the Goose Fair (October 7).

The lectures, musically illustrated, at the University College here, which for some years past have been so successful, will be on 'Welsh Folk-song,' by Mrs. Mary Davies, 'Modern French Music' (two lectures), by Mons. E. Fannière, and on 'Brahms and his Vocal Music,' by Mr. Allen Gill.

SHEFFIELD AND DISTRICT.

A determined effort is being made to establish orchestral music in Sheffield. A fourth series of orchestral Promenade Concerts is announced, and it is satisfactory to learn that the small committee of four—who, from motives of public spirit are promoting the scheme—speak of increased public appreciation and support. Mr. J. A. Rodgers will again conduct a professional orchestra of some sixty players, led by Mr. Arthur Catterall. The dates are October 29, November 26, January 28, and February 25. At each concert there will be a concerto and a symphony. The symphonic works include Strauss's 'Tod und Verklärung,' Schumann's 'Rhenish' Symphony in E flat, Beethoven's No. 4, and Brahms's No. 2 in D. The programmes also comprise the Overture to, and a long selection from, 'Die Meistersinger,' 'Casse Noïsette' Suite, the 'Dream pantomime' from 'Hansel und Gretel,' Bizet's 'l'Arlesienne' and 'Jeux d'Enfants' Suites, Berlioz's 'Le Carnaval Romain' and Mozart's 'Zauberflöte' Overtures, and numerous shorter works. Included in the list of concertos are examples by Saint-Saëns (No. 2, pianoforte), Paganini in D (violin), Lalo's 'Symphonie Espagnole' (violin), Franck's 'Variations Symphoniques' (pianoforte), Boellmann's 'Variations Symphoniques' (violoncello), and Godard's Suite for flute and orchestra. The concerto soloists will be Misses Marguerite Melville, Winifred Christie, and Joyce Brown, Messrs. Arthur Catterall, Maurice Taylor, and J. Lingard. The vocalists will be Misses Lilian Dillingham, Dorothy Silk, Myra Dixon, and Nina Samuell-Rose.

Georg Schumann's 'Ruth' has not been taken up by the choral Societies as eagerly as was anticipated after its brilliant performance at the last Sheffield Festival. Its phenomenal difficulties no doubt deter even adventurous choralists. However, it is to be heard on December 17, when the Sheffield Amateur Musical Society will perform it under Sir Henry J. Wood's direction. For the Spring concert of the same Society, Brahms's German 'Requiem' has been chosen for performance, to be conducted by Mr. J. A. Rodgers.

The Sheffield Musical Union are to be commended for their enterprise in choosing Professor Bantock's choral Symphony, 'Atalanta in Calydon,' as their chief study during the Winter. The Sheffield singers will be reinforced by a large contingent from the Leeds Choral Union, totalling a huge choir of five hundred, which Dr. Coward will conduct. The date is April 10, 1913. The late Mr. Coleridge-Taylor's 'A tale of Old Japan,' and Mendelssohn's 'Hymn of Praise,' are the choral works to be given at the Society's first concert on November 14.

The Sheffield Choral Union announces two concerts to be given under the direction of Lieutenant Suckley. At the first, on November 25, Mendelssohn's 'Loreley,' and a concert-version of Gounod's 'Faust,' will be performed. Later in the season 'Elijah' will be given.

YORKSHIRE.

Though all the plans of the various concerts are not yet made public property, some of the principal Societies have issued prospectuses, from which a partial forecast of the coming season may be made. Most prominent of all is the admirable programme of the Bradford Subscription Concerts—eight in number, four purely orchestral, one orchestral and choral, two instrumental, and one a 'Melba' concert. Among the orchestral works are Elgar's second Symphony, which Mr. Landon Ronald and the New Symphony Orchestra are to interpret, Brahms's third Symphony, Tchaikovsky's fifth, and Dvorák's 'New World.' Less familiar are Delius's 'Appalachia' Variations, Reger's 'Lustspiel' Overture, Thuille's 'Romantic Overture,' a Serenade by Braunfels, Wallace's 'Villon,' and the 'Macbeth' of Richard Strauss. The principal choral work is Brahms's 'German Requiem,' and among the artists who will take part are Mr. Balling and the Hallé Orchestra, Kreisler, Casals, Max Pauer, Eugen d'Albert, and Busoni. By comparison, the Leed's Philharmonic series of four concerts, one of which is given up to 'Messiah,' is less striking, but it includes at least two important works—Bach's B minor Mass and Richard Strauss's 'Also sprach Zarathustra' which has not yet been heard in Yorkshire. Mozart's G minor Symphony, Saint-Saens's C minor Symphony, Reger's 'Lustspiel' Overture, and Wallace's 'Villon' are to be heard, and the choral works will include Bach's second Sanctus in D, Elgar's 'Bavarian Suite,' Balfour Gardiner's 'News from Whydah,' and C. Wood's 'Dirge for two veterans.' The conductors are Sir Henry Wood, Mr. Balling, and Mr. Fricker. The Huddersfield Subscription Concerts are of the usual entertaining character. Eight in number, they include an orchestral concert by the Hallé Orchestra, under Mr. Balling, and visits from Carreño, Sapellnikoff, Backhaus, Adela Verne, Zacharewitsch, and Melba, and an element of sensation in the appearance of three 'infant phenomena.' The Leeds Choral Union, of which Dr. Coward is the conductor, rely upon standard works for two of their three concerts, 'Messiah' and Berlioz's 'Faust,' but at the third propose giving Bantock's remarkable choral symphony, 'Atalanta,' for which occasion the choir will be augmented by members of the Sheffield Musical Union (which is undertaking the same work this season) to a force of 400 voices, and a very remarkable effect should be the result. The Huddersfield Choral Society, another of Dr. Coward's Societies, also places its reliance on the old favourites, 'Messiah' and Berlioz's 'Faust,' but by way of a novelty intends to give the late Coleridge-Taylor's 'A tale of Old Japan,' which is also promised by the Bradford Old Choral Society — whose other works are 'Messiah' and 'Elijah.' The Middlesbrough Musical Union, which always shows artistic enterprise, promises one of the earliest performances of Elgar's new Birmingham work, 'The Music Makers'—which, by the way, is dedicated to this Society's conductor, Mr. Kilburn—along with Brahms's 'Song of Destiny' and Goetz's 'Nœnia.' The same Society will also give 'Elijah,' and has established an annexe to its usual choral concerts in the shape of a couple of chamber concerts, given in a smaller hall, an enterprise which shows a welcome catholicity of taste.

We are informed from many sources that the South African tour of the Quinlan Opera Company gave general satisfaction. An article in *The State*, a South African paper, quotes as a common remark the half-complaint: 'I seem to be able to appreciate nothing since I heard the Quinlan Opera Company!' Other Press articles reflect the same feeling. M. Paderewski's tirade, prompted by the bad treatment he undoubtedly received in certain localities, has spread the idea that South Africa as a whole is unresponsive to the best in music, but the evidence of Mr. Quinlan's success removes this slur upon the country.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Aberdeen.—The programmes announced by the various choral Societies in and about Aberdeen foreshadow a season of exceptional activity. The newly-formed Festival Chorus of 240 voices has already started rehearsals, under the direction of Mr. Warren T. Clemens, for the Festival of 1913. The Bach Choir is preparing Bach's 'My spirit was in heaviness' and 'God's own time,' and will proceed to other motets and cantatas. Peterhead Choral Society will perform 'The Messiah,' 'The wedding of Shon Maclean,' and Stanford's 'Songs of the Fleet.' These Societies are also conducted by Mr. Clemens, whose Church Choral Society has undertaken to perform 'A tale of Old Japan' and Brahms's 'Requiem.' The Choral Union (Mr. A. Collingwood) will give Elgar's 'The Kingdom' and Stanford's 'Songs of the Fleet.' The programmes of the first two concerts to be given by the University Musical Society, under the direction of Professor Sanford Terry are interesting and well-devised selections of choral and orchestral numbers.

Brighton.—It has been decided to hold the Festival on November 12—16 instead of in the Spring. The works chosen are 'The Music Makers,' Samson and Delilah,' Berlioz's 'Faust,' 'A tale of Old Japan,' 'Gallia,' 'Carmen,' and a Wagner selection. Mr. Lyell-Taylor is conductor-in-chief. We understand that £200 has already been collected from the sale of tickets.

Dingwall.—A successful recital was given before a distinguished audience at the Masonic Hall on September 17 by Miss Isobil Munro, a talented pianist of thirteen, who is about to continue her studies in London.

Dunedin (N.Z.)—The ninety-eighth concert of the Liedertafel was given at the Burns Hall, on July 17, under the direction of Mr. Jesse Timson. The part-songs sung by the choir of forty voices included popular numbers by de Rillé and Dard. The soloists were Miss M. Walton, Mr. A. H. Reid, and Mr. J. H. Oliver.

Harrogate.—On the occasion of the Kursaal Symphony Concert given on August 28, Sir Edward Elgar made his first visit to Harrogate in the capacity of conductor. He directed the performance of the second 'Wand of Youth' Suite, the Overture 'In the South,' the 'Variations,' and the 'Imperial March,' before a crowded audience that displayed great enthusiasm. Mr. Julian Clifford gave an admirable interpretation of Schumann's Pianoforte concerto.

Melbourne.—The Conservatorium of Music of the University of Melbourne gave its mid-winter concert on July 19, before an audience which completely filled the Town Hall. The programme included movements from Pianoforte concertos by Beethoven, Schumann, Saint-Säens, and Grieg; Violin concertos by Vieuxtemps (E major) and Wienawski; also pianoforte, violin, and vocal solos. A full orchestra, consisting mainly of students, accompanied the concerted numbers.——On July 23, a concert was given by the Philharmonic Society in honour of Mr. George Peake, who has retired from the conductorship. Under the direction of his successor, Mr. Alberto Zelman, Coleridge-Taylor's 'The death of Minnehaha,' and Brahms's 'Song of Destiny' were performed, Miss Maude Harrington and Mr. Horace Stevens being the soloists in the former work.

Rhondda.—Mr. Percie G. Smith's Orchestra has created a record for Welsh orchestras by winning first prize at the National Eisteddfod for the third time. The syllabus of the lecture-concerts that Mr. Smith has given with this organization details an admirable scheme which could only have arisen from the highest ideals and must have had a wide educative influence.

Timaru (N.Z.).—Mendelssohn's 'Hymn of Praise' was performed on June 19 by the Choral and Orchestral Society, under the direction of Mr. H. Nevill-Smith. The solo parts were taken by Mrs. Gower Burns, Mrs. E. J. Le Cren, and Mr. Alex Moore. Mrs. Burns, Mr. G. A. Andrews, Mrs. A. White (violinist), and Mrs. N. D. Mangos (pianist) contributed to the miscellaneous part of the programme, which included Thomas's 'Raymond' Overture, played by the orchestra.

Foreign Notes.

BERLIN.

On September 7, Herr Emil Paur, the successor to Dr. Karl Muck as conductor of the Royal Opera, made his first appearance and earned considerable success in a performance of 'Die Meistersinger.'——Among the novelties to be performed at the Symphony concerts of the 'Blüthner-orchestra are 'Wächterweise,' by Paul Juon, a Konzertstück by Leopold van der Pals, Hausegger's 'Natursymphony,' a Pianoforte concerto by Halfdan Cleve, 'L'hiver,' by Ernest Bloch, and an 'Aubade' by Cyril Scott.——The season of the Kurfürstenoper was opened on September 7, when Kienzl's opera 'Der Kuhreigen' was given for the first time under the direction of Herr Cortolezi. Other works to be given here shortly include Mozart's 'Così fan tutte,' 'Susannens Geheimnis,' by Wolf-Ferrari, Offenbach's 'Die Grossherzogin von Gerolstein,' 'König Harlekin,' by G. H. Clutsam, and Richard Strauss's 'Feuersnot.'

BRUSSELS.

Humperdinck's Königskinder,' Puccini's 'Girl of the golden West,' a new three-act opera by Buffin entitled 'Kaatje,' Vincent d'Indy's 'Le chant de la cloche,' Massenet's 'Roma,' and Saint-Saëns's 'Proserpine' will be given for the first time at the Théâtre Royale de la Monnaie during the coming season. Among the more interesting works to be revived are Mozart's 'Magic Flute,' Lalo's 'Le Roi d'Ys,' Massenet's 'Le jongleur de Nôtre-Dame,' Bruneau's 'L'attaque du moulin,' Debussy's 'Pelléas et Mélisande,' Beethoven's 'Fidelio,' Meyerbeer's 'Robert le Diable,' and 'La Fiancée de la Mer' by Jan Blockx.—— At the Waux-Hall M. Victor-Vreuls recently conducted a concert of his own very interesting compositions with great success. The programme included his 'Cortège heroïque,' 'Triptyque,' for contralto solo and orchestra, the Poème for violoncello and orchestra, and a symphony with violin solo.

DARMSTADT.

During the coming season the following works will be given for the first time at the Court Opera, viz., Gluck's 'Iphigenia in Aulis,' Weber's 'Die drei Pintos,' Adam's 'Wenn ich König ware' (Si j'etais roi), 'Onkel Dazumal,' by Dalcroze, Dohnányi's 'Der Schleier der Pierrette,' 'Pelléas et Mélisande,' by Debussy, Massenet's 'Manon,' and Richard Strauss's new opera 'Ariadne auf Naxos.'

DRESDEN.

M. Jaques-Dalcroze, the now famous pioneer of rhythmic gymnastics, has lately been occupied with the composition of an opera, 'Prometheus,' which is nearly completed.——The Robert Schumannsche Singakademie (conductor, Herr Karl Pembaur) will give performances of Elgar's 'The Apostles' and Nowowiejski's 'Quo vadis' during the coming season.——On August 11, the ensemble of the Royal Opera opened the season at the Königliches Schauspielhaus (pending reconstructions at the Opera House) with a revival of Gounod's comic opera 'Der Arzt wider Willen.' A few days later a three-act opera, 'Stella Maris,' by Alfred Kaiser, was given for the first time.

FRANKFURT.

A new opera, 'Der ferne Klang,' by Franz Schreker, was produced with exceptional success at the Opera House on August 18. The composer (who is also the librettist) shows

genuine invention, and technical mastery of no mean order. The work seems likely to enter the répertoire.——Among the works performed at the last season's Museum concerts were Elgar's Variations, conducted by Herr Mengelberg, and Richard Strauss's Symphony, 'Aus Italien,' under the composer's direction. The *Signale* considers the former work 'undoubtedly one of the most interesting that has come to us from across the water.'

HELSINGFORS.

The Czar of Russia has granted an annual pension of 2,000 Finnish Marks to the composer M. Jean Sibelius. The artist had already an annual life-subsidy from the Finnish State.——An unusually interesting programme is announced for the fourteen subscription Symphony Concerts to be given under the direction of Herr Georg Schneevoigt. Among the works included are a Symphony by Furnhjelm, Melartin's fourth Symphony in C minor, the Symphony in G major by Mahler, Scriabine's third Symphony, Richard Strauss's 'Symphonia domestica,' 'Also sprach Zarathustra,' and 'Don Quixote,' Bruckner's eighth Symphony, the tone-poem 'Taormina,' by Boehe, Glière's 'Die Sirenen,' Hugo Wolf's 'Italian Serenade,' Glazounoff's tone-poem 'Das Meer,' 'Die Jahreszeiten,' by Palmgren, 'Rondes des Printemps' and 'La Peri,' by Debussy, 'La mère l'Oye' and 'Rhapsodie Espagnole,' by Ravel, 'Der Wald rauscht,' by Conus, Jarnefeldt's symphonic-poem 'Korsholm,' 'Kikimora,' by Liadoff, a Sarabande for chorus and orchestra, by Roger Ducasse, Symphonies in C major and D major, 'Finlandia,' 'Eine Sage,' and 'Pan und Echo,' by Sibelius, and Elgar's Overture 'Cockaigne.'

LEIPSIC.

Herr Otto Lohse has commenced his work as chief conductor of the Opera with a fine performance of Beethoven's 'Fidelio.'——The annual summer concert given by the Riedelverein (conductor, Dr. Georg Göhler) in the Thomaskirche was devoted to French church-music. The programme included Gounod's cycle of motets, 'Die sieben Worte,' for solo voices, with four-part and eight-part chorus, a motet, 'Tantum ergo,' by Saint-Saëns, and Roger Ducasse's 'Mariengesänge.'

MANNHEIM.

The new season at the Court Opera was recently inaugurated with the revival of Cherubini's rarely-heard masterpiece, 'Der Wasserträger,' directed by Herr Bodanzsky.

MUNICH.

The English play 'Kismet' has been given at the Künstlertheater with interesting incidental music by Gustav Mrazek.——The annual Mozart and Wagner Festival performances have taken place with great success. The Mozart operas were given at the Residenztheater, under the direction of Herr Bruno Walter, the cycle including two performances of 'Don Giovanni,' 'Le Nozze di Figaro,' 'Così fan tutte,' and one of 'Die Entführung aus dem Serail' and 'Bastien and Bastienne.' Among the most successful of the artists were perhaps Herr Feinhals and Mesdames Bosetti and Maud Fay. The day after the termination of the Mozart performances, the Wagner cycle commenced at the Prinzregententheater with 'Die Meistersinger' (conducted by Herr Röhr). The scheme further included 'Tristan und Isolde' and the 'Ring des Nibelungen,' all directed by Herr Walther. Herr Feinhals again covered himself with great distinction, as did Miss Edyth Walker, Madame Schumann-Heink, and Messrs. Knote and Zador.

NEUCHÂTEL.

The twenty-second Eidgenössische Sängerfest has taken place with great success. The Festival showed throughout the high standard of the competing male choirs through all the four different grades, ranging from easy folk-songs to art-songs of the greatest difficulty. Among the most interesting items performed were Reger's 'Requiem' and 'An das Meer,' 'An die Hoffnung,' by Volkmar Andreae, and a beautiful *a cappella* motet, 'Exaudi deus orationem meam,' for seven-part chorus, by Giovanni Gabrieli (1557-1612), sung by two thousand singers.

PARIS.

On August 22, M. Claude Debussy celebrated the fiftieth anniversary of his birth.

PYRMONT.

A Festival devoted to compositions by Dvorák took place on August 14, 15. Two orchestral concerts and one chamber concert were given. The programme included the 'Hussitska-Overture,' the Symphony in D minor, Op. 20, two Legends for orchestra, the concertos for Violin (soloist Herr Havemann) and Violoncello (soloist Professor Paul Grümmer), and the symphonic-poem 'Das Heldenlied.' The Pianoforte quartet in E flat, four Biblical songs from Op. 99, and the Serenade for wind instruments were also heard.

REGENSBURG.

The Prince Regent of Bavaria has given orders for a bust of Wagner to be placed in the 'Valhalla' built by Ludwig I. on the Danube.

REVAL.

Wolf-Ferrari's choral work 'La vita nuova' has been performed for the first time by the Nikolai-Gesangverein.——The Kammermusikverein gave a concert devoted to compositions by Bach, including the Suite in B minor for flute and string orchestra, the Trio-Sonata from 'Das musikalische Opfer,' and the Pianoforte concerto in D minor. At another concert Brahms's Clarinet trio and an interesting String quintet by Glazounoff were heard for the first time.

STOCKHOLM.

The Nya Filharmoniska Sälskapet (conductor, Herr Armas Järnefeldt) has given a concert of rarely-heard works by Beethoven. The programme included the 'Meeresstille und glückliche Fahrt,' the Phantasy for solo pianoforte, chorus and orchestra, and the Mass in C major.——At the concerts of the Musikföreningen, Professor Franz Neruda introduced Bossi's 'Canticum canticorum,' Wolf-Ferrari's 'La Vita nuova,' and Bruckner's Te Deum. Peterson-Berger's interesting opera 'Arnljot' has been revived at the Royal Opera.

TEPLITZ.

A number of interesting works, including Weingartner's second Symphony, Reger's Violin concerto in A major, Op. 101, Mozart's rarely heard 'Linzer Symphony' in C major (No. 36), a new Symphony by Malata, and Mahler's fifth Symphony were played at the Philharmonic Concerts during the recent season.

ZOPPOT (NEAR DANZIG).

The works chosen for the pastoral performances (now an annual event) at the open air theatre (Walbühne) included Smetana's 'Verkaufte Braut' and Humperdinck's 'Hänsel und Gretel.' The latter work proved particularly attractive in these surroundings.

M. KUSSEWITZSKY'S VOLGA TOUR.

During the summer M. Sergius Kussewitzsky made his second concert-excursion on the Volga. He chartered the comfortable steamer 'Kniaschna' ('The Duchess'), and with his orchestra and a number of friends visited the towns from Rybinsk to Astrachan, and back to Nischni-Novgorod. Twenty Symphony concerts were given, the programmes of which included well-known classical works and compositions by Tchaikovsky, Glinka, Moussorgsky, Rimsky-Korsakoff, Liadoff, Rachmaninoff, and Glazounoff. The whole enterprise proved a great success in every respect.

Miscellaneous.

The Report of the Manchester Public Free Libraries Committee provides some interesting statistics with regard to the Henry Watson Music Library. This collection is estimated to contain 33,000 volumes, besides a great quantity of sheet music. We learn that the number of borrowers' cards now in force is 1,046, and that the number of volumes, &c., lent out from April 1, 1911, to March 31, 1912, was 59,900—over 40,000 more than in the previous twelve months.

Classes in Morris-, Country- and Sword-dances, and in singing games will be held during the Autumn by the English Folk-Dance Society. The classes will meet on Thursday and Friday evenings from October 3 to December 5, at Trinity Church House, 200, Great Portland Street; Reeve Hall, 76, East Street; and the South Western Polytechnic, Manresa Road, Chelsea. Information will be supplied by Miss Walsh, 11, Hart Street, W.C.

A committee of residents in Waterford, with influential backing from outside, invites public support for a scheme to commemorate the centenary of William Vincent Wallace's birth by (1) erecting a statue in Waterford; (2) founding a scholarship; (3) providing an organ in some public building at Waterford. The secretary is Mr. Edmund Downey, 50, O'Connell Street, Waterford. Cheques should be made payable to 'The Treasurers, Wallace Fund.'

Twickenham Philharmonic Society, augmented by the Thames Valley Operatic Society and other local singers, will make its first visit to central London during the coming Autumn season and perform Coleridge-Taylor's 'The song of Hiawatha,' under the direction of Mr. Arthur Cowen. The choir and orchestra will together number about 200.

We read that the W—— B—— Choral Society are to rehearse for performance during the season, Handel's 'Acis and Galatea,' and Dvorák's 'Spece's Bridge.' A new work by Dvorák is certain to be interesting.

We hear that Miss Margaret Fairless, of Newcastle-on-Tyne, a thirteen-year old violinist studying with Professor Sevcik, has astonished the Bohemian musicians and public with her virtuosity.

Charles E. Connell, a pupil of York Minster Choir School, has obtained the Associate Diploma at Trinity College of Music.

Sir Henry Wood has resigned the conductorship of the Westmorland Festival.

Answers to Correspondents.

Constellat.—The opening of the 'Meistersinger' Overture should be taken at about ♩ = 112. Slacken slightly on p. 7 (miniature full score). Resume the tempo on second line of p. 8. Avoid the common tendency to make a marked *allargando* on last two bars of p. 20. Pp. 21-22 *meno mosso*. E major about ♩ = 88. Quicken on p. 28. From last bar p. 29 about ♩ = 92. Quicken slightly on pp. 36-37, and from p. 38 resume original tempo. Broader from last bar of p. 55. These directions are given from a (perhaps faulty) recollection of Richter's interpretation.

Cricket.—Normally, yodelling is not possible to ladies. It is done by the interchange of the natural and falsetto tones of a baritone voice. Even to a baritone, our advice would be: learn by ear from a yodeller. Consult your milkman, especially if he sells Swiss milk.

Clarinet.—Consult Lieut. Miller's book on the Military Band in Novello's Primer Series (2s. 6d.), and the book by Mr. Farmer, acknowledged on p. 655.

L. J. M.—The habit is not so prevalent as you imagine.

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2. *Portrait of Samuel Coleridge-Taylor.*
3. *Cargoes. Part-Song for S.A.T.B. By H. Balfour Gardiner.*
4. *Competition Festival Record.*

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

WEDNESDAY, OCTOBER 23

(First Post).

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CHOPIN.—Valse in A minor, Op. 34, No. 2 .. .. 1 1
JENSEN.—Morgengruss, Op. 17, No. 1 .. .. 1 1
CRAMER.—In E, No. 66 (Franklin Taylor's Studies, Book 22) .. 1 0
STEIBELT.—In B flat, Op. 78, No. 12 (Franklin Taylor's Studies, Book 12) 1 0
BEETHOVEN.—Sonata in E, Op. 14, No. 1, 1st Movement (Edited by Agnes Zimmermann) 2 0
MENDELSSOHN.—Lieder ohne Worte, Op. 38, No. 1 .. .. 0 9

LOCAL CENTRE—ADVANCED GRADE.

CZERNY.—In F, Op. 740, No. 46 .. .. 0 8
MOSCHELES.—In B, Op. 70, No. 16 .. .. 1 6
SEELING.—In E minor, Op. 10, No. 6.. .. .. 1 0
BEETHOVEN.—Sonata in C minor, Op. 10, No. 1, Last Movement (Edited by Agnes Zimmermann) 2 0
TSCHAIKOWSKY.—Valse in F sharp minor, Op. 40, No. 9 .. .. 2 6
CZERNY.—In A, Op. 740, No. 26 (Franklin Taylor's Studies, Book 16) 1 0
LUDWIG BERGER.—In D minor, Op. 12, No. 12 (Franklin Taylor's Studies, Book 27) 1 0
HANDEL.—Allemande in F minor, from Suite No. 8 (Novello's Pianoforte Albums, No. 5) 1 0
BEETHOVEN.—Sonata in D, Op. 28, Last Movement (Edited by Agnes Zimmermann) 3 0
HARBERBIER.—Jagdlied, Op. 53, No. 16 .. .. 0 6
CLEMENTI.—In C, No. 31 of "Gradus" 1 8
LOESCHHORN.—In A, Op. 67, No. 16 .. .. 3 0
BACH.—Finale of "Italian Concerto" (Edited by Karl Klindworth) 3 0
CHOPIN.—Mazurka in C sharp minor, Op. 41, No. 1 .. .. 0 8

SCHOOL EXAMINATIONS—PRIMARY.

CZERNY.—In C, Op. 599, No. 14 .. .. 1 1

SCHOOL EXAMINATIONS—ELEMENTARY.

BERTINI.—Prelude and Minuet in G, No. 8 of "Douze petits Morceaux" 1 0
CZERNY.—In D, Op. 599, No. 65 (Franklin Taylor's Studies, Book 28) 1 0
KUHLAU.—Sonatina in C, Op. 55, No. 1, 1st Movement 1 6
LOESCHHORN.—In C, Op. 65, No. 8 .. .. 2 6
DUSSEK.—No. 1 in C of "Douze Leçons," Op. 16 .. .. .. 1 8

SCHOOL EXAMINATIONS—LOWER DIVISION.

CZERNY.—In C, Op. 299, No. 8 (Franklin Taylor's Studies, Book 17) 1 0
BERTINI.—In A, Op. 100, No. 25 .. .. 1 2
DUSSEK.—Sonatina in B flat, 1st Movement 1 0
CZERNY.—In C, Op. 636, No. 21 (Franklin Taylor's Studies, Book 24) 1 0
CZERNY.—In F, Op. 748, No. 24 (Franklin Taylor's Studies, Book 2) 1 0
BEETHOVEN.—Tempo di Minuetto, from Sonata in G, Op. 49, No. 2 (Edited by Agnes Zimmermann) 1 6

SCHOOL EXAMINATIONS—HIGHER DIVISION.

LOESCHHORN.—In G, Op. 66, No. 17 .. .. 3 0
BACH.—Invention in Two Parts, No. 15, in B minor 1 6
LOESCHHORN.—In C, Op. 66, No. 23 .. .. 3 0
HELLER.—Prelude in A minor, Op. 81, No. 2 .. .. .. 0 8
BURGMÜLLER.—La Marche, Op. 109, No. 17 .. .. .. 1 1
CZERNY.—In D, Op. 299, No. 24 (Franklin Taylor's Studies, Book 18) 1 0
STEIBELT.—In F minor, Op. 78, No. 5 (Franklin Taylor's Studies, Book 22) 1 1
BEETHOVEN.—Bagatelle in C, Op. 33, No. 2 .. .. .. 1 1

SINGING.

LOCAL CENTRE—INTERMEDIATE GRADE.

SOPRANO.

PANSERON.—40 Vocal Exercises, Part 1, Nos. 5, 6 and 11 .. 2 0
HANDEL.—"The smiling dawn of happy days" ("Jephtha") .. 0 9
MENDELSSOHN.—"The First Violet," in F 0 9
A. C. MACKENZIE.—"What does little birdie say" (Book 2 of Eighteen Songs) 2 6

CONTRALTO.

PANSERON.—42 Vocal Exercises, Part 1, Nos. 6, 8 and 11 .. 2 0
HANDEL.—"Thou shalt bring them in" (Novello's 12 Songs for Contralto from Handel's Oratorios) 2 0

TENOR.

HANDEL.—"Gentle airs, melodious strains" ("Athalie") .. 0 6
CHARLES H. LLOYD.—"In summer weather," in B flat 2 0

BARITONE.

PANSERON.—42 Vocal Exercises, Part 1, Nos. 6, 11 and 20 .. 2 0
T. F. DUNHILL.—"The Sea Gipsy" (No. 1 of Four Songs from "Vagabondia") 2 0

BASS.

HANDEL.—"Wide spread His Name" ("Theodora") 3 0

SINGING—*(continued)*

NET. s. d.

LOCAL CENTRE—ADVANCED GRADE.

SOPRANO.

PANSERON.—40 Vocal Exercises, Part 1, Nos. 15, 16 and 18 .. 2 0
HANDEL.—{Recit.: "Oh! didst thou know"} {Air: "As when the dove"} "Acis and Galatea" 1 0
A. C. MACKENZIE.—"A Birthday," Op. 17, No. 3 .. .. .. 1 6

MEZZO-SOPRANO.

HANDEL.—{Recit.: "You see, my friends"} {Air: "Amazed to find the foe so near"} "Belshazzar" 3 0
EDWARD ELGAR.—"A child asleep" 2 0

CONTRALTO.

HANDEL.—{Recit.: "Or lull'd with grief"} {Air: "Sweet rose and lily"} "Theodora" .. 1 0

TENOR.

CONCONE.—25 Lessons, Nos. 3, 13, 18.. .. .. 1 6
HANDEL.—{Recit.: "Stay, shepherd, stay"} {Air: "Shepherd, what art thou pursuing"} "Acis and Galatea" 1 0

BARITONE.

HANDEL.—{Recit.: "'Tis Dioclesian's natal day"} {Air: "Go, my faithful soldier, go"} "Theodora" 3 0

BASS.

HANDEL.—{Recit.: "Unjust reproach"} {Air: "Alcides' name in latest story"} "Hercules" 3 0

SCHOOL EXAMINATIONS—PRIMARY.

MENDELSSOHN.—"Evening Song" (No. 379, Novello's School Songs) 0 1

SCHOOL EXAMINATIONS—ELEMENTARY.

BARITONE.

PANSERON.—42 Exercises, Part 1, Nos. 3 and 5 .. .. .. 2 0

BASS.

HANDEL.—Leave me, loathsome light ("Semele") 0 6

SCHOOL EXAMINATIONS—HIGHER DIVISION.

SOPRANO.

CONCONE.—50 Lessons, Nos. 33 and 41 .. .. 1 6
ROBERT FRANZ.—"Widmung" (A Dedication) 1 6

TENOR.

PANSERON.—Vocal Exercises, Part 1, Nos. 2 and 7 .. .. 2 0
HANDEL.—"Where'er you walk" ("Semele") (Novello's 12 Songs for Tenor from Handel's Oratorios) 2 0

BARITONE.

CONCONE.—40 Lessons, Nos. 21 and 22 .. .. 1 9
C. H. H. PARRY.—"Why so pale and wan" 1 6

BASS.

HANDEL.—"Tears such as tender fathers shed" ("Deborah") .. 0 6

CLASS-SINGING EXAMINATION.

THE SCHOOL ROUND BOOK (Book 90, Novello's School Songs):
Old Notation 0 8
Tonic Sol-fa 0 6

VIOLIN.

LOCAL CENTRE—INTERMEDIATE GRADE.

SCALES AND ARPEGGIOS, as required for these Examinations: THE JUNIOR VIOLINIST, Book XIV. Edited by C. Egerton Lowe 1 6
A. H. BREWER.—Auf Wiedersehen 2 0
A. C. MACKENZIE.—Saltarello from Six Pieces 2 0

LOCAL CENTRE—ADVANCED GRADE.

DONT.—20 Exercises progressifs, Nos. 13 and 14 .. .. .. 3 0

SCHOOL EXAMINATIONS—PRIMARY.

EMIL KREUZ.—First Steps for the Violin, Part 1 (pages 22 and 23) 1 0

SCHOOL EXAMINATIONS—ELEMENTARY.

HAUPTMANN.—Sonatina No. 1 in C, Op. 10 .. .. .. 1 6

ORGAN.

LOCAL CENTRE—ADVANCED GRADE.

BASIL HARWOOD.—Postlude for Ascensiontide 1 0
FRANK BRIDGE.—Adagio in E 1 0
BACH.—St. Ann's Fugue 1 6
A. M. GOODHART.—Study in $\frac{3}{4}$ time 1 0

SCHOOL EXAMINATIONS—LOWER DIVISION.

STAINER.—The Organ, Nos. 36 and 37 .. .. 2 0

SCHOOL EXAMINATIONS—HIGHER DIVISION.

SMART.—Two Trios, No. 1 in F 1 6
RHEINBERGER.—Monologue, Op. 162, No. 4 .. .. .. 1 6
MENDELSSOHN.—Fugue from Sonata, No. 6.. .. .. .. 2 0

VIOLONCELLO.

LOCAL CENTRE—INTERMEDIATE GRADE.

DAVIDOFF.—Romance sans paroles 2 0

LOCAL CENTRE—ADVANCED GRADE.

MENDELSSOHN.—Sonata in D, Slow Movement 1 0

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The Competition Festival Record

No. 51.

THE ROYAL NATIONAL EISTEDDFOD OF WALES.

Wrexham.—September 2 to 7.

After an interval of twenty-four years, Wrexham had the honour of holding the Eisteddfod this year. A spacious, well-arranged pavilion capable of seating 10,000 people was specially erected. The success of the Festival was never for a moment in doubt, as the town is the centre of a very large industrial population, and easily accessible from both North and South Wales. There were competitions as usual in music, poetry, literature, arts, crafts, and science, and, excepting the choral competitions, the striking feature was the capture of both Crown and Chair by a young poet of the new school—the double-event occurring for the first time in the history of the Eisteddfod—who hails from Rhyd-ddu, a lonely village at the foot of Snowdon. The music committee are, on the whole, to be congratulated on having made a good selection of test-pieces, though there were some unworthy exceptions. Gloom was cast over the opening of the Festival by the sad news of the sudden death of Coleridge-Taylor (one of the appointed judges), a well-known figure at Welsh Eisteddfodau and a general favourite with Welsh competitors.

The First Day.

The first of the choral competitions on Tuesday—madrigal and sight-singing—was a very depressing affair, one only of the two entrants having turned up, and their performance being very weak. By three o'clock the Pavilion was well-filled with an attentive and sympathetic audience. Though only four choirs took part in the chief choral competitions, much interest was aroused by the fact that two of them, Carnarvon and Cardiff, were previous winners in this class. The test-pieces were (*A*), 'Cum Sancto Spiritu,' from Cherubini's Second Mass in D minor; (*B*), 'Llais y Gwanwyn' ('The voice of Spring'), by J. H. Roberts, and (*C*), Elgar's noble 'Go, song of mine.'

Cefn Mawr Choral Society (conductor, Mr. G. W. Hughes) sang first. In (*A*), with the exception of the basses, who sang firmly, the tone was diffuse, and rather shrill in the sopranos. There was an inclination to force the pitch upwards; some of the attack was not neat, there was very little rhythmic grip, they over-indulged in staccato, with a consequent loss of breadth and dignity, and there was not much resource displayed in working-up a climax. The movement of parts was precise and the utterance fairly clear. (*B.*) The tone again lacked cohesion, there was no *pp*, and the gradations of tone were not well-controlled; but there was some compactness, in spite of a rather puny rhythmic accent, and the words were clearly sung. (*C.*) This was taken at rather a quick pace, and the mood was not realised; it was too matter-of-fact. The important alto syncopation in the counterpoint to the tenor melody was not accurately fitted in, and there was a little confusion in the difficult pages (8 and 9). A little more attention to time values, in notes and rests, would have resulted in more breadth, and the detached phrasing was a weakness. But there were good points, as in the second movement, which was invested with much expression, and technically it was a creditable achievement for a choir that hitherto has appeared only in smaller competitions.

Cardiff Harmonic Society (conductor, Mr. Roderick Williams) followed, and it was evident in the first bars of the Cherubini (*A*) chorus that this was a finely-toned choir, all departments being well-equipped. The pace was a little unsteady, there was an inclination to sing sharp, and the rhythm was not firmly grasped. The pianoforte was very much in evidence, and often swamped the choir. The phrasing was broad, fairly fluent, and the last portion made a very good climax though there was a little tired feeling in the tone. (*B.*) Though the singing was smooth, it was rather languid, and they failed to get the requisite 'lightness of touch.' The pitch dropped in the second page, the tone sounded weary, in spite of its good quality, and they failed to make the singing interesting. (*C.*) The opening was most impressive—in the right mood, and finely sustained. The tenor melody was beautifully sung—the melody being unbroken. The D major section began a little loudly, but the gradual working up was splendidly controlled and always finely sustained. Up to the eighth page, it would be difficult to imagine a finer interpretation. Things got a little wrong here, and the pitch dropped seriously. But they never lost the mood, and the final bars were very impressive. For the most part it was a masterly, uplifting performance.

Rhymney Gwent Choral Society (conductor, Mr. Daniel Owen) began the Cherubini chorus (*A*) a little timidly, but very soon got comfortable, and the bright resonance of the tone—in spite of a little 'openness' in the tenors, and a little thin tone in the sopranos—coupled with absolutely secure intonation, refreshed the audience. There was very good rhythmic grip, abundant vitality, which was well-controlled, magnificent basses, who moved with a firm tread throughout, and a distinct sense of climax. It was all fluent, it lived, and in spite of a little 'worn' tone, the final page was thrilling in its exultation. The Welsh part-song (*B*) was just a little disappointing in the opening, but here again the singing was full of vitality, the utterance first-rate, and though the pitch dropped, they sustained the interest to the end. A lighter rhythmic treatment was expected. In (*C*) 'Go, song of mine,' there was extreme caution, especially in the difficult sections, but the singing was often emotional—the tenor melody being beautiful and touching in its tenderness. They did not work up the D major section as did the Cardiff choir, nor was the grandeur of the phrase 'being purified' quite realised. Some of the tonality was vague, but it was a very creditable performance, and had much tenderness and 'mood' in the opening and closing phrases.

Carnarvon Choral Society (conductor, Mr. John Williams) were the last choir to sing. The tone was clear, resonant, and well balanced. In (*A*), the opening of the chorus was clearly defined in rhythm, and the part-singing very well-controlled. All went splendidly to letter G, when the pitch was forced up. A misunderstanding at H caused momentary confusion, and with a less experienced conductor there might have been disaster. The treatment throughout was thoughtful and musicianly, though marred to the end by the sharp singing. (*B.*) Apart from a tendency to sing sharp, this was quite a remarkable performance. The tone was beautiful, the rhythmic accent was perfect, and there was poetry in it all. The large audience was, of course completely carried away by this fine presentation of light, dainty singing by such a big choir. (*C.*) This was an exhibition of splendid drill, all the nuances were accurately performed, the *pp*, *p*, *mf*, *sf*, &c., were all carefully adjusted, and there was very little to find fault with in the technique. But it was not as emotional as we had heard it previously, the broad melodies were detached—commas were a hindrance to them, and the last 'Go' made a curious effect (the Cardiff people were nearest to the perfect delivery of that last tender, wistful chord). The splendidly-controlled and unified tone was again a valuable asset.

Before giving the adjudication, Mr. Granville Bantock delivered an important speech, which has since attracted much attention, and it is hoped that the Welsh people will take to heart what he said and will rouse themselves to prompt action. All that he said has been said before by more than one Welsh musician, but to very little purpose.

The marks awarded were as follows, the maximum being 100 for each piece:

	A.	B.	C.	Total.
Cefn Mawr ..	75 ..	67 ..	79 ..	221
Cardiff	83 ..	65 ..	93 ..	241
Rhymney ..	87 ..	88 ..	88 ..	263
Carnarvon ..	87 ..	93 ..	93 ..	273

It is interesting to note that Mr. John Williams conducted the winning choir in the Chief Choral at Wrexham in 1888; won the second prize at Swansea in 1891; divided the first prize at Festiniog in 1898, and won first prize at the London National Eisteddfod in 1909. This constitutes a record.

The Second Day.

Wednesday was a comparatively quiet, unexciting day of rather small things. Of the fourteen children's choirs that had entered, ten appeared. The test-pieces were (*a*) 'The Snow' (Elgar), which was beyond the powers of most of the choirs, and (*b*) 'Croesan Wanwym' ('Welcome, springtide'), by Mr. J. Pryce Hughes. None of the singing reached a high standard, though three choirs stood out clearly from the rest. A Welsh choir from Rhos (Mr. J. Hartley Davies) secured first place, whilst two English choirs gained the second and third prizes, viz., Lake Road Band of Hope, Portsmouth (Mr. W. T. Sayer), and Knowle Bank School Choir, Huddersfield (Mr. J. Griffiths).

The competition was a little tedious and uninteresting, and the conclusion was once more forced upon old stagers that the National Eisteddfod is not the place for children's choir competitions. A children's day—entirely devoted to juvenile competitions—would be another matter. The competition for ladies' choirs was only moderately good, and the sympathies of critics went out to the Tredegar Ladies' Choir—the best-equipped choir undoubtedly—in their misfortune with the pitch, which robbed them of the first-prize.

The test-pieces were (*a*) 'Newid Cywair' ('A change of key'), by Bryceson Trehearne, (*b*) 'The River King' (Schumann), (*c*) 'Encinctured with a twine of leaves' (Coleridge-Taylor), and the result as follows:

	Conductor.	Marks.
Bangor Ladies' Choir ..	Mr. Thomas Thomas	178
Tredegar „ „ ..	Miss Margaret Francis	174
Glantawe „ „ ..	Mr. W. T. Devonald	160
Barry „ „ ..	Mr. W. M. Williams	147
Maelor „ ..	Mr. L. Newton Wright	146

(Maximum marks, 200.)

The Third Day.

The Pavilion was thronged with a huge crowd of people on Thursday long before the arrival of Mr. Lloyd George, who was due at two o'clock, with the result that some of the competitions had to be conducted under most distressing conditions. Only the people in close proximity to the platform could hear anything of what took place, the tumultuous crowd behind being too excited and impatient to listen to music. The test-pieces were reduced to the smallest possible limits, and in the case of the quartette the judge had to stand quite near the singers in order to hear any sounds at all. This, of course, was disconcerting and unfair to the competitors, and rendered the proceedings farcical. The competitions could easily have been held in one of the many available preliminary test rooms.

It was a day of great excitement, and the Eisteddfod proper had to take a 'back seat'; 17,000 people passed the turnstiles, and this exclusive of the reserved seat and season ticket-holders. The takings were nearly double those of the chief choral competition day, so that the visit of the Chancellor was of great financial value to the promoters. We need not dwell here upon the unpleasant episode of the ejection of interrupting suffragettes. After the chairing of the bard, things gradually settled down, and by the time the second choral competition began all was peace, seven choirs taking part. This proved to be a very interesting competition, and the singing of the winning choirs reached a higher all-round standard than the singing in the chief choral competition. The test-pieces were well-chosen, and provided ample contrast in style. They were (*a*) 'Death, I do not fear thee' (from the Bach Cantata, 'Jesu, priceless Treasure'), (*b*) 'My love is like the red, red rose' (Emlyn Evans), and (*c*) 'On Himalay' (Bantock).

Mr. Granville Bantock expressed his pleasure at the treatment of 'On Himalay,' which was beautifully sung by the winning choir (as were the other pieces)—the Clwydian Ruthin Choir (Mr. R. Harris Jones). It is interesting to note that Mr. Jones conducted the winning choir in this class at the previous Wrexham National Eisteddfod in 1888. The second prize went to the Penrhyndeudraeth Choir (Mr. D. Lloyd Evans), whilst the Mid-Rhondda Orpheus Society (Mr. Emrys Richards) came close behind. Had the material of this last choir been as good as their conductor's perception, they would have stood higher in the competition.

The marks awarded were: Clwydian Choir, 277; Penrhyndeudraeth, 258; Mid-Rhondda, 239; Chesterton (Mr. W. Walker), 234; Brynmawr (Mr. W. T. Angel), 227; Brynyrefail (Mr. R. Lloyd Roberts), 219; Brymbo (Mr. R. J. Roberts), 209.

As the competition concluded at the hour announced for the evening concert to commence, no adjudication was delivered, the total marks only being announced. In addition to the splendid singing of the winning choir, the playing of the two orchestras in the morning leaves a pleasant memory. The overture to 'Prometheus' (Beethoven) was an admirable test, and Mr. J. Garforth Mortimer's Cardiff Orchestra gave a crisp performance, coupled with good tone and excellent intonation. The insistence of a very pointed rhythmic accent, however, did not make for breadth. Mr. Percie Smith's Ynyshir Orchestra, though fewer in numbers, gave a most musicianly interpretation. It was dignified, broad, and very well contrasted, and they thoroughly deserved the first prize.

The Fourth Day.

Of late years the final day has proved a 'great attraction. It is the day of the male choirs. But this year the crowd was not so great, neither was there the usual enthusiasm and excitement, and affairs generally were rather languid. Fourteen choirs had entered, but of these only half the number appeared. It was much regretted that among the absentees were two well-known English choirs, namely, Mr. J. C. Clarke's Southport Choir and Dr. Siddall's St. Helen's Gleemen.

The test-pieces were (*a*) 'Deep Jordan's banks' (Cyril Jenkins), (*b*) 'The lost love' (D. Vaughan Thomas), and (*c*) Mr. Bantock's 'The glories of our blood and State'; both the latter were sung unaccompanied. Mr. Bantock's piece proved a severe test, the difficult harmonies and the sudden modulations being beyond the technique of some of the choirs. The piece is an impressive one, very highly coloured and eloquently expressive, the diminished thirds in the 'creep to death' section being most original and weird in effect. The *staccato* marks were so much misunderstood and sometimes so wilfully abused, that one felt it would have been better to have allowed the *marcato* only to remain in the printed copy.

The Mountain Ash and District Choir made a rather uninspiring beginning, the intonation being unsettled, whilst the tone lacked unity and blendful quality. There were inaccuracies, and the part-singing was not clear. There was some earnest expression in places, and the *Allegro con fuoco* was sung better than the rest of the piece. In the second piece, there was the same faulty intonation between one part and another even, but there was some sentiment in the expression, in spite of an inflexible rhythm. The technique was quite inadequate to meet the great demands of Bantock's music, and the intonation was troubled throughout.

Penywern (Dowlais) was a much better choir in every way. In the first piece there was some error of judgment in the treatment of accent in the opening, and the intonation was dubious at the first climax. The utterance was first-rate, there was good rhythmic feeling (except in the jerky treatment of page 7), and the expression was earnest. The basses sang splendidly, but the tenors were a little hard and

inclined to shout in the *ff*'s. A very good performance was given of the second piece, the *pianissimo* tone being quite beautiful. The middle section was a little hurried, and they did not achieve everything possible in the way of sentimental expression and subtle, floating, tone. In the third piece, the pitch was not secure, the *Allargando* was not sufficiently spread, and the chording was not true in the *Lentamente*. But there was some very good expression, the 'creep to death' section being remarkably well done, and ghostly in its effect. There was not enough resource for the expansive sections, the tenors lacked resonance, and the closing bass phrases were not significant.

Ebenezer Mission (Swansea) immediately arrested the attention in the opening phrase of (*a*), the tone being beautifully soft and mellow. The intonation at the first climax was not true, and the part-singing was not quite defined. But the second verse was most expressively sung, and quite in the right mood. The last verse was also well sung, though the *ff* was a little disappointing. In the second piece there was again beautiful sonority in the tone, which was always well-controlled, and the expression was most convincing in the second and third verses. In the first verse the rhythmic accent was a little heavy.

The Bantock piece had been well prepared, and the splendid sonority of tone was a valuable asset. There was a thorough grasp of the rhythm, though curiously enough they misinterpreted the six-four phrase at the close, and the minims were sung as crotchets of the preceding bar The broad phrases were given with splendid dignity, and more than made up for the striking, ghostly effect of the previous choir.

Plymouth Orpheus came next with a much clipped opening phrase—they sacrificed everything for an explosive final consonant. This cut up the *sostenuto* in an irritating way. The contrasts were violent, and the tone occasionally strident. There was abundant energy, which however was often misplaced. Occasionally one got a well-controlled phrase and a touch of real expression. In the second piece there was some pleasant tone, and an occasional good phrase, but here again the singers could not resist the hissing of sibilants, and a good deal of the treatment was caricature. Strangely enough, they displayed uncommon technical skill in the treatment of Mr. Bantock's music, which was quite accurately sung and always up to pitch—this was an achievement. The chording in the *Lentamente pp* section was the best we got in the competition, and the difficult 'creep to death' section was never in any doubt as to accuracy. There were the same faults of utterance, the same over-eagerness, but there was also some excellent expression.

Maritime (Pontypridd) were not secure in the opening of the first piece—the tone was diffuse, the *pp* too loud, and the *forte* climax a little loose. The second verse was expressively sung, but later the intonation became troublesome. They recovered themselves, and achieved an effective climax. On the whole, it was an unequal performance, and a little disappointing from so good a choir and conductor. The disappointment was immediately dispelled by an altogether charming performance of the second piece. The *pp* was again a little loud, but the melodic treatment betokened the conductor's art—it was so complete, the tapering was so well done, the accompanying of melody so well adjusted, and there was beautiful expression. The opening of Bantock's piece lacked dignity, the *staccato* being greatly exaggerated here and later: there was again no *pp*, the octaves were not true, and there was a misinterpretation of the last page. But there was some very good tone, very good unanimity in movement, and very satisfactory chording.

The Swansea and District Choir followed. Here we had beautiful sonority and depth in the tone, which 'welled up' to magnificent climaxes. This was the only choir that sang the *ad libitum* phrases without the pianoforte,—and with very good effect, though they were just a shade sharp. There was distinct mood in the singing, the alternation of fear, longing, hope, and ultimate triumphant faith being eloquently expressed. Dr. Thomas's part-song was treated in almost faultless style. It was as poetic as the treatment by the Maritime Choir, with the advantage here of deliciously delicate *pianissimo* singing, wonderful gradation of tone, and extraordinary sonority. It is doubtful whether anything more beautiful has been heard in any previous Eisteddfod. In the last piece the tone was again a valuable asset. The pace was a little erratic at first, the *Poco largamente*—'Some men with swords may reap the field'—was too jaunty in treatment, the triplets in the *Lentamente* section were not accurately measured, and the pitch went down slightly. But there were phrases that impressed by their dignity and vivid colouring. The gradation of tone was well-managed, and the important bass phrases in the last page were treated with due significance.

Colne Orpheus were the last to sing, and in the first piece did not do themselves anything like justice. The tone lacked cohesion, there was not the unanimity in attack and part-movement that we got from previous choirs, and the part-singing was a little loose. The second section displayed some good drill, but it was unemotional. They made a good ending so far as tone was concerned. The key did not seem to be thoroughly grasped in the opening of the second piece. There was very good gradation of tone later. The melodic phrases were poorly nourished, and occasionally there was a lack of control, but the last verse was beautifully sung. In Mr. Bantock's chorus the treatment at first was a little erratic. It was not firmly gripped, and the pace was undecided. 'Sceptre and crown' was delivered with fine energy. 'Creep to death' was very expressive. In the recapitulation there was some loss of vitality, and the pitch dropped. But the performance was one of great merit, there was much vivid colouring, significant utterance, and the basses came out admirably in the final section. It was a more 'orchestral' treatment than we got by the other choirs.

Dr. Walford Davies, who spoke for the judges, made some prefatory remarks on the same lines that Mr. Bantock took on Tuesday. This admiration for the natural musical gifts of the Welsh people, plus the admonition for lack of culture and fine technique, had been so often publicly expressed at the competitions, and so very little notice is taken afterwards, that the oft-repeated statement sounds platitudinal Strong, immediate action is needed if the Welsh people wish to take their proper place amongst musical nations.

The award was as follows:

	Conductor.	*a.*	*b.*	*c.*	Total.
Mountain Ash and District..	Mr. Hugh Ellis ..	68 ..	71 ..	61	= 200
Penywern (Dowlais)	.. Mr. Evan Thomas	87 ..	90 ..	84	= 261
Ebenezer (Swansea)..	.. Mr. Turner Thomas	87 ..	93 ..	90	= 270
Plymouth Orpheus ..	.. Mr. D. Parkes ..	82 ..	79 ..	87	= 248
Maritime (Pontypridd)	.. Mr. Temple Evans	77 ..	96 ..	84	= 257
Swansea and District	.. Mr. L. R. Bowen	96 ..	99 ..	88	= 283
Colne Orpheus ..	.. Mr. R. Greenwood	76 ..	84 ..	90	= 250

The standard reached in solo-singing was only moderately high this year, the most striking performance being that of Mr. Ramsey Clarke, of Manchester, who gave a most dramatic interpretation of Henschel's 'Young Dietrich.' There was no discovery of any exceptional vocal talent, though the winner of the Welsh Soprano Solo—Miss Lottie Thomas, of Wrexham—received very high praise from the judge.

The instrumental solo-playing was good, without being in any way exceptional, and the most striking performance was the pedal-harp playing of the clever young Aberdare harpist, Master Taliesin Morgan. A special tribute is also due to the ladies who played in the Trio competition.

The chief results in the various competitions were as follows:

Soprano Solo (Open).—Madam Sylvia Hosgood, Cardiff.
,, ,, (Welsh).—Miss Lottie Thomas, Wrexham.
Mezzo-soprano (Open).—Miss Gladys Fletcher, Cardiff.
Contralto Solo (Open, and Welsh).—Miss Esther Cooper, Gwaencaegurwen.
Tenor Solo (Open).—Mr. Tom Bonnell, Pentre, Glam., and a Special Prize to Mr. John Thomas, Dunvant.
Tenor Solo (Welsh).—Mr. E. W. Bellis, Rhos.
Baritone Solo (Open).—Mr. D. Boddycombe, Pontardawe.
,, ,, (Welsh).—Mr. R. Isfryn Jones, Rhos.
Bass Solo (Open).—Mr. Ramsey Clarke, Manchester.
Boys' Solo.—Master Thomas Glyn Richards, Bootle.
Girls' Solo.—Miss Rose Jones, Brymbo.
Quartett (S.A.T.B.).—Dr. Siddall's party, St. Helens.
Old Folk-Song.—Miss Dora Rowlands, Llangollen.

Penillion Singing.—Mr. John Williams, Ponkey.
" " (under 18).—Mr. Joe ap Morgan, Gwaencaegurwen.
Triple Harp Solo.—Miss Freda Holland, Birkenhead.
Small Harp Solo.—1st prize, Miss A. C. Lloyd, Bala.
Pedal-harp Solo.—Mr. Taliesin Morgan, Aberdare.
Pianoforte Solo (Open).—Miss Crosland Taylor, Chester.
Violin Solo (Open).—Miss Enid A. Brock, Waterloo.
'Cello Solo.—Mr. Geraint Williams, Ystalyfera.
Flute Solo.—Mr. John L. Coups, Macclesfield.
Trio (Pianoforte Violin and 'Cello).—Miss Leadbetter, Miss Llewellyn Davies, and Miss Loxham, all of Wrexham.
String Quartette.—Mr. Greenhaigh's party, Bolton.

The Composition Classes were fairly numerous, and brought forth some work of exceptional merit, especially in the instrumental compositions for violin and organ. The prizes offered by the Eisteddfod Committee were won by Mr. Walter Williams of Bury, for the best orchestral arrangement of the accompaniments to two songs by W. Davies and R. S. Hughes. These were performed at Tuesday's concert. Mr. Cyril Jenkins (Treorchy) captured the prize offered for a bass song, and he also sent in the best descriptive male chorus, which was disqualified, since it had already been published by a London firm.

The prizes given by the National Eisteddfod Association were all won by Mr. Cyril Jenkins. These were for an Andante for organ, Reverie for violin, and three songs to words by Ceiriog. A portion of the prize for the latter was withheld, as the judges did not consider that the setting of one song reflected the spirit of the poem.

There was much confusion on the opening day—an overloaded programme and no time-table. The genial conductor —or master of the ceremonies—Llew Tegid, very neatly said that he had come to the conclusion that the chief use of the Eisteddfod programme was to enable him to display his skill in skipping from one item to another. Consequently, since no one was ready to proceed with item No. 5, he would skip to item 23, which was proceeded with! This was the case more or less all the week, and it is amazing that committees do not profit by past experience in this, as in other matters of management The marvellous thing is that the work is got through at all. But there are many who believe that if the happy-go-lucky method had to give way to a business-like method, and a well thought out rigid time-table as at English Competition Festivals, the Eisteddfod would not thrive as it does now! With all its faults, it is a wonderful institution. It is as full of vitality as ever, and it appeals to the whole nation as does no other national institution. Surely it is time to abolish children's recitations, small harp solos, &c., that can only be heard by a small fraction of the audience. Then in fairness to solo singers who prepare two songs, and are asked to sing one or part of one only in the Pavilion, as was the case at Wrexham, the marks obtained in the preliminary test (at any rate in the omitted song at the final) should be added to the marks gained in the Pavilion.

Mr. Peter Williams, chairman of the musical committee, in his address gave expression to a view that has on more than one occasion been publicly expressed by some Welsh musicians, viz., that an advisory board should—under the auspices of the National Eisteddfod—be appointed to help the local committees of National Eisteddfodau in the selection of test-pieces, in order to ensure a graded selection from year to year and to prevent the ebb and flow that now takes place.

The need of such a Board is strikingly obvious if one compares next year's disappointing musical scheme (Abergavenny) with the Wrexham programme. Most modern part-songs are a closed book to Welsh choirs. This should not be, and were there some system in the selection of music, some consideration for artistic development and less for gate-money, Welsh choirs would have the same opportunity of becoming acquainted with what is best—modern and classical—in choral music.

The judges were Mr. Granville Bantock, Dr. Walford Davies, Mr. Harry Evans, Mr. Dan Price, Mr. Owen Jones, Dr. Caradog Roberts, and Dr. Thomas.

The Concerts.

The promoters are to be heartily congratulated on the programme drawn up. Not only did they encourage Welsh composition by the inclusion of Dr. Thomas's 'Llyn y Fan' and Mr. Maldwyn Price's orchestral work, but they were public-spirited enough to include Brahms's noble 'German Requiem' in the week's work—a big step forward in the history of Eisteddfod concerts—in addition to Handel's 'Israel in Egypt.' The choir of 300 voices was an uncommonly good one, and had been well-trained by Mr. Wilfrid Jones, who deserves great credit for his work. The orchestra was quite capable this year, including as it did many of the most experienced Liverpool and Manchester players and led by Mr. Vasco V. Akeroyd.

Dr. Thomas conducted a very good performance of his work, which was first produced at Swansea Eisteddfod in 1907, and the impression created then was confirmed at Wrexham. The technique is skilful, and there is much effective colouring, both vocal and orchestral, in spite of many unconscious reminiscent phrases—mainly Wagnerian, though Mendelssohn's 'Wedding march' theme is heard, appropriately enough, in the final section of the work. Miss Amy Evans, Mr. David Ellis, and Mr. Powell Edwards were the soloists, and all did well. Mr. Maldwyn Price's orchestral pieces showed much promise, though there is nothing new in the material, and the *Saltarello* is surely modelled on Mr. Edward German's work! But one could discern a certainty of touch and a genius for orchestral colouring which raises great hopes for Mr. Price's future career. The 'Requiem' was given a capital performance chorally, but the accompaniments were rather ragged and uncontrolled. Madame Wilna and Mr. Ivor Foster both distinguished themselves in the solo work. After Brahms's 'Requiem,' Handel's 'Israel in Egypt' was rather disappointing. There was a lack of enthusiasm and grip, though the work had been thoroughly learned, and the long pauses between the choruses created uneasiness in the audience. The soloists were Miss Edith Evans, Miss Edith Davies, Miss Phyllis Lett, Mr. Gervase Elwes, Mr. Charles James, and Mr. David Hughes.

Miscellaneous concerts of the 'very popular' order were given on Monday and Friday evening, Mr. Stephenson's Wrexham Orchestra taking part in the latter. The artists were: Monday—Madame Laura Evans-Williams, Madame Ada Crossley, Mr Hughes Macklin, Mr. R. Emlyn Davies, Miss Marie Novello (solo pianoforte), Mr. S. A. Duce (solo violin), and Mr. R. Purcell Jones (solo 'cello). Friday—Miss Edith Evans, Miss Gwladys Roberts, Mr. Thomas Thomas, Mr. Richard Evans, Miss Leadbetter (solo violin), and Miss Loxham (solo pianoforte).

The platform superintendent was Mr. Llew. Wynne. He greatly assisted the marshalling of the choirs whenever his organizing skill had a fair chance.

The following are additional criticisms of the singing in the male-voice class, held on the fourth day.

Mountain Ash.—Arranged with a very long front; two or three deep. Conductor entered after considerable interval.

(*a*) Sung in Welsh. Fair unity, but imperfect chord blending. Soon lost pitch badly. 1st tenor strained. *Allegro* attack alert here. *Meno mosso*, very severely accented. Why? Not at all expressive. Killed *Cantabile*. Last movement sung with no special animation or point. Tone always musical. Never moving or thrilling.

(*b*) Sung in English. At once tenors failed in intonation. Whole choir rarely chorded well. Lacked delicacy. Displayed poor technique; occasional spurts of good attack. The triplets were uneven. Lost pitch.

(*c*) Again the conspicuously bad chording, the intonation of the parts being in conflict. Bars 16, 31, 35 very bad indeed. Bar 43 began on wrong note. Bass an excellent tone. A laboured performance. Did not realise moods; missed intensity and significance. Lost a whole tone.

Penywern (Dowlais).—(*a*) Again a long formation. Query better more compact? Sung in English. At once a mood suggested by the words. Charged with significance. Big, imposing climaxes. Obvious unity in attack; sometimes too forcible. Technique excellent. Tone always musical; but not specially resonant. *pp* (pages 8 and 9) quite beautiful. *Meno mosso* well read, and the end movement had moving expression and great vitality. An interpretation!

(*b*) Welsh. Again the clear execution. Polished and delicate, and effects well proportioned, and *sostenuto* realised. Particularly sweet *piano*. The Welsh vowels blended attractively. A sincerely emotional and moving performance.

(*c*) Attack splendid. Execution fluent and secure. Expansions fair, if not imposing. The chief feature the well-prepared execution and the insight of the interpretation. Pitch was lost, unfortunately. The passage 'Creep to death' was splendidly done, going down to the depth of the words. [Note (after all choirs had sung): The interpretation of this section was the finest achievement of the whole competition.] The end, although below pitch, was delicately shaded and well controlled by conductor.

Ebenezer.—(*a*) English. A full, rich tone and a solemn opening. The inner parts well served. The tenor sometimes over-urged and tone therefore fell off in quality. Impressive expression. *Meno mosso* not quite *cantabile* enough. March of the rhythm at the end movement very good at first, then there was some hurry that hindered unity of attack. Picturesque, well-thought-out expression.

(*b*) Good tone and pretty blend at the opening. No especial attraction in the expression. Tone rough occasionally. Lacked daintiness and charm. Many good technical features. On the whole fair, but without special distinction. Not always in tune.

(*c*) Chording uncertain. Lower parts groping tonal attack. 2nd bass a fine tone; good reading at 'murmuring breath.' Bars 33 to 35 missed nobility of expression. The end bars were hazy as attack.

Plymouth. — (*a*) English. A full tone. Attack excellent. Basses rich. Tenors fair—overpressed occasionally—tended to shout at climaxes. A dramatic interpretation, but the colours were too pronounced—gaudy. The expansions were too great. The marks of expression were slavishly followed, and nearly always overdone. The control of the conductor was remarkable. The technique of the choir was excellent, but it was often misapplied. The last movement was brilliant, and the tone had a splendid ring.

(*b*) Much to admire in the exactness of the attack and the polish of the execution. But it was too machine-like—cold. Nearly every mark of expression was exaggerated, and seemed an end rather than a means. Colour for colour's sake!

(*c*) Industrious. Obviously rehearsed conscientiously. But again the misapplied technique. The dynamic contrasts were so vivid, one almost forgot what the words were about. Here and there an oasis of real, moving expression.

[Note.—If this conductor, who exhibits such high qualities as a trainer, can gain more insight as to the object of expression marks, and relate them to general interpretation, his choir will be an exceptionally fine one.]

Maritime (Pontypridd).—(*a*) Welsh. Small choir relatively. Seemed inexperienced. A sharp pace, and for a time well knit. The pointed staccato was a mistake—made rhythm wrongly dainty. Tone agreeable—the tenors excellent. *Meno messo* too fast, and not at all *cantabile*, and the accompaniment used forcibly as though loss of pitch was feared. The vitality of the last movement was a welcome surprise. Words fairly clear.

(*b*) Welsh. Very good part-singing. Well controlled; the choir seemed so plastic. Unity a conspicuous feature. The ebb and flow of the *crescendo*, &c., arranged with judgment, and the expression always of the sincere and arresting kind. An excellent performance.

(*c*) Good opening. Technique and tone fair, but no defined mood—too formal. Obedient to marks, yet not very expressive. *Staccato* overdone. *Tenuto* made *staccato*. The halves and thirds, bar 33, not correctly related. 'Creep to death' well-conceived. Some rather jerky effects marred an otherwise thoughtful interpretation. An excessive staccato on the last page, 'and blossom,' was distressing.

Swansea.—(*a*) English. A massive tone and rich blend. Like a fine organ, only better. Execution unified and under firm control. Moody. At the *piu mosso* there was a really beautiful *cantabile*—never defaced by intrusive staccato. The composer must have felt proud of his music here. The *Allegro con fuoco* was majestic and sung as though by one voice. A splendid bit of drill, and yet finely expressive. The *meno mosso* was sung unaccompanied, as it should be, and a thrilling, searching expression was revealed. The words here, referring to the River Jordan, are:

> I fear the land of light,
> Will never greet my sight;
> And I shall sink
> Beneath its surge.

Truly a solemn moment! The choir was dead in tune when the accompaniment entered. The final movement with its sanguine, ecstatic mood was wonderfully uplifting.

(*b*) English. Quite beautiful again. Just the tenderness called for and just the right amount of passion applied. A perfect bit of vocalisation. There was never the slightest tendency to exaggeration. The *tenuto* marks, especially those on the last page at 'in her grave,' which were hardly ever understood in other performances, were exactly right in treatment. The whole performance was a poem in tone.

(*c*) The start was impressive as tone, and the style was broad. Some fine moods realised. Tenors uncertain and diffident here and there. 'And must give up their murmuring breath' was finely done. A broadly-conceived interpretation, but with some defective details. Gave one the impression that the conductor knew the piece better than did the choir. The fine 'creep to death' passage had no particular effect. 'The garland withers on your brow' point was missed, and the style deteriorated. Did they feel any emotion here? The end was musicianly, but again there was nothing to stir sympathetic feeling.

Colne.—(*a*) English. A brilliant, ringing tone different from anything hitherto heard in the competition. Not very full. Opening movement sung with passionate yearning—just too fervid. 1st bass seemed weak for the balance. The expression lacked the indispensable sincerity—as though they did not take to the piece. The climax on the end page was exciting.

(*b*) English. Blend in *pp* excellent. Intonation of tenors uncertain. Some good dynamic effects, but again the expression lacked mood. Some tenderness achieved at the end.

(*c*) Again more technique of a high standard and not much depth of expression. The choir seemed to give mechanical obedience. The execution was fluent, and there were fine tonal climaxes. The end was imposing as tone if not so attractive as interpretation. [W. G. McN.

EALING.—August 24.

The Co-partnership Festival, held at Brentham Garden Suburb, Ealing, drew a satisfactory number of competing choirs, who had the advantage of Mr. Allen Gill's advice as adjudicator.

In a new class for male-voice choirs, the Temperance Union, of Willesden (Mr. Morgan Morgans), won the prize against five competitors, namely, Hertford Festival Choir, Horsham, Wood Green Adult School, Seven Kings Men's Meeting, and Cynthia Glee Society. In the contest for the Earl Grey Challenge Shield for Male-voice Choirs, Gloucester Choir (Mr. S. W. Underwood) were successful against Portsmouth (Mr. C. Weedon). The Excelsior Shield for Mixed-voice Choirs was won by Brentham (Mr. Albert Thompson) against Willesden (Mr. J. J. Bowen). There were junior choral contests in which Stratford (Mr. Alfred Sears) and Long Eaton (Mr. W. Woolley) won trophies.

The festivities included a pageant, 'Merrier England,' to which Mr. Albert Thompson's Brentham Choir contributed chorally.

CO-OPERATIVE CHORAL ASSOCIATION.

Rugby.—September 7.

The tenth annual competitive Festival of the Midland Section was a notable success. Ten entries were made in the section for mixed-voice choirs, and an advanced standard was shown by the competing bodies. Derby won the challenge shield for the fifth year in succession; Annesley Woodhouse were second, Grimsby third, and Leicester fourth. Prizes for solo singing were won by Miss Burchnall, Miss Elise Baggley, Mr. T. B. Hoyle, and Mrs. A. R. Speechly.

NEW BRIGHTON.—September 14.

This annual event, the twelfth of the series, passed off successfully, although the weather was bad. The choirs exhibited a high standard, some of the performances being splendid exhibitions of choral skill.

Children's Choirs (under 16 years of age).

(30 to 40 voices.)

Tests: (*a*) 'Oh, the summer' (Coleridge-Taylor).
(*b*) 'Twelve by the clock' (C. H. Lloyd).

	Choirs.	Conductors.	Total.
	North Staffs Bourne Prize Choir	Mr. W. J. Salt	78, 77 = 155
2nd.	Woodchurch Road School Choir (Birkenhead)	Mr. G. D. Kermode	89, 90 = 179
1st.	Mr. Turner's Girls' Prize Choir (Nottingham)	Mr. Wm. Turner	91, 89 = 180
	Huyton Juvenile Choir	Mr. D. J. Williams	92, 83 = 175
	Liverpool Co-operative Junr. Choir	Mr. David Roberts	77, 83 = 160

Mixed-Voice Choirs.

(50 to 65 voices.)

Tests: (*a*) 'Weary wind of the west' (Elgar).
(*b*) 'Fire, fire my heart' (Morley).

(To be sung unaccompanied.)

	Choirs.	Conductors.	Total.
	Bolton Co-operative Choral Society	Mr. A. Knight	75, 86 = 161
	Hanley & District Choral Society	Mr. E. C. Redfern	87, 84 = 171
	Prescott & District Choral Society	Mr. D. J. Williams	70, 60 = 130
1st.	The William Woolley Choral Society (Nottingham)	Mr. Wm. Woolley	92, 94 = 186
	Hindley Glee Union	Mr. J. Layland	77, 77 = 154

Male-Voice Choirs.

(30 to 40 voices.)

Tests: (*a*) 'My luve is like a red, red rose' (Bantock).
(*b*) 'The beleaguered' (Sullivan).

	Choirs.	Conductors.	Total.
	Colne Orpheus Glee Union	Mr. R. Greenwood	—
	Wavertree Male-Voice Choir	Mr. David Green	—
	York Male-Voice Choir	Mr. H. S. Wilkinson	—
	Wigan Harmonic Male-Voice Chr.	Mr. E. C. Robinson	—
	Highfield Male-Voice Choir (Runcorn)	Mr. S. Hassall	—
	Gwalia Glee Party (Forest fach)	Mr. John Thomas	—
3rd.	Habergham Glee Union	Mr. Ernest Hitchon	181
1st.	The St. Helens Glee Men	Dr. S. B. Siddall	188
2nd.	Todmorden Male-Voice Choir	Mr. Harold Lees	186
	Warrington Male Choral Union	Mr. S. Hassall	—

Soprano Solo: 'Songs my mother taught me' (Dvorák).—1, Miss Minnie Barlow (Altrincham).

Action-Song (children under twelve): 1, The Fortune-tellers; 2, Borough Action Party.

Contralto Solo: 'Pleading' (Elgar).—1, Miss Elsie Hulmie (Liverpool).

Tenor Solo: 'Love in her eyes sits playing' (Handel).—1, Mr. Ernest Fisher (Nottingham).

Girls' Solo (under sixteen): 'The first violet' (Mendelssohn).—1, Miss Florrie Jones (Anfield).

Baritone Solo: 'The Bedouin love song' (Pinsuti).—1, Mr. Llew. Powell (Rhydymwyn, near Wrexham).

The proceedings were held under the highly capable management of Mr. Llew. Wynne. Dr. McNaught and Mr. Harry Evans adjudicated, and Madame Maggie Evans and Miss Millicent Richards were the official accompanists.

THE BLACKPOOL FESTIVAL.

(October 8, 9, 10, 11, 12.)

Record Entries.

The entries for this Festival have now been received, and show the extraordinary interest the event excites. It would seem that the appetite grows upon what it feeds. As will be seen below, the vocal soloists alone number 608, and the choral entries in the chief class are unprecedentedly numerous, no fewer than seventeen choirs having undertaken to come forward. It is estimated that during the week there will be between six and seven thousand competitors.

The following is a compressed list of the entries. Duplicate entries for sight-reading, which are unusually numerous, are omitted:

	Entries.
Vocal soloists	608
Pianoforte soloists	130
Violin soloists	47
Viola soloists	6
'Cello soloists	10
Pianoforte trios	8
Vocal quintets	3
Vocal quartets	16
Vocal quartets (operatic)	3
Children's choirs	28
Old dances (schools)	12
Action-songs (schools)	11
Female-voice choirs	17
Church choirs	16
Male-voice choirs	22
Mixed-voice choirs	26
String orchestras	3
Full orchestras	2

The following are the names of the choirs that have entered for

The Chief Challenge Shield Class for Mixed-Voice Choirs.

1. Stourbridge Institute Madrigal Society (Mr. G. H. Woodall).
2. Coventry Co-operative Festival Choir (Mr. John Potter). (Winners of the Midland Festival Challenge Shield, May, 1912. Their first appearance at Blackpool.)
3. The Douglas Festival Choir (Mr. Noah Moore).
4. Sale and District Musical Society (Mr. Alfred Higson).
5. Walsall Madrigal Society (Mr. Frank Mullings).
6. Kidderminster Harmonic Society (Mr. R. A. Taylor).
7. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
8. Barrow Madrigal Society (Mrs. Bourne).
9. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
10. The Scarborough Choir (Dr. Thomas Ely).
11. Blackpool Orpheus Glee Society (Mr. Clifford Higgin).
12. Hanley and District Choral Society (Mr. Ernest C. Redfern).
13. Stretford Glee and Madrigal Society (Mr. Thomas Corlett).
14. Colne Valley Vocal Union (Dr. T. E. Pearson).
15. Halifax Madrigal Society (Mr. Harry Shepley).
16. The Southport Choir (Mr. William Tattersall).
17. Blackpool Adelaide Street Choir (Mr. J. S. Warburton).

A novelty at the gathering will be an exhibition of Morris-, Country-, and Sword-Dances, on which Mr. Cecil Sharp will adjudicate.

The other adjudicators will be: Dr. McNaught, Mr. Percy Pitt, Dr. E. C. Bairstow, Madame Edith Hands, Mr. Frederic Austin, Mr. Hermann Klein, Mr. Isidore de Solla, Mr. F. Bonavia (strings), Messrs. Isidor Cohn and C. H. Fogg (pianoforte).

The late Mr. Coleridge-Taylor, whose death is profoundly regretted in competition circles, was to have been an adjudicator.

The hon. secretary is Mr. Lionel H. Franceys, and the general secretary, Mr. Frank Howard. Both should be addressed at the Festival Offices.

We may add that visitors from a distance need not fear difficulty in obtaining hotel accommodation at this season. Blackpool, in the estimation of many who know, is at its best in the early Autumn.

MORECAMBE.—April 29 to May 3, 1913.

The preliminary syllabus of this premier event is issued. It gives the tests for no fewer than fifty-four classes. In the chief open choral class they are as follows:

Mixed-Voice Choirs.

* Five-part Song, 'Music when soft voices die' (Bantock).
* Eight-part song, 'Spring' (Hathaway).
Five-part song, 'Thro' groves sequestered' (Holbrooke).
Five-part Madrigal, 'Ye that do live in pleasure's plenty' (Wilbye).

Male-Voice Choirs.

Part-songs.
- 'The sailor's return' (Fletcher).
- 'Wanderer's song' (Delius).
- 'Song of the robbers' (Weingartner).
- *'Dominus illuminatus mea' (H. Walford Davies).

* Specially composed for the Festival.

A performance by the Festival Choir of the late Coleridge-Taylor's popular 'Bon-bon Suite' (choral), to take place under the baton of Mr. Harry Evans, will be a tribute to the memory of the composer.

The programmes of the other concerts are not yet definitely announced, but it is certain that special notice will be taken of the death of Canon Gorton, who was one of the originators of the Festival.

In order to make it easier for choirs to enter for the chief choral classes in this event and the Festival to be held at Birmingham next May, it has been arranged that the tests to some extent shall be the same for both Festivals.

There will be two Church Festival services, conducted respectively by Mr. Harry Evans and Mr. Sydney Nicholson.

We trust that this scheme will receive the hearty support of choirs and soloists from all parts of the country.

ABERGAVENNY.

Royal National Eisteddfod.

August 4 to 8, 1913.

The tests in the principal music sections are announced to be:

Chief Choral Competition.

First part of 'St. Paul' (Mendelssohn).

Male-Voice Choirs.

(*a*) 'Fallen heroes' (Cyril Jenkins).
(*b*) 'Lead, kindly Light' (Prothero), unaccompanied.

Second Choral Competition.

(*a*) 'Theme sublime' ('Jephtha,' Handel).
(*b*) 'Isle of beauty' (J. H. Roberts), unaccompanied.

Ladies' Choirs.

(*a*) 'The Pixies' (Coleridge-Taylor).
(*b*) 'Hail to thee' ('The bride of Dunkerron,' Smart).

Congregational Choirs.

'Send out Thy light' (Hadley Watkins).
'The Lord I will bless for ever' (D. Thomas).

Children's Choirs.

(*a*) 'A bird song' (Roland Rogers).
(*b*) 'Merry June' (Charles Vincent),

Boys' Choirs.

'The old green lane' (Rathbone).

Madrigal Competition.

'Nymphs are sporting' (Pearsall).
'Come, shepherds, follow me' (Benet).

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1912.

Mexborough.—October 4, 5. Mr. S. R. Johnson, 4, Don View, Mexborough.

Stocksbridge (near Sheffield).—October 4, 5. Mr. A. G. Drabble, Holly Bush, Bolsterstone.

Blackpool.—October 8 to 12. The Secretary, Festival Offices, Blackpool.

Talke.—October 12 and 14. Mr. W. Coleclough, 141, Congleton Road, Talke.

Keighley (The 'Summerscales' Competition).—October 19 and 26. Mr. Allen Bradley, Burlington Chambers, North Street, Keighley.

Nottingham.—October 26. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

Barrow.—November 7, 8, 9. Mr. T. J. Symons, 28, Warwick Street.

Queen's Hall Eisteddfod.—November 20. Mr. D. B. Jones, 24, Distin Street, Lambeth, S.E.

Colne Musical Festival.—December 6 and 7. Mr. J. Hacking, Princess Street, Colne.

Chester Eisteddfod.—December 26. Mr. D. Rees Evans, Chester House, Chester.

1913.

Workington (Cumberland).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.

Middlesbrough.—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.

Queen's Park Congregational Church.—January 13, 14, 15 and 16. Mr. Chas. Reed, 37, Hormead Road, Westbourne Park, W. Mr. A. E. Kimble, 5, Chevening Road, Kensal Rise, N.W.

Huddersfield (Mrs. Sunderland's Competition).—February 7, 8. Mr. T. Thorp, Technical College.

Macclesfield (altered date).—February 14 and 15. The Hon. Mrs. Blanche Serocold, Alderly Park, Chelford, Crewe.

People's Palace Musical Festival (Classes 7 and 8).—February 20 and 22; April 21, 25, 28, 30; May 2 and 3. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

Morley.—February 22. Mr. Albert Sykes, 3, New Park Street, Morley.

Carlisle.—March 3, 4, 5, 6. Mrs. Nigel Buchanan, 29*a*, Aglionby Street.

Manchester (Sol-fa Association).—March 8. Mr. T. Ward Hall, Longsight, Manchester.

Knighton.—March 24 (Easter Monday).

Wirral (Cheshire).—April 4, 5. Mr. Clement Jones, Friends' Hall, Ness, Cheshire.

West Sussex (Arundel, &c.).—April 4, 5.

Retford (North Notts)—April 7, 8, 9. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

Bourne (Lincs)—April 8, 9. Miss Bell, Bourne, Lincs.

Hexham (Tynedale).—April 11, 12. Miss Harrison, Beacon Grange, Hexham.

Gainsborough.—April 16, 17. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.

Leyburn (Wensleydale).—April 16, 17. Rev. W. Topham, Middleham Rectory, R.S.O.

Oundle.—April 18, 19. Lady Lilford, Lilford Hall.

York.—April 19, 21, 22. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

Mid-Somerset (Bath).—April 22, 23, 24.

Coleraine (N. Ireland).—April 24, 25. Mrs. Huston, Ulster Bank, Coleraine.

Pontefract.—April 29, May 1. Mr. A. M. Storr, Baxtergate, Pontefract.

Morecambe.—April 29, 30, May 1, 2, 3. Mr. W. C. Fawcett, Festival Offices.

Weymouth (Dorset Choral Association).—May 7.

Kilmarnock.—May 10. Mr. Frederic Ely, 21, Barns Street, Ayr.

Menai Bridge (Anglesey Eisteddfod).—May 12, 13.

Midland Festival (Birmingham).—May 20 to 24. Messrs. G. T. Bowker and F. W. Stevens, Queen's College, Birmingham.

Aberdeen (N.E. Scotland).—May 21, 23, 24, 25. Professor Terry, Westerton Cults, Aberdeen.

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Lytham.—June 12, 13, 14. Mr. Allon Wilson, Musical Festival Offices, Lytham.

Cleethorpes.—June 20, 21. Mr. S. G. Dilnot, Council House, Cleethorpes.

Royal National Eisteddfod of Wales (Abergavenny).—August 4, 5, 6, 7, 8. Mr. R. H. Jackson, Eisteddfod Office, Abergavenny.

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THE TIMES.

It is a very happy work, full of a fresh, strong spirit of joyfulness. It opens with a simple pastoral theme which sets the tone of the whole and puts one in the presence of a strong personality brimming over with vitality. The swinging phrases of the "Rorate cœli desuper" begun by the soprano solo and taken up by the choir carry on the feeling and throughout the Ode is continuously woven out of these and similar materials. There is majesty in the call to the heavenly powers—"archangels, angels, and dominations"—to worship the Saviour, intimate tenderness in the appeal of the soprano solo, "Sinners, be glad and penance do," and the later stanzas calling upon all Nature in turn are touched with delightful suggestions of poetic feeling.

DAILY TELEGRAPH.

Sir Hubert Parry has given us a legitimate successor to "The Blest Pair of Sirens." . . . Dunbar's poem consists of six stanzas, each followed by the refrain "Et nobis Puer natus est," or nearly so. A lovely pastoral movement opens the cantata. . . . We have no composer, and have had none in the memory of living man, who could so well have extracted the liveliness from Dunbar's verses as Parry, none who could have maintained as well as struck the true note of healthy geniality, and maintained it so homogeneously, none who could have done this with a more marked individuality. . . . There is much that is beautiful for the soprano soloist, on this occasion Miss Ada Forrest, but nothing so lovely as the appeal to sinners to be glad unless it is the sublime gloriousness of the refrain of the fifth stanza and the superb sound of the chorus work in the final—a passage well worthy to rank with the famous close of Milton's Ode referred to at the beginning of this notice. . . . We are likely to hear far more of the Ode than of any of the immediately previous compositions by Sir Hubert Parry, and I, for one, will gladly be among the listeners whensoever called upon, for it is a work of sublime loftiness, of joyous feeling.

STANDARD.

It is difficult to decide which to admire more, the fidelity with which the composer repeatedly selects the same method to express his thoughts, or the ease with which he develops his subject and elaborates his contrapuntal themes. . . . There is some good eight-part writing, and the music for the double chorus in the final section is of characteristic strength and fibre, and ultimately develops into a powerful climax, which gives place to a serene treatment of "Pro nobis puer natus est," the refrain of the poem.

MORNING POST.

There is nothing complicated or diffuse in the music. The simple design adopted shows the hand of experience. Anything ornate would have been out of keeping with the nature of the poem. The customary resource of the composer is employed with full effect, and it remains yet another example of Sir Hubert Parry's power of writing vocal music that has a definite and individual ring. An appropriate atmosphere is established at the beginning by an introduction of pastoral character which creates a cheerful mental picture. The impression of simple joy is never disturbed throughout the work. Some broad unison effects from the chorus, a fine choral passage in Sir Hubert Parry's best style, illustrative of the celestial choirs, a melodious and well-written section for the solo voice, and a well-wrought climax before the calm end are the features in this gratifying work. . . . The fame of the work is likely to extend, carrying with it an increase of the renown of the composer.

STAR.

The composer has reproduced the archaic quaintness of the text and there is a fine joyousness about the music. It has an abundance of characteristic Parryish climaxes in which bustling figures tumble over each other in sheer exuberance of spirits, and sometimes, as in the charming pastoral opening, a higher imaginative note is touched. The skill with which the melody of the refrain is varied is notable.

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VINCENT D'INDY.

The Musical Times
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1912.

M. VINCENT D'INDY.

Among French composers of to-day M. Paul-Marie-Théodore-Vincent d'Indy (born in Paris, March 27, 1851) stands apart, a singularly noble, self-centred, commanding figure. He has many fervent admirers, and as many detractors: it would be difficult to find any music-lover whom he leaves indifferent—one may even go to the extent of saying that as an artist he inspires the greater part of the critically minded with sympathy and antipathy combined. But his most confirmed adversaries do not grudge him due respect.

Although his activity is manifold, and directed towards technical education and towards the propaganda of æsthetic (but not purely æsthetic) doctrines as well as towards composition, his individuality is, in all its traits, consistent enough to be studied as a whole. Indeed, if any distinction is necessary, it should be between M. Vincent d'Indy and certain of his surrounders or followers (musicians or writers) who have not a little contributed to exaggerate the consequences of his doctrines or of the example given by him as a creative artist.

From the outset of his career M. d'Indy's sole ambition has been to follow the steps of César Franck, his beloved master, as well as to glorify him by word and deed. Whether his conception of César Franck's art and of the lesson inculcated by the master's works is entirely accurate shall not be discussed here. Briefly summed up, it may be said to consist in the following assertions:

'César Franck is the one great heir and continuer of Beethoven. He has been the first to discern and to carry further the main principles disclosed to the world by Beethoven in his most sublime masterpieces, and especially in those of the last period. We are indebted to him for the extension to "cyclic" or thematic unity of instrumental forms, and also for novel, more penetrating modes of development. His innovations carry with them not only greater logic in structure, but truer and more powerful utterance of all the expressive substance of motives.'*

Therefore M. Vincent d'Indy applied himself to conform to César Franck's example as fully as was compatible with his own temperament; and he has carried out his plan with the uncommon will-power that is perhaps his most striking idiosyncrasy. But in making this remark, one must emphasise the differences between his artistic individuality and César Franck's. He has nothing of César Franck's simplicity and dreaminess, nothing of his lofty, at times visionary and romantic ideality, none of his hesitations or doubts.

'Clearness,' M. Romain Rolland aptly remarks in an essay on M. Vincent d'Indy,† 'is the very essence of his mind. There are no shadows in him. His art, his intellect, are as clear as his eyes, which lend so great juvenility to his physiognomy. And this thirst for clearness is the principal law of his nature as an artist—a fact all the more remarkable on account of his nature being far from simple.'

On the other hand, he is gifted with a keen instinct for the picturesque and even for the pictorial, a taste for tangibly beautiful effects, which remained foreign to César Franck. This instinct and taste, however, he asserts but in a part of his output, and mostly in early works like the 'Symphonie sur un thème Montagnard français' (for orchestra and pianoforte, Op. 25, 1886), which is so admirable that it finds grace even before M. d'Indy's most uncompromising detractors; whereas in the later output of similar category, such as, for instance, the 'Jour d'été dans la montagne' (for orchestra, Op. 61, 1905), he qualifies it with a marked inclination towards abstractedness.

In fact, the history of M. Vincent d'Indy's evolution as a composer is that of a long contest between the abstract and the concrete in musical imagination, each principle gaining the upper hand in turn until the comparatively recent period when abstractedness—apparently owing to the relentless exercise in that direction of the composer's will-power—began to prevail alone (second Symphony in B flat, Op. 57, 1903; Violin and Pianoforte sonatas, Op. 59 and 63, 1904-1907). Almost simultaneously with the first Symphony, the 'Poème des Montagnes' for pianoforte (Op. 15, 1881), the 'Chant de la Cloche' (Op. 18, 1883; a superb 'dramatic legend' which won the city of Paris prize in 1885), he composed chamber-music in an absolutely different and far more formalistic style (Quartettes, Op. 7 and 35, Trio, Op. 29, &c.). But it is especially after the foundation, in 1896, of the 'Schola Cantorum,' the practical school of music intended to oppose the official Conservatoire (at that time under the superintendence of M. Théodore Dubois) and to promulgate the doctrines of Franckism, that he began to devote himself sedulously to teaching and that the change alluded to became altogether manifest.

M. Romain Rolland has accurately defined the spirit of M. d'Indy as an educator in the following lines, which refer to the 'Traité de composition': 'In this remarkable book are welded live science and a Gothic spirit—the word "Gothic" being used in its highest acceptation. Here faith is all, the principle and the end, inspiring the genius, fecundating the thought, conducting the labour, even ruling the style and, as we learn from a strange and lofty page, the very modulations of the musician . . . By a certain scholastic spirit of abstraction and classification, the book again seems to belong to the Middle Ages, and also by its

* See M. Vincent d'Indy's 'Traité de composition musicale,' 'César Franck,' and 'Beethoven.' This view of his has lately been controverted, not only in Germany (a very 'anti-Franckist' country), but also in France. A few months ago, M. Ravel went to the extent of writing that the structure of Franck's Symphony was uninteresting and rudimentary, thereby causing great scandal in 'Franckist' circles.

† 'Musiciens d'aujourd'hui.' Paris, 1908.

extraordinary spirit of symbolism. Above all, M. d'Indy is gifted with the moral qualities that befit the educator. He religiously believes that the absolute duty of art is to instruct humanity. One cannot speak too highly of his disinterestedness, of his devotion to the welfare of art.'

Alone, the religious philosophy of M. Vincent d'Indy and the unusual mixture of moral and of æsthetic conceptions noticeable in his artistic creed account for certain of his tendencies both as a composer and as a teacher or critic. For instance, the importance he ascribes to the symbolic undercurrents of musical style and musical architecture helps us to understand how he has by degrees come to make light of the more physical elements of musical beauty, and to develop his intellectuality at the expense of certain of his artistic instincts.

It has been said that his doctrines and teaching have done much harm to modern French music; and facts may be found that appear to support this assertion to a certain extent. But in no case should M. Vincent d'Indy be held positively responsible. Personally, he is of a very liberal turn of mind; and though he never deviates from his path, he has often shown himself capable of appreciating forms of art as different from his ideals as, for instance, Moussorgsky's, or M. Debussy's, or M. Maurice Ravel's. And he has never attempted to smother the individuality of any of his pupils. The fault lies entirely with those of his followers who misapply his precepts. Also, it is but fair to remark that his teaching can be dangerous to weaklings only; to would-be composers who, if educated elsewhere, would have imitated the mannerisms of Massenet or of M. Charpentier as candidly as, after having followed the courses of composition at the Schola Cantorum, they labour to construct Sonatas, Quartettes, and Symphonies after the approved 'cyclic' formulas. Truly, Parisian concert-goers have during the past years suffered much through the invasion of mechanically turned-out works of immature disciples, works in which colourless themes, derived from the unavoidable 'nucleus' are spun out, dislocated, and superimposed or otherwise maltreated with a vengeance. Truly again, many admirers of M. Vincent d'Indy's dramatic and earlier symphonic scores may find little that satisfies them in the second Symphony or in the Sonatas. But it is not by the mistakes of inexpert pupils that M. d'Indy's teaching should be judged: any gifted young musician will derive many advantages from his guidance; and among those who after learning their craft with him have successfully asserted individuality, it is enough to name MM. de Séverac and Albert Roussel, both of whom rank among the foremost of the younger generation. As for the later compositions, they have been spoken of very highly by more than one excellent judge.

A description of M. d'Indy's activity can be attempted but quite summarily within the scope of a mere article. As a composer he has produced works of every description, from the short song or pianoforte piece to the lyric-drama and religious music, but only a small number in each category. He is now engaged on a great oratorio, 'Saint Christophe.' He has transcribed or edited a tolerably great quantity of ancient music, popular songs, &c., and written, besides the books named above, critical and other essays or articles. He helped Charles Lamoureux to produce 'Lohengrin' in Paris in the memorable year 1887, when a few anti-Wagnerian 'patriots' tried to stir the public sentiment against the production, and succeeded in fomenting riots around the theatre. He has done much as a conductor in France, America, Russia, Holland, Italy, and Spain, and for many years presided over the Société Nationale de Musique. He is Officer of the Legion of Honour, Chevalier of the Belgian Order of Leopold, and Commander of the Order of Charles III. of Spain, member of the Belgian Institute of the Fine Arts, and of several other Art Societies or Institutes, French or foreign.

Recently, his name having been mentioned among the candidates to the succession of Massenet, at the Académie des Beaux-Arts, he wrote to the editor of the paper in which the reference had appeared the following lines:

'I am not and I shall not be candidate, for many reasons which it would be useless to explain here, but the principal of which is that with my very busy life it would be impossible for me to find time, not only for the sittings if by chance I came to be elected, but even for the preliminary round of visits. Moreover, there are so many musicians whom this distinction will please more than it would me. . . .'

Among the many charges brought against him as a composer, some of which pass current, none has been more vehemently asserted than that of Wagnerian imitation. It appears in many of the accounts of 'Fervaal,' and also of 'l'Etranger.' But it is merely a party argument, and does not withstand critical examination. 'Fervaal' is a work remarkable not only for its artistic import, but also for its originality. If it has not yet come to its own, it is not so much on account of opposition, however tenacious, than for the reason that it was produced under inauspicious circumstances, at the close of the period during which the Opéra-Comique temporarily occupied a building larger than the present theatre, which proved unfit for the continuance of the performances (1898). It is to be revived shortly at the Grand-Opéra, and will probably thrive.

'L'Etranger,' also a work of great, though more recondite, beauty, was, contrarily to 'Fervaal,' intended for a moderately large stage; and it happened to be produced, not at the Opéra-Comique, but at the Grand-Opéra. Whether the unpropitious conditions shortened its career, and whether the judgment of the public will in time be reversed, are questions on which opinions differ. Many consider both works as admirable, and are convinced that they will endure, as the 'Chant de la Cloche' and, in the domain of instrumental music, the first Symphony, one of the greatest works of the modern French school.

A CANADIAN MUSICIAN'S 'WANDERJAHR.'

By A. S. Vogt.

Some American and Canadian Universities have established the excellent custom of granting 'Sabbatical' years to members of their various faculties, entitling the recipients to a twelve months' period of combined vacation and study in the Old Lands. It is a matter for regret that some such system is not available for members of the hard-worked musical profession. If musicians would enjoy the delightful and profitable experiences of such a *Wanderjahr*, they are, of necessity, compelled to exercise personal initiative, and assume the responsibility which such a proposition involves; but the profitable inspiration and pleasure resulting therefrom would seem to justify any reasonable sacrifice in order to realise them. At the kind suggestion of the Editor of the *Musical Times*, I shall endeavour to record some musical impressions formed during recent travels in various parts of the Continent and in England, confining myself more particularly to choral experiences in France, Austria, Germany, and the Motherland.

I may say in passing that the cultivation of music in Canada is, owing to our close proximity to the powerful and wealthy country to the south of us, affected to some extent by the same cosmopolitan influences which, in so short a period of time, have produced such excellent results in the large Eastern cities of the United States, notably in Boston and New York. In choral music our English extraction has been largely responsible for the remarkable activity which prevails in the city of Toronto in this branch of the art. We have a veritable plethora of choral Societies, all doing their share in inspiring a love of music in a singularly large portion of the city's population. In instrumental music, also, there is an equally active condition of affairs. The city possesses a number of strongly equipped music schools, one of which registered over 2,000 pupils last season. A permanent symphony orchestra and a number of chamber-music organizations combine to enhance the city's reputation as a music-loving and music-supporting community.

Leaving Canada in April last, it was my good fortune to be present at the International Festival held in Paris, in May, at which about 180 of the best choirs of the Continent and England competed. No better opportunity could have been afforded for studying certain choral conditions of the Old World than was presented on this occasion. It was soon made clear that French and British choral ideals were as far removed from each other as the Poles. In the principal competition for mixed-voice choirs, for instance, first honours were awarded a Belgian choir which, on account of fundamental tonal shortcomings and very faulty intonation, would in all probability hardly have been considered a serious factor in a competition presided over by a British board of adjudicators, or even by an International group of judges. The relative positions of the British prize-winning choirs in this class would, apart from the foreign choirs, also doubtless have been changed had the adjudicating been done by English musicians. At the same time one was forced to the conclusion that the British choirs competing, whilst excelling in smoothness and roundness of tone, failed in certain interpretative qualities which the French judges evidently deemed absolutely essential to any performance aspiring to serious artistic recognition. Temperamentally, but more particularly in the subtler elements of rhythm and tonal colour, several of the foreign choirs achieved quite extraordinary results. Perhaps the most notable choral achievement of the Festival was the really superb singing of the Prague Société des Instituteurs-Chanteurs, a men's chorus which, more than any other I heard, seemed to reveal most exhilarating rhythmical abandon and nuancing, combined with an almost orchestral command of colour and a warm and in most cases pure quality of tone. Doubtless almost the entire success won by this remarkably effective body of singers was due to the powerful inspiration gained from their very gifted conductor. I felt convinced at the time that in his hands one or two of the resonant, rich-toned British choirs present would soon have developed a vital and convincing style quite equal to that revealed in the singing of the Bohemian choir under Professor Spilka. This choir I am hoping to hear again, in Prague, before returning to Canada.

The Vienna Music Festival of last June provided rare opportunities for hearing a number of the leading choral bodies of the Austrian capital, including the famous Wiener Männergesangverein and the very efficient mixed-voiced Imperial Society of Music Friends. Both organizations impressed me as combining good tonal resources with sound musicianship.

In Germany my most pleasant choral sensations thus far have been those experienced through the remarkably fine singing of the choirs of St. Thomas' Church, Leipsic, and the Dom Kirche, Berlin. Church music in Germany does not, generally speaking, reach a high standard. But the two choirs named are certainly amongst the finest of their kind in the world. The splendid singing of the exacting programme chosen by the Berlin Domchor for their Russian tour of October furnished a remarkable tribute to the artistic qualifications of their choirmaster, Professor Rüdel, a cultured musician whose choral activities include the training of the Bayreuth Festival chorus and the fine chorus of the Berlin Royal Opera. Some years ago, whilst on a visit to Germany, I was so fortunate as to hear the then touring Russian Imperial Choir, a famous body of singers remarkable more particularly for the phenomenal range and quality of its bass voices. Its répertoire much resembled that of the two representative German church choirs referred to. As my itinerary during the next few months includes St. Petersburg, I may then probably hear the Russian choir in some of its home concerts.

Those things which most impress one in a choral sense in travelling through England are the almost uniformly high vocal standard of its church choirs, the enthusiasm, endurance, and loyalty of its Festival choruses, and the inspiring spectacle presented by the multitudes attending such competitive events as the Blackpool Festival. The unusual technical efficiency and smoothness of tone displayed by the London choirs of St. Paul's, Westminster Abbey, Brompton Oratory, Westminster Cathedral, St. Margaret's, and others it has been my privilege to hear, bear eloquent testimony to what is being consistently demanded by England in its ecclesiastical music.

Birmingham Festival of October provided me with my first English Festival experience. Several things profoundly impressed me here—quite apart from the brilliant achievements of the very fine choir which the event called into existence, and the pronounced success won by Sir Edward Elgar in his new work 'We are the Music Makers.' These were the superb quality of the playing of the orchestra under Sir Henry Wood, and the undisputable triumph won by Professor Granville Bantock in the great orchestral novelty of the Festival, his orchestral drama, 'Fifine at the Fair.' One may safely predict that this work is destined to go the round of the great orchestras of the world. The choir appeared to me to be strongest in its altos and basses, the former in particular being most sympathetic and rich in tone-quality.

The sopranos, although quite effective, seemed hardly equal to those of several Yorkshire choirs I have heard, whilst the tenors appeared somewhat hard in tone and slightly throaty in production. To an outsider the official returns of the paid attendance at the Festival proved disappointing. It is possible that the great artistic development which is taking place in British music is doing much to render obsolete the old-time 'Festival,' the very name of which, under present-day musical conditions, quite wrongly suggests a prevailing state of musical starvation. Or may the comparative indifference of the public be ascribed to the rather too solemn general character of the choral music offered at most of these important events?

One of my most memorable musical experiences has been that provided by the recent Blackpool Competitive Festival. I came to England fully prepared for the unbounded enthusiasm and the abundance of talent which this democratic movement revealed on this occasion. The choral-singing was in many instances of a distinctively beautiful character. But even more remarkable seemed the almost sensational singing of some of the children in the solo competitions. When one considers that these and many of the competing choirs are recruited from the artizan classes, and that a number of the conductors are amateurs, the results achieved must be regarded as a triumphant demonstration of the frank love of music which prevails in the North of England and of the fine natural musical instincts of the people. Through these Festivals the most advanced type of choral composition is being accorded a hearing, and our leading choral composers are being encouraged in some of their most daring vocal and harmonic experiments. One was deeply impressed with what was achieved under the circumstances with an almost impossible type of choral work by some of the competing organizations.

The committee responsible for the choice of suitable tests for the more significant competitions are clearly faced with most perplexing problems. Some of the really brilliant choirmasters whom this unique movement has 'discovered' doubtless welcome works of pronounced complexity, such as are calculated to call for the last ounce of concentration, whether as regards unanchored tonalities, vocal (or unvocal) difficulties, subtle interpretations, or exacting technical details. Yet it cannot be denied that one or two of the chosen tests made demands on musical sensibility, technique, imagination, and general responsiveness apparently quite beyond the range of even the finest competing choirs.

Following a cultivation of the superb unaccompanied choruses of Cornelius, Brahms, and others in former seasons, some of the works chosen for this year's competitions have doubtless seemed to many to be but a logical evolution. Others have felt that some of the test-pieces have clearly proven that the human voice has its limitations. The same may be said of the powers of musical comprehension of the competitors.

The competitions, however, through their artistic triumphs and their devotion to the highest ideals, have been the means of discovering and introducing to the English-speaking choral world some of the most distinctively beautiful and elevating *a cappella* compositions in the entire repertory of choral music. It would be difficult to estimate the beneficent influence of this significant and wholesome movement on the musical life of the nation; and it may be taken for granted that the same minds which have in the past been responsible for the welfare of these North of England Festivals will successfully grapple with new situations as they are created from time to time as the movement develops.

I cannot conclude this letter without gratefully acknowledging many delightful and unexpected courtesies extended to me by members of the profession and others since my arrival in England. Greatly interested as I have naturally been in what I was privileged to hear musically, nothing has more impressed me than the splendid virility, sincerity, and buoyant spirit of the *people* of England. Surely there is no occasion here for pessimism either as regards 'decadence of the race' or the artistic future of the nation.

[Dr. A. S. Vogt is the conductor of the famous Mendelssohn Choir of Toronto, established in 1894. He is now enjoying a Sabbatical year's holiday, and will return to Canada early in 1913. In a later issue we shall have more to say regarding Dr. Vogt and the splendid achievements of his Choir not only in Canada but in the United States. —Ed. *M.T.*]

RELIGIOUS SONGS OF THE CAUCASUS.

By Eugénie Lineff.

[At the International Musical Congress held in London last year, Madame Eugénie Lineff, Kuskovo-Tchouchlinka, near Moscow, teacher of singing, and a well-known folk-song collector, read a paper, the full title of which is 'Psalms and Religious Songs of the Russian Sectarians in the Caucasus.' The investigations she made in the sacred folk-music of the Molokans (Tiflis), the Doochobors, and the Community of New Israel were undertaken as a commission from the Imperial Academy of Science and the Russian Geographical Society. We give here only the section referring to the Doochobors. The other sections are printed (in English) in the report of the Congress recently published by Messrs. Novello & Co.]

A Group of Doochobors.

THE DOOCHOBORS.

After a hundred miles of beautiful mountain scenery from Borjom, near Tiflis, to Achalkalaki, the aspect of the road from the latter to Doochoborie changes suddenly. There is not a trace of tree or shrub to be seen. In many places along the brooks and small rivers which intersect the plain in several directions masses of stone, thrown as if by a giant hand, call to mind the legend of the devil scattering in his wrath stones and mountains upon earth. The desolate nature of the place shows into what a desert the Doochobors were banished for their persistence in following the precept of the Bible, 'Thou shalt not kill,' because this was the principal reason of their banishment. The word 'Doochobor' means 'spirit-wrestler.' The Doochobors refuse to serve as soldiers, but as Russia has general conscription every young man is called on to serve his term of soldiership.

In Doochoborie I put up in the village of Orlovka. It is a large hamlet of wide streets, with low stone houses under flat roofs covered with green grass. The enclosures of the court-yards are also of stone. There is not a single tree or bush in the whole place. In the middle of Orlovka there is a large two-storied house with a red, iron-covered roof, belonging to P. P. Verigin, son of the well-known leader of the Doochobors in Canada, P. V. Verigin. When we arrived at the house of Verigin the master happened to be away. I was admitted to a neat, sunny room of faultless cleanliness. The painted floor shone like a mirror. A carved bedstead, with snow-white blankets, stood in one corner of the room. A goodly heap of cushions with lace covers gave it an elegant appearance; the furniture was substantial and comfortable. Verigin's mother, to whom I presented letters written by mutual friends, received me very kindly and made me welcome.

The Doochobors make a very agreeable impression—tall men with thoughtful faces, kind eyes, and quiet manners. Doochobor women wear bright-coloured dresses and embroidery on their black velvet jackets, similar to those worn by women of Little Russia. The men wear half cosack and half Little Russia costume, with a military-looking cap. In comparison with the

natives, Armenians and Tartars, who dress in machine-made stuffs of dark colours, the Doochobors in their hand-made clothes and white shirts with coloured embroidery have a joyful, holiday appearance, in spite of their sunburnt faces and hardened hands, which tell of constant work and daily struggle with the severe climatic conditions. During the three summer months they have to sow and to reap their harvest, as very often cold fogs and frosts destroy the crops. In this part of the Caucasus—the (Mokrie Gory) 'Wet Mountains'—only oats and barley can ripen, wheat but occasionally. By the time the crops are cut near Achaltsich, they are still quite green in Doochoborie, and not above one foot high. This peculiarity of the climate will be better understood when we remember that Doochoborie is part of a plateau nearly 7,000 feet above the level of the sea. Their wonderful capacity for work, and especially their perfect communal organization, allow the Doochobors to live well, never knowing want. The poorest among them possess not less than two cows, but many have fourteen or sixteen, and as many horses. They sell horses and cattle, and supply milk to the rich Armenian cheese-makers. The Doochobors never lose heart. Banishment and all sorts of persecution they accept as necessary means for spreading their ideas. Conviction gives them strength to suffer.

I arrived at Orlovka on the eve of the principal festival of the Doochobors, which took place on June 29, the day of St. Peter and Paul. It was the name-day of Peter Verigin, and the commemoration-day of the refusal of this sect to serve in the army, and of the burning of weapons by the Doochobor soldiers, an act for which they had to suffer so much afterwards. Early in the morning, the majority of the population of the four hamlets—Orlovka, Bogdanovka, Efimovka, and Tambovka—started in their furgons (large vans drawn by two horses) in holiday attire, singing psalms. The procession made its way to the sacred cave, where Lukeria Vassilievna Kalmikova, for a long time a leader of the Doochobors, had passed her days of religious meditation. Her memory is revered, as all her life was given up for the good of the Doochobors. The surroundings of the sacred cave are wild but picturesque. A small brook runs near the rocky mountain in which the 'cave' is fashioned. Masses of stone are thrown everywhere, and the whole is covered with patches of long grass and flowers.

During the festival I saw for the first time the ceremony of brotherly kissing—a custom which is repeated by the Doochobors at every prayer or service, in imitation of the ancient Christians. The singing began with 'the eight beatitudes.' An elderly woman with a strong voice commenced the verse with deep feeling, and then it was taken up by the whole congregation. The strict singing, the earnest faces, the peculiar impassioned steadiness of a deep religious sentiment, made an impression not to be resisted. Sometimes one could hear sobs in the vibrating sounds of the melody. Yet a hidden power was also felt in the tune. When the prayer was over the people began to move. The whole mass divided into two rows, men and women opposite each other. A new psalm was started, and the ceremony of kissing began. The first two men of the row grasped each other's hands as a token of spiritual bond, and, having shaken hands three times, gave each other a brotherly kiss; then they bowed to one another, and made a bow to the women standing opposite. The next pair did the same, and so they continued to the last pair of the row. Then the women proceeded and performed the same ceremony throughout. During the ceremony the singing of psalms was continued by the whole community; when it was over, the ground was covered with beautiful white felts brought from the furgons, and several pieces of hand-made linen cloth were spread over them. Plates and eatables were brought out and put on the improvised tables, and a good many samovars appeared. Tea was now poured out, upon which an elder intoned a psalm, and the whole community took it up. Thus the meal began.

On our way to the sacred cave in the morning, the young people who drove us in their van had sung chants and psalms. The same was done when we returned to Orlovka. It was arranged that the next day we should begin to record the psalms. When, however, on the following day I went in the evening to the appointed house, I guessed by the altered disposition of the singers, the host, and the crowds in the streets, that something had happened. It appeared that several elders did not approve of the recording of their psalms by the phonograph, and the young people, in spite of their desire to sing, did not feel inclined to oppose the wishes of the elders. So the recording could not take place. All next day passed in negotiations and doubts. The singers were anxious to have their songs recorded, the elders obstinately withheld their consent. At one time I thought that all my journey from Moscow (over 2,000 miles one way) would come to nothing with regard to the Doochobors' singing; but as luck would have it, the chief, P. P. Verigin, arrived during the night. After my explanation he took great interest in my idea, persuaded the elders to give their consent, helped me in every possible way to do my work, and sang himself with the best group of singers. The woodcut 'H' now exhibited [not here reproduced] shows Verigin's family in a group. The psalms were so long that several cylinders were required to record one psalm, so that I had to get another phonograph to do the recording without interruption. In all I recorded about thirty psalms and chants of Doochoboria.

The Doochobor psalms, which are based on the Gospels, are exceedingly interesting by virtue of their melodic and polyphonic construction. Moreover they are of a sombre character compared with the singing of the Molokans. The melody of the Doochobor psalms does not flow like the melody of a folk-song or like a Molokan tune.

Owing to the slowness of the tempo, the custom of the Doochobor singers is to spread one syllable over several sounds, and to give a peculiar accentuation to the most expressive words. This is done by the Doochobors very forcibly. The performance rises from *piano* to an immense *crescendo*, as the singing of the psalm progresses. The text of the Doochobor psalms is only partly taken from Holy Scripture. Their psalms are composed by several generations of Doochobors, and are sung from memory; no written or printed copies were allowed up to the present century. Their life, full of persecution, is reflected in the sombre character of their singing. The number of the Doochobor psalms is very great, and reaches, so they say, up to several thousands. New psalms are still composed, as a reflection of various events of their life. This first attempt of recording their psalms by a phonograph must be considered as an introduction to a large work of collecting Doochobor psalms.

As just stated, the Doochobor psalms are exceedingly long, one verse alone taking not less than from two to three cylinders for recording. Consequently, an attempt to present a Doochobor psalm in a short paper like the present appears impracticable. As an example of Doochobor singing can be given the music of a quasi-religious chant (No. 4) to the words:

'Are ye doves, are ye the grey ones?'

A Chant of the Doochobors.—"Are ye Doves?"

Translation.

Are ye doves,
Are ye the grey ones?
We are not doves,
We are not the grey ones.
Are ye swans,
Are ye the white ones?
We are no swans,
We are not the white ones.

We are angels,
We are archangels,
From heaven-land
We are the messengers.
We are sent by the Lord
Over all the world,
All the wide world.

Where did ye fly?
Where did ye pass?
What did ye see,
What have ye heard?
We have seen,
We have heard
How the soul parted with the body,
Parted and took leave.

THE CORRESPONDENCE BETWEEN BALAKIREV AND TCHAIKOVSKY.

By M.-D. Calvocoressi.

The Russian composer Serghei Liapounov, the closest friend of Balakirev's later years and his executor, has published the correspondence between this master and Tchaikovsky,* a correspondence that throws full light on a question of deep interest for the history of Russian music, viz., the influence of Balakirev on Tchaikovsky. The letters exchanged between the composers are partly known through publication in Modest Tchaikovsky's 'Life and Letters of P. Tchaikovsky,' which Mrs. Newmarch has translated into English; and so is the fact of Balakirev's influence on a composer whose works are generally contrasted rather than compared with Balakirev's and those of Balakirev's pupils.

It has become a custom to speak of Russian composers of the 19th century as divided in two schools or clans. Critical analysis supports the division to a certain extent. But the reasons for its obtaining currency are mainly the by no means impartial arguments of the partisans of either clan: César Cui's writings, for instance, or Tchaikovsky's; and also the fact that the works of Russian masters of the 'national' school remain practically unknown to the public of the countries in which Tchaikovsky's warmest admirers are to be found.

The correspondence now published shows that Balakirev, the head of that school, exercised on Tchaikovsky a great influence, artistic as well as personal. He alone among all could persuade Tchaikovsky (as M. Liapounov remarks in his most instructive preface) to accept criticism and be guided by it, to the extent of re-casting or even destroying a work. And though Tchaikovsky has elsewhere expressed himself on Balakirev and his friends in quite another tone, there is no reason to doubt the sincerity of his professions of respect.

The correspondence begins with a semi-official letter (of January, 1868) which Tchaikovsky writes to Balakirev, then conductor of the Symphony Concerts of the Petersburg Conservatoire. Tchaikovsky sends a work of his, asking Balakirev for 'a word of encouragement.' Balakirev answers:

> I should think that in your case a word of encouragement would be not only unbefitting, but unfair. Encouragement is intended for infants only, and your score shows you are a mature artist, whose work calls for severe criticism and not encouragement.

Despite this stern beginning, the correspondence soon became friendly, and Balakirev gave Tchaikovsky, unsparingly, not only criticism and advice, but occasional encouragement.

Towards the end of February, 1869, we find Tchaikovsky sending to Balakirev his Fantasy 'Fatum,' with the hope that he will see a possibility of having the work performed at Petersburg. He would like, says he, to inscribe it to Balakirev, but not without knowing what Balakirev thinks of it.

Balakirev promised to perform 'Fatum' whether he liked the music or not, and accepted the dedication, 'which he treasured as a tangible sign of Tchaikovsky's intangible sympathy.'

In the following letter, Tchaikovsky suggests a few changes in some parts of the work that proved, when the first performance took place at Moscow, to be 'unsatisfactory as music, and also on account of the instrumentation.'

According to Balakirev's promise, 'Fatum' was performed at a concert of the Imperial Russian Musical Society, on March 17/30.

Besides giving Tchaikovsky an account of the performance, and of the way in which the work was received (it had interested Stassov, Cui had found the Andante pleasing and 'quite in the manner of Gounod,' the orchestration had been commended by all), Balakirev, with his customary frankness, wrote for Tchaikovsky the following criticism:

> Petersburg, March 18, 1869.
>
> I am very fond of you, and therefore shall express my mind without hesitation. Frankly, Laroche in his article has been too lenient towards you. This, in my opinion, is not a composition, but the plan of a composition. You have actually composed one thing only: the motive of the Andante A flat major, which is scarcely passable. The melody is commonplace, colourless; and though it is not altogether devoid of beauty, you have expressed nothing warm, nothing your own, and proceeding from your inmost soul. You have but repeated what has been said long ago, and is practised, to little purpose, in the German musical 'ménagerie.' Cui in one of his articles said that probably an American will invent a machine for turning out Italian operas, and I do not doubt that subsequently a machine will be invented that will turn out new German symphonies in the style of Max Bruch, Raff, Reinecke, and others.
>
> One does not see your work to have been heartfelt, or matured. . . .

On second thought, Balakirev did not send this letter, but wrote (March 31) another, in which the same criticisms were expressed in milder and briefer terms.*

Tchaikovsky's answer (May 3) was:

> I absolutely agree with all your remarks on my *cuisine*, but I must say that I should have been altogether happy had you but found some little thing to praise, however slightly. Your letter contains nothing but censure—just, it is true: not an atom of gilding on the pill.
>
> I acknowledge that your answer did not delight me, but I was not offended in the least, and I heartily render honour to that sincerity and frankness that are one of the most lovable traits of your individuality as a musician.
>
> The dedication to you, of course, remains; but I hope at some time to write for you something better. . . .

Balakirev's criticism prompted Tchaikovsky to destroy the score of 'Fatum,' which was reconstituted after the author's death from the preserved orchestral parts.

The following work by Tchaikovsky to which the correspondence refers is the 'Romeo and Juliet' Overture; it had been planned and discussed during the summer of 1869, on the occasion of Balakirev's coming to Moscow.† On October 2,

* Petersburg: J. H. Zimmermann. Thanks are due to Messrs. Liapounov & Zimmermann for permission to publish the extracts used in this article.

* To be found in 'Life and Letters of Tchaikovsky.'

† 'Balakirev is living here just now, and I must say his presence wearies me: he insists upon my remaining with him all day long, and that annoys me. He is an excellent man, and kindly disposed towards me, but somehow I cannot feel my soul in unison with his.' (Letter to A. Tchaikovsky, August 3, 1869.)

Tchaikovsky declares that he is all intent on composing the work. Part of Balakirev's answer in which he exemplifies his own methods of composition by telling Tchaikovsky how he wrote the 'King Lear' Overture, is printed in Tchaikovsky's 'Life and Letters.' On October 28 Tchaikovsky writes:

My Overture is advancing pretty fast: the greater part is already quite planned, and I hope to have finished, if nothing prevents me, in about a month and a half. When I launch it into the world, you will see that as it stands—and principally on account of your advice—it has been made according to your suggestions. First, the plan is yours: Introduction, representing the Friar, the broil—Allegro and love—second motive. Secondly, the modulations are yours: Introduction in E major, Allegro in B minor, and second motive in D flat major. I cannot say at all what in it is passable, and what worse. I have often told you that I cannot adopt an objective attitude towards my progeny. I write as best I can; I find it always difficult to fix my choice upon a musical idea from all those that roam through my head. But as soon as I have chosen one, I grow accustomed to it, to its merits and defects, so that to alter or to re-cast it costs me an incredible amount of labour. By my behaviour to the children of my imagination I resemble a mother who, not being able to change the person of her homely daughter, takes her to the ball just as she is, trying to find charm in her warts and her humped back. I tell you all this for you to understand why I do not intend to send you the Overture in its actual state, and want you to see it when finished. Then, censure it as hard as you choose. I will accept all as a lesson, and in my following work will strive to do better. But should you tear it to pieces now, when all is practically composed though not yet come to light—then I should be disheartened and give it up. From what I write, do not deduce that I expect the Overture to displease you. On the contrary, I cherish the hope to satisfy you at least a little—although God knows that more than once I have noticed that you found unsatisfactory what I found tolerable, and *vice-versa*.

Balakirev professed himself deeply interested by the news, and insisted upon Tchaikovsky's sending him the sketches, with the promise to express no opinion until the completion of the work (November 12). But on November 17 Tchaikovsky wrote:

You probably will be a little astonished to learn that the Overture is not only finished, but copying, so as to be performed at one of the coming concerts. I will send it to you only if, having heard it, I find at least a modicum of merit in it. At present, as it is finished and not yet performed, I know less than ever what it may be worth: I only know that it is not bad enough for me to fear on its account a humiliation here in Moscow (Moscow the delightful, the imperturbably calm, the slave to various Serovs and Famyntsins!).* I copy for you at the end of my letter the principal motives. Afterwards I shall send a score, copied for you, and of course with the dedication to you.

The work being finished, Balakirev did not refrain from criticising the motives. The first he found feeble and devoid of character. The second motive in D flat major he found beautiful.†

You cannot imagine [wrote Tchaikovsky on December 14] how delighted I was by your kind letter. I had been very much afraid of your severe, though equitable, sentence. I was horrified with my own audacity in attempting to write music to Shakespeare, deplored the attempt, and at times wished to throw my music into the fire. Having read your letter, I have dispelled all such thoughts. And I am so glad that even without knowing more, you are sympathetically inclined towards the work dedicated to you.

From a letter begun on March 16, 1870, but found unfinished in Balakirev's papers, it appears that the impression caused by 'Romeo and Juliet' was from the first good, not only on Balakirev, but on his friends:

Illness only prevented my writing to you at once to say how enchanted we all are with your D flat major; Stassov says 'you were five, now you are six.' The beginning and the end, viz., the *alpha* and *omega*, are harshly criticised. But I say that they do not call for criticism because you must alter them.

Only in May was Balakirev well enough to write. In the letter sent to Tchaikovsky the same remarks appear almost in the same terms.

Tchaikovsky accepted the advice. On September 6 he wrote:

I do not know whether you will be satisfied, but positively I can do no better. The conclusion I believe to be satisfactory now; the introduction is new; the middle section is almost new, and I have re-cast the scoring of the reappearance of the second motive (in D major).

He received from Balakirev the following lines:

Petersburg, October 19, 1870.

What is the meaning of your not only writing no letter, but also not sending 'Romeo'? If you are too busy to write, simply send the score. I shall copy the parts myself. For a long time we have been waiting impatiently; we are consumed with impatience to know your work in its new form. Especially ardent are Korsinka and Nadéjda Purgold.*

Even in its altered form, 'Romeo and Juliet' did not meet with Balakirev's unqualified approval, although the new version was found by him far superior to the first.†

An ulterior letter from Tchaikovsky tells Balakirev how, Rubinstein having taken away a copy of the score in its first version, 'Romeo' got printed in Berlin without Tchaikovsky's amendments and without the inscription to Balakirev. The *ne varietur* edition was to appear ten years later in Moscow.

The same year, Balakirev having received from Tchaikovsky for performance a chorus, 'which, with the exception of one trivial melody, pleased him greatly,' made the following suggestion for a choral work:

It would be a pity if your chorus remained without surrounding. It is not fit for an opera. It is too full of lyricism; the public would look at the decoration rather than listen to the music. I propose that you should write a cantata, entitled 'Night,' including several choruses. some of them fantastic: a water-chorus of *roussalki* (nixes), a chorus of *lieshys* (forest spirits), and aria of the 'Night,' something like the 'O belle nuit' in Félicien David's 'Le Desert,' a work that I am very fond of, although it is childish). Let it contain an instrumental scherzo, like 'Queen Mab,'‡ inspired from the humming of insects and their nocturnal flight; a ferocious owl sits somewhere, ready to devour them (element of terror); a brook rustles, the glow-worms shine . . .

The cantata should have no actual subject, but remain lyrical and descriptive, so as to be a cantata and not an opera. It might end with a farewell chorus of spirits, taking

* Serov, the composer, and the critic Famyntsin (whose memory is embalmed in Moussorgsky's satiric song 'The Classicist') were the foes of all progressive composers.

† The greater part of that letter is printed in 'Life and Letters of Tchaikovsky.'

* Rimsky-Korsakov and his future wife.

† 'Life and Letters of Tchaikovsky.' His letter of Jan. 22, 1871.

‡ In Berlioz's 'Romeo and Juliet.'

leave of each other, at dawn, till the following night (gradually *diminuendo*). At the end, the orchestra alone depicts the dawn, goes *crescendo*, light grows brighter and brighter, and the final chords depict, as a conclusion, the sunrise. The cantata might begin by a short orchestral prelude. It would be necessary to keep the whole in a fantastic character. . . . Should you decide to compose the work, do not hurry, do not consider composing it as a task to be ready in a given time, but let all proceed from inspiration and feeling.

Tchaikovsky declared himself delighted with the idea, and promised to profit by it at some later time. The only difficulty he foresaw was in finding a suitable poet.

Shortly after occurs in the correspondence a gap of over ten years—the years during which Balakirev retired from the world and ceased all intercourse even with his most intimate friends. In September, 1881, Tchaikovsky wrote to him a letter, care of Balakirev's publishers, in which he announced the new edition of 'Romeo and Juliet.'

Balakirev's answer reached Tchaikovsky thirteen months later. Balakirev had returned to Petersburg, and lived in Kolomna Street, No. 7 (the house that he occupied until his death):

Your kind letter [wrote Balakirev] and your dedication show that you have not altogether stricken me off the memory of your heart. I should be glad to see you again, and have to offer you the programme of a symphony which you would turn into a beautiful work.

I have of late studied your scores, and naturally enough have rejoiced in seeing the rise and development of your talent. In your two tone-poems, the 'Tempest' and 'Francesca da Rimini,' you rise to your zenith, especially with the latter. . . .

Tchaikovsky answered without delay, in terms of warm respect, gratitude and friendship (which contrast strikingly with the disparaging terms in the paragraph devoted to Balakirev in his famous and often quoted letter to Frau von Meck of December, 1877). He awaits the programme with great expectancy. The programme was that of the 'Manfred' Symphony.* The suggestion did not seem at first sight very satisfactory to Tchaikovsky, who said as much to Balakirev with commendable frankness:

Kamenka, November 12, 1882.

Notwithstanding your having called 'The Tempest' and 'Francesca' the zenith of my art (an opinion with which I absolutely disagree), I for some reason imagined that your programme would awaken in me a burning desire of translating it into music, and I awaited your letter with breathless impatience. But I am disenchanted . . . Your programme—which might help to build an effective symphony in Berlioz's style—leaves me for the present absolutely cold. When heart and fancy are not kindled, is it worth while to start composing? I could, as you say, 'fall to work' and invent a whole series of episodes, with suitably sombre music to depict Manfred's hopeless disenchantment, a wealth of brilliant instrumental effects for the Witch of the Alps, high notes of violins for the sunrise, the death of Manfred to an accompaniment of trombones *pianissimo;* I could dress these episodes with curious and striking harmonies, and launch the whole upon the world under the sonorous title 'Manfred, symphonie d'après . . .' and so forth. By doing so I might earn praise; but I do not in the least wish to write such a work. Despite my respectable age and my experience, I still *struggle* through the boundless fields of composition, vainly striving to find my true path. I feel that such a path exists, and I know that when I have found it I shall write something positively good. . . . Occasionally I have come near the 'path'; and then appeared things of which to the end of my life I shall never be ashamed—things that rejoice me and sustain my energy. But this happens seldom, and I do not count among the few exceptions 'Francesca' nor 'The Tempest.' Both these works were written with affected ardour and false pathos, in pursuit of purely exterior effects—they are, in fact, absolutely cold, mendacious, and feeble . . . I forbear to speak of the 'Romeo' Overture—the Lord knows why it has been as exaggeratedly praised as my other works have been exaggeratedly censured. I remember that whilst composing it, deeply moved by your sympathy and interest, I did my best to satisfy you. But even then I realised, with morbid keenness, the absolute lack of connection between Shakespeare's picture of the Italian Romeo's juvenile passions and my sweet-and-sour wails. I do not think in the least that, generally speaking, programme-music à la Berlioz is a spurious genus of art; I simply notice the fact that in that direction I have done nothing remarkable.

It is quite possible that for my hopeless coldness towards your programme the responsible one is Schumann. I am so fond of his 'Manfred,' so accustomed to associate it with Byron's, that I do not see how one could extract from this subject other music than Schumann's.

Two years afterwards Balakirev sent to Tchaikovsky a lengthy, detailed programme for 'Manfred,' couched in Stassov's handwriting, with musical hints in his own: 'Symphony in B flat minor, without B major; second motive in D major, and repeated in D flat major, &c.' He adds the following curious list of 'auxiliary material':

For the first and last Sections:

'Francesca da Rimini'	*Tchaikovsky*
'Hamlet'	*Liszt*
Finale of 'Harold'	*Berlioz*
Prelude { E minor ... ... / E flat minor ... ... / C sharp minor, No. 25 ... (published separately).	*Chopin*

For the *Larghetto:*

Adagio of the 'Symphonie Fantastique'	*Berlioz*

For the *Scherzo:*

'La Reine Mab'	*Berlioz*
Scherzo (B minor) of the third Symphony	*Tchaikovsky*

On the following day (October 31, 1884) Tchaikovsky wrote that a dear friend of his was dying of consumption in Switzerland, and that he intended to depart for Davos without delay. The following lines of this letter are well worth quoting:

I was deeply moved by our conversation of yesterday. How good you are! How truly you are my friend! And how I wish that the enlightenment that reigns in your soul would descend in mine! I may say in absolute truth that more than ever I thirst for solace and comfort in Christ. I shall pray that faith in Him may grow still stronger in my soul.

From Paris (December 1/13, 1884) Tchaikovsky, fresh from his visit to the Alps, writes that he is constantly thinking of 'Manfred.' Nine months later the work was completed:

I am afraid [wrote Tchaikovsky on September 13, 1885] that you will be displeased with my having written it so quickly. But such I am, and such I must remain. . . . Believe me, never in my life did I write with so little effort and so little fatigue.

It appears that to the composer Serghei Tanéïèv, Tchaikovsky had declared himself displeased with the task of writing 'Manfred,' which he accomplished, he said, only from a sense of duty,

* The letter in which Balakirev propounded it is printed in 'Life and Letters of Tchaikovsky.'

having made the promise. But to Frau von Meck, on the very day when he wrote to Tanéïèv in such terms, he said he was 'so much in love with "Manfred" that his new opera would for a long time remain in the background.'

We find him at some pains to dispel from Balakirev's mind the effects of Tanéïèv's having made public these private views of his:

After a period of doubts [he repeats] I felt deeply attracted by the subject, and never did I find greater pleasure in my work.

Six months later he could confidently assert:

Although some of my friends say that in 'Manfred' I am not myself, I think the work my best in the way of orchestral music.

The cantata, 'The Night,' was never written. The correspondence continues until the end of 1891, at irregular intervals, but contains nothing of actual musical interest.

Occasional Notes.

Had the late Mr. Wilhelm Kuhe's life been only a little prolonged he might have at last seen a successful attempt to restore Brighton to the position of musical prominence in which Mr. Kuhe's own energies once placed it. On November 12 commences the Brighton Musical Festival, given under the auspices of the Municipality, with the Municipal Choir and Orchestra of 450 performers. The programmes of the six concerts (on November 12, 13, 14, 15 in the evening, and on November 16 in the afternoon and evening) are likely to make a popular appeal, and illustrate, in company with the programme of the Bristol Festival, the modern tendency towards dramatic music. They consist of 'Samson and Delilah' and 'Carmen' (both complete), a Wagner programme, Berlioz's 'Faust,' Elgar's 'The Music Makers,' Coleridge-Taylor's 'A tale of Old Japan,' and miscellaneous numbers. The conductor-in-chief is Mr. Lyell-Tayler. The Wagner selections, however, will be conducted by Sir Henry J. Wood, 'The Music Makers' by the composer; Sir A. Mackenzie, Mr. Edward German, and Dr. A. King will also direct performances of their own works, and Mr. Robert Taylor that of Gounod's 'Gallia.' Now we shall know whether a Festival can succeed without either 'Elijah' or 'The Messiah.'

Operatic performances in Manchester invariably bring forth notable critical writing in the *Manchester Guardian*. For instance, apropos the recent Quinlan performance of 'Die Walküre,' 'H. S.' wrote:

Wotan is too often a platform singer in an eccentric costume. Mr. Parker made him as human as Homer's Zeus; he is the Hyperion not sunk in reflective melancholy but still fighting hard against the new dynasty of gods. Many people, like ourselves, would revise their opinion of the Wotan scenes in the Ring after last night. To us they have often seemed a proof of the prolixity and dull systematisation which beset the German genius even at its best and greatest, unwilling to let well alone, or to leave unsaid anything that might be said, sowing with the whole sack at once, straining every sentiment to the last drop of exhaustion, hammering at its points until it splits the board, always explicit, never content to suggest. But in truth Wotan, not Siegmund, is the real hero of the 'Valkyrie.' One could no more do without him in the Ring than without a plot in Greek drama. His are the eternal woes against which the lyricism of the orchestra and of the humans surges and beats like the choruses in Greek tragedy against the solid iambics. Without Wotan, the Ring is a symphonic-poem for orchestra with vocal obbligato. He is the necessary link between the lyrics and the drama of the Ring.

We have long envied the leisurely, old-world manner in which the *cognoscenti* of some provincial cities take their musical enjoyment, drawing the full flavour of every sip and smacking their lips over it. Music in London is too crowded for this arm-chair contemplation.

The most interesting feature of the present season hitherto has been the formation and appearance of the Beecham Wind Orchestra, or 'London Civil Band,' under the conductorship of Mr. Emile Gilmer. It is the outcome of a desire on Mr. Beecham's part to arrest the alleged decline of English wind playing, and to explore new sources of tone-colour. The constitution of the band or orchestra is as follows (we are indebted to the *Standard* for the list):

Two piccolos.	One cornet à pistons in E flat.
Two flutes.	Two cornets à pistons in B flat.
Two oboes.	One bass trumpet.
One bass oboe.	Four French horns.
One heckelphone.	One alto trombone.
One English horn.	One tenor trombone.
Two clarinets in E flat.	One bass trombone.
Eight clarinets in B flat.	One tuba in F.
Two basset horns.	One tuba in E flat.
Two bass clarinets.	One contra-bass tuba in B flat.
Two bassoons.	One celesta.
One sarrusophone in B flat.	One kettle-drum.
One sarrusophone in C.	One side drum.
One soprano saxophone.	One bass drum and cymbals.
One alto saxophone.	One harp.
One tenor saxophone.	
One baritone saxophone.	
Two trumpets.	

The scheme has not only been formulated but has been carried to completion, and, we understand, tested in public. Familiar music has been arranged for the 'wind orchestra,' and composers of repute have been asked to write new music for it. Once more we are in debt to the enterprise of Mr. Thomas Beecham, who has the brain to conceive original plans, and the energy and other essential means to fulfil them.

In our September number (p. 577) we reproduced the argument of two French operas which had been done into English by a German writer. Below we give a Frenchman's English version of the plot of a French opera. This appeared in the programme of the Paris Grand Opéra.

Samson and Dalilah.

Opéra in three Acts.

Music by Camille Saint-Saens.

Samson exercises the magistracy in Israël who is under the Philistines's yoke.

Endowed by supernatural strength he succeeds to rise the hebrews in insurrection against the Philistines, defies the latter's prince Abimelech and kills him near the Philistines's temple.

The high Priest of the philistines's god, Dagon, comes just out of the temple and, seeing the killed prince, curses the hebrews.

But Samson becomes master of the town and spreads terror amongst the philistines.

The high priest wants to know the secret of Samson's supernatural strangth. He finaly finds out that Samson is the lover of a philistine's girl Dalila and promises her riches would she betray her lover.

Dalilah promises to do it and forces Samson to tell her the secret of his supernatural strangth. Samson resists but finaly tells her that his strangth would disappear if he had his hairs cut off.

Dalilah then profits by the sleep of Samson, cut his hairs of and calls the Philistines. Samson, who lost indeed his strangth with his hairs, falls in to the hands of the Philistines who blind him and chaine him up.

The hebrews are captive again. They invoke the God of Israël and reproach Samson to have betrayed them for a woman's sake.

The Philistines in great number are now in their temple to glorify their god Dagon.

The high priest and Dalilah are there surrounded by the Philistine's Princes. Samson is also there to amuse, by his misfortune, the Philistines who laugh about his god of Israël and his love for Dalilah.

The remainder is cast in conventional English.

The recent Birmingham Festival provided much to be thankful for and some short periods of positive distress: brief, relatively, but very acute while they lasted. Has an audience, and especially such an audience as was assembled to hear *Handel's* 'Messiah,' no rights, no feelings, no judgment worth consideration in the interpretation of a work of this kind? The implication of the extraordinary freedom of the treatment on this occasion of the *tempi* of some of the Choruses hitherto regarded as amongst the finest exemplifications of Handel's genius is that the composer did not know how to express his ideas. No one has a greater admiration for the work and genius of Sir Henry Wood than ourselves. But this sincere feeling cannot reconcile us to a 'reading' which, so far as we could ascertain, was practically universally condemned.

In our August issue (p. 510) we announced that the Musical League and the Incorporated Society of Musicians would hold a joint series of concerts at Birmingham on the occasion of the annual Conference of the latter body, which is to take place from December 30, 1912, to January 3, 1913. All the programmes have not been definitely settled, but we are glad to be able to say that on Friday afternoon, January 3, at 4.15, a performance of Mr. Granville Bantock's unaccompanied Choral Symphony, 'Atalanta in Calydon,' will be given in the Town Hall by a choir of 400 voices formed from the Liverpool Welsh Choral Union, the Manchester Orpheus Society (Mr. Walter Nesbitt), and the Gitana Ladies' Choir (Madame Maggie Evans), all under the direction of Mr. Harry Evans, of Liverpool. It may be thought that it would have been appropriate to secure Birmingham resources for the performance of the highly novel work of the Birmingham professor. But there was no chance of four hundred singers in that city being able to give the time for the numerous rehearsals the very difficult character of the work demands, whereas the northern combination described has already been closely studying the music for some time past with a view to performance at Manchester and Liverpool. This choir therefore already exists as a highly-trained unit. We feel assured that Birmingham will extend a cordial welcome to outsiders whose only desire is to honour to the utmost of their ability one of Birmingham's foremost citizens.

COLERIDGE-TAYLOR MEMORIAL CONCERT.

Royal Albert Hall, Friday, November 22.

We are glad to announce that a strong committee, under the presidency of the Earl of Pembroke, has been formed to promote the success of the above concert, the proceeds of which will be handed to the wife of the late composer. As stated in our last issue, Coleridge-Taylor died on September 1 at the early age of thirty-seven.

Practically all the well-known leaders of the profession are giving the scheme their support, and Lord Alverstone (the Lord Chief Justice), the Earl of Shaftesbury, the Earl of Plymouth, Sir William Bigge, Sir Herbert Beerbohm Tree, Mr. J. Ernest Palmer, Mr. William Boosey, Mr. Arthur Boosey, Mr. H. A. Daniell, Mr. J. A. Fuller Maitland, and other noblemen and gentlemen have joined the general committee.

A meeting of the committee was held at Messrs. Novello's, 160, Wardour Street, on October 23. The chair was taken by Colonel H. Walters, V.D., who, with Mr. Julien Henry, initiated the scheme. The committee was influentially represented at the gathering, there being present Sir Hubert Parry, Sir Frederic Cowen, Dr. Alcock, M.V.O., Mr. Curwen, Mr. Ludovic Goetz, Mr. Alfred Littleton, Mr. Augustus Littleton, Dr. McNaught, Mr. Walter Hedgcock, Mr. Arthur Fagge, the Hon. G. W. Spencer Lyttelton, C.B., Mr. Hilton Carter, and many others.

Colonel Walters paid a high tribute to the musical achievements of the late composer, and to his generous, frank nature, which was so aptly described by his friend, Alfred Noyes:

> Generous as a child; so wholly free
> From all base pride that fools forgot his crown.

He (Colonel Walters), knew that sympathy, universal and heartfelt, went out to the widow and little ones in their sad bereavement. He stated that Miss Muriel Foster (Mrs. Goetz), in expressing her regret that she could not assist at the concert owing to a fixed engagement elsewhere, had sent a cheque for twenty guineas. He then detailed the proposed arrangements so far as they had been discussed in order to lay them before the meeting. It was stated that Friday, November 22, was practically the only available date for the concert, if it was to be held at the Royal Albert Hall.

The promise of the cordial co-operation of the Royal Choral Society (Sir Frederick Bridge), the Alexandra Palace Society (Mr. Allen Gill), the Crystal Palace Choir (Mr. Hedgcock), and the London Choral Society (Mr. Arthur Fagge) has been received. The London Symphony Orchestra, the New Symphony Orchestra, the Royal Amateur Orchestral Society, the Handel Society, and the Stock Exchange Orchestral Society, Miss Ruth Vincent, Miss Esta d'Argo, Madame Ada Crossley, Mr. Ben Davies, Mr. Gervase Elwes, Mr. Robert Radford, and Mr. Julien Henry have also kindly consented to assist.

It is proposed that all the music performed should be selected from Coleridge-Taylor's works. So far as the programme has been settled, it will include the

Orchestral Ballade in A minor, two of the 'Characteristic Waltzes,' some of the music to 'Nero,' and most notably the first two sections of 'Hiawatha.'

Colonel Walters, in conclusion, besought the best endeavours of the committee and the large circle of friends and admirers of the late composer to make the occasion a worthy tribute to his memory.

The Earl of Pembroke said he was a great admirer of the works of the late musician, and expressed his entire sympathy with the proposals, which had been placed before them in a business-like manner, and he formally moved that they be adopted. Sir Hubert Parry seconded the resolution, which was carried.

After some answers to inquirers as to details, a small executive committee, consisting of Mr. Alfred Littleton, Mr. Charles Rube, Mr. W. G. Rothery, Mr. Julien Henry, and Colonel Walters, was appointed to carry out the scheme. We wish to add that we trust our readers will find it in their power to support this tribute to a man who has afforded so much delight to his generation. The time to awaken public attention to the project is all too short, and there is therefore all the greater need for immediate action.

Some other particulars are given in our advertisement columns.

WAGNER AND THE WINE-LIST.

AN INCIDENT OF THE ZURICH DAYS.

By R. Gatty.

One of the most interesting results of the recent publication of Wagner's autobiography was an article in the *Neue Freie Presse*, containing two new letters of the great composer and a circumstantial account of an extraordinary incident at his dinner-table in the Zurich days. Among his associates and admirers of that period was a young Robert von Hornstein, the son of a man of property, who had a common interest with Wagner in the works of Schopenhauer. In 1908 his Memoirs were published by his son, but some correspondence and certain passages were withheld 'out of consideration for Wagner and his family.' As, however, Wagner in his 'Life' calls Hornstein a 'Tölpel' (booby), the son feels impelled, in justice to his father, to disclose the real relationship between the two men in the article in question. First come the suppressed passages from Hornstein's Memoirs, which throw significant light on the estimation in which Wagner was held.

'I must mention that I often expressed my regret to the Ritters [mutual friends of Wagner and Hornstein] that I was not in a position to repay Wagner's hospitality. Each time I got the same answer from Ritter, "Wagner doesn't expect it now. He knows your situation, and will make up for it later on. He's waiting for a more favourable time."' On Hornstein expressing his dislike at this interpretation of Wagner's friendship, Ritter replied, 'Oh, no doubt Wagner likes you and esteems you, but it is too much second nature in him to calculate in this way for him to be capable of making an exception.' Hornstein continues that it was said to be 'Stil' ('the thing') to take a few bottles of wine with one when invited to Wagner's table, although he himself had no occasion to observe the practice. On Wagner's birthday, however, he and a Swiss conductor named Baumgartner were invited, and he was rather surprised to find that they were the only guests. When dessert was reached, Wagner ordered his sister-in-law to bring him the wine-list from a restaurant near by, which she did with some hesitation. Wagner then read out the names of the various brands of champagne *with the prices*, and finally sent for a bottle of medium quality. The guests felt uncomfortable; however, the bottle was brought and emptied. Then Wagner turned to the pair, 'with a scornful smile playing round his lips,' and said in raised tones, 'Now, shall I perhaps give each of the two gentlemen a thaler as well?' Wagner's wife and sister-in-law fled, and after a moment's embarrassment the two guests turned it off with a laugh. They then took their leave, the ladies failing to reappear, and Hornstein went at once to Ritter and told him the story. Ritter was furious. He felt that something had to be done, and finally decided to send Wagner at once a basket of champagne. Hornstein was doubtful about the device, but Ritter knew his man. Wagner appeared at the Ritters' door soon afterwards with the following excuse. He had not meant his guests but—the German princes. 'They perform my operas, and rave about me. What do I get from it? It doesn't occur to them to send me a basket of wine.' Hornstein adds that Wagner then had to hear some disagreeable home-truths until finally a reconciliation took place between them.

Was Ritter entirely right in his estimate of Wagner's motives? In December, 1861, Wagner wrote as follows to Hornstein, after the latter had succeeded to his estates:

'Dear Hornstein,—I hear you have become rich. How wretched I am you can easily gather from my failures . . . I need the immediate advance of ten thousand francs. . . . To get me this sum will be difficult for you, too; but at any rate it will be possible if you *wish*, and do not shun sacrifices. This, however, I demand (*verlange*), and so I ask you for it, with the promise to try similarly in the course of three years to repay you the loan from my receipts. So show that you are the right man! If you are—and why isn't this to be expected from some one some day?—you will then come very close to me through your help, and you must then put up *(sich gefallen lassen)* with having me for about three months next summer on one of your estates, preferably in the Rhine district. . . . I will only mention that six thousand francs immediately would relieve me considerably. In this case I could arrange not to need the failing four thousand francs before March.'

Hornstein refused, and the following passages from Wagner's reply deserve quotation:

'The case will hardly occur that a man like me will again apply to you. . . . It was not your place to instruct me in any way, not even as to who is really rich. . . . If you are not prepared on any of your estates to receive me, you ought to have seized the complimentary opportunity offered you of immediately taking the necessary steps at the place I wished. To say you will let me know sometime when you are prepared is consequently an insult. . . . Counting on mutual discretion, in the same way that I offer it, Yours sincerely, Richard Wagner.

To this letter Hornstein returned no reply, and further intercourse then ceased between them.

Church and Organ Music.

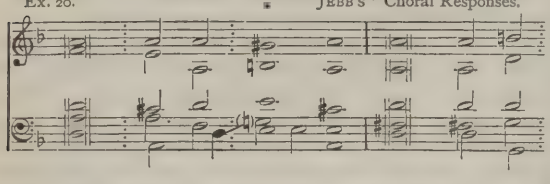
THE EARLY HARMONIZED CHANTS OF THE CHURCH OF ENGLAND.

(Concluded from page 650.)

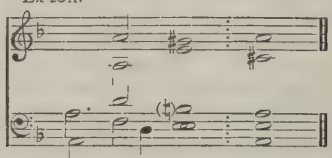
BY S. ROYLE SHORE.

These chants seem to have reached their climax under Byrd and Gibbons, the latter easily outdistancing everyone else in elaboration. The following composition of Byrd's is very impressive, but it is terribly marred for practical purposes by one of those false relations (at *) in which English composers of the period were accustomed to indulge. In their worst form, as here, they are intolerable, and more trying to the ear than the most advanced modern discord. Perhaps the singers of the period were accustomed to manipulate them. Ex. 20A is a suggestion for choral purposes:

Ex. 20. WILLIAM BYRD (*d.* 1623). JEBB'S "Choral Responses."

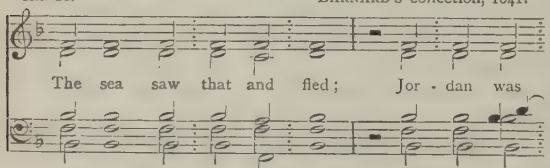


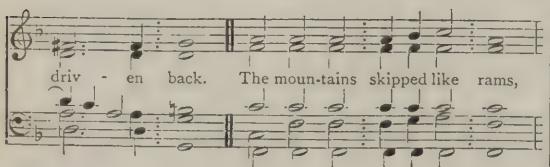
Ex 20A.

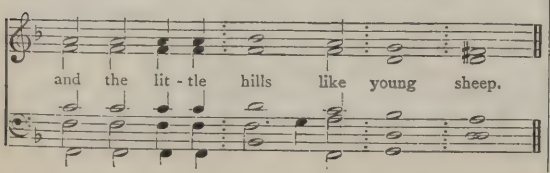


The tradition is that Robinson's chant (1706) is the oldest double chant. This must now yield the palm to one of Byrd's, a century or so earlier, for the following is clearly a double chant, and is sung as such, so the present writer is informed, in Wells Cathedral:

Ex. 21. WILLIAM BYRD. BARNARD'S collection, 1641.

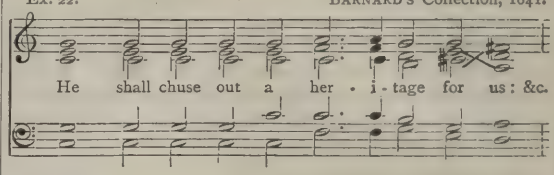




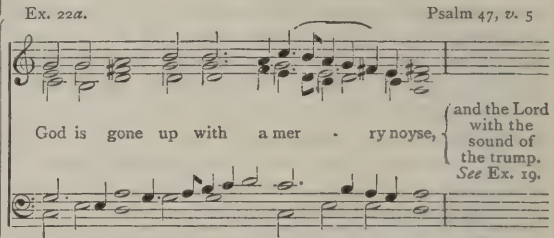


The next example is the first half of another chant of Byrd's, Ex. 22A showing how the composer has elaborated the form when he desired to do a little word-painting in one of the verses. The second half of the chant, which is not given, is apt to become very irritating when repeated several times.

Ex. 22. WILLIAM BYRD. BARNARD'S Collection, 1641.



Ex. 22*a*. Psalm 47, *v.* 5



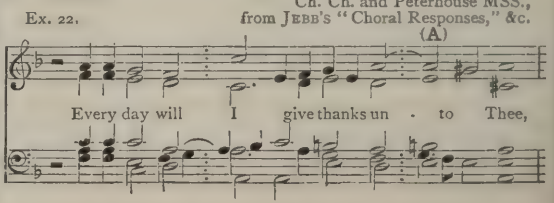
Another chant of Byrd's is perhaps the most noble of any. The psalm is laid out for a solo voice with organ accompaniment in alternation with a chorus. The latter is the Sarum 'Tonus Peregrinus,' which has already appeared in this article, and seems to have been a favourite theme with composers. The melody is in the treble instead of the tenor. This and the independent organ accompaniment suggest a Jacobean date (1603-25). The solo is a free variant of the chant. The organ part is unfortunately lost, unless the Durham MS.—which has already supplied the missing accompaniment to a psalm setting by Gibbons—contains a copy. This antiphonal treatment is in accordance with Continental tradition in the matter of 'Falsibordoni' for the Psalms and Canticles, to which reference has already been made. It was evidently an English pre-Reformation tradition, of which there are post-Reformation traces.

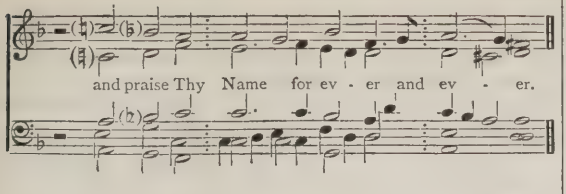
The example is too long to quote; but the chorus is to be reproduced in the settings of the evening Canticles about to be brought out by Novello & Co., referred to earlier in this article.

Many of Orlando Gibbons's psalms are too elaborate to quote, as they require setting out in score. One from Barnard, 'The eyes of all wait upon Thee, O Lord,' has been published as an anthem by Novello & Co., and is the psalm mentioned above, the missing accompaniment to which has been supplied by an old Durham organ book. This setting seems to suggest that Gibbons had some knowledge of the 16th century 'Falsibordoni' of the Continent (see Ex. 5), because he so wonderfully reproduces their spirit in some of the verses.

The following and concluding example is given with some reserve, as the treble part has been lost and has had to be supplied from conjecture by the Rev. W. D. V. Duncombe, Minor Canon and Custos of Hereford Cathedral, in collaboration with the present writer:

Ex. 22. ORLANDO GIBBONS (*d.* 1625). Ch. Ch. and Peterhouse MSS., from JEBB'S "Choral Responses," &c.





At A is a common and a rather unpleasant progression of the period, resulting from the sounding during a suspension, of the octave of its resolution in the burlesqued form of a false relation. The saving of the fifths by crossing is also noteworthy.

The disuse, with the practical loss of all memory of these interesting chants or settings, was due to the destruction of church music during the Commonwealth, the changed tastes in church music at the Restoration, and the need that choirs should restrict themselves to such chants—like Examples 1 and 4, and the unisonal plain-chant—as could be sung from unpointed Psalters. The Anglican chant, when developed from the foregoing, was thus sung until well on in the last century, as were the old Tones to the Latin Psalter in pre-Reformation times.

This serious loss of tradition was not peculiar to psalm chants, but, as the present writer has shown elsewhere, extended to all the more important and polyphonic forms of Edwardine, Elizabethan, and Jacobean Service, as distinguished from Anthem music. Only the simpler or homophonic forms survived in the cathedral tradition, as evidenced and perpetuated in the 18th-century collections of Boyce and Arnold. This loss is now being repaired in the 'Cathedral Series' about to be published by Novello & Co.

It is hoped that many of the psalm settings will ultimately be printed and included in the above 'Series,' and a collection brought out of the old chants in Anglican chant and extended forms, edited for use with the Cathedral Psalter. In the meantime, the settings to the evening Canticles of some of these chants, now in course of publication by Novello & Co., to which reference has already been made, will bring many of the chants within the reach of everyone, and stimulate practical interest in a subject which is probably new to most church musicians. One of the chants will be sung to a Psalm at each of the week-day evensongs in Birmingham Cathedral during the Musical Festival week.

It should be noted that the words 'call me blessed' in the 'Faux Bourdon' Ex. 5, are differently distributed in the various parts. As printed, only the treble distribution appears.

Messrs. Binns, of Bramley Organ Works, Leeds, have now completed the organ in Tetbury Parish Church, and are to be congratulated upon the artistic manner in which they have carried out the work. In the year 1805 the authorities purchased for £300 the organ erected in the Rotunda of the Ranelagh Gardens, London. This instrument was built by Byfield in 1746, and played upon by Mozart, and was in use until 1862, when an order was placed with Messrs. Nicholson, of Worcester, who erected their organ in the West Gallery of the church. The specification was drawn up by the Rev. Sir F. A. Gore Ouseley, Bart. In 1901 this organ was re-erected in the south-east angle of the nave, by Messrs. Liddiall & Sons. The present instrument contains most of the old pipe-work, and the skill of Messrs. Binns is well shown in the grouping and voicing. The Swell and Great organs each contain ten stops, the Choir five stops, and the pedal five. There are ten couplers and a tremulant. Mr. F. N. Baxter, the organist of the church, expresses himself as highly pleased with the instrument, which lends itself equally to the purposes of the church services and to recital work.

We are glad to know that Dr. Alcock has recovered from the serious illness which has prevented his undertaking any work for the past three months, and that his health is quite restored.

The organ recently built for the Victoria Street Congregational Church, Jersey, by Messrs. Gray & Davison, was opened on September 26, when a recital was given by Mr. Frederick Attenborough, organist of Burton Parish Church. At the Dedicatory Service, Mr. Ph. Syvret, the organist of the church, presided at the instrument.

We have received programmes of four organ recitals given at St. Saviour's Church, Riga, by Mr. Arthur Shirley, formerly organist of the Parish Church, King's Lynn. We are glad to see that Mr. Shirley gives prominence to the work of English composers, as shown by the inclusion of such names as Peace, Wesley, Calkin, Wolstenholme, Smart, Lemare, Hollins, Harwood, and West, and that he confines his attention almost entirely to pure organ music. At a Harvest Festival, held on September 23, the Anthem was Dr. Cuthbert Harris's 'Sing a song of Praise,' and the remainder of the service music was by Turle, Woodward, Maunder, Greenish, and Naylor.

On September 22, Mr. C. E. Blyton Dobson gave his two-hundredth organ recital at the Halifax Place Chapel, Nottingham, when his programme was devoted to compositions by Nottingham organists.

The first meeting of the Glasgow Society of Organists was held at the Athenæum on October 5, when Mr. Alfred Hollins explained the construction of the organ.

The Liverpool and District Organists' and Choirmasters' Association held its monthly meeting at the Common Hall, Liverpool, on Monday, October 7, Mr. C. W. Bridson, of St. Nicholas' Parish Church, Liverpool, in the chair. Dr. A. W. Pollitt, organist of the Church for the Blind, Liverpool, read an interesting paper entitled 'A lesson from the Past for the Future.' The Association now enters upon its fourth session. It has a membership of about seventy, and is doing good work in bringing together the organists and choirmasters of the district. Last season the Society sustained a severe loss in the deeply-regretted death of Dr. A. L. Peace (the Liverpool City Organist), who was the first president, and who took an active interest in all matters connected with the Association.

Mendelssohn's 25th Psalm, 'Come, let us sing,' was sung by the choir of the Nottingham Central Mission, Halifax Place, under the conductorship of Mr. E. M. Barber, on Sunday, September 29. Mr. C. E. Blyton Dobson presided at the organ.

Garrett's Harvest Cantata was performed by the choir of Hessle Church, East Yorkshire, at the Harvest Festival, on October 9, under the direction of the organist, Mr. Philip Chignell. This gentleman is fortunate in having the musical assistance of both clergy and churchwardens. The Bishop of Hull (vicar) and the curate (Rev. G. D. Barker) are both admirable singers, and the two churchwardens, Messrs. W. Burwell and W. Coulson, are both regular members of the choir. At the service mentioned, all four officials lent valuable musical assistance.

Mendelssohn's 'Hymn of Praise' was given a notable performance by the Chichester Cathedral Oratorio Society at the Cathedral, on October 10, under the able direction of Mr. F. J. W. Crowe. The solo portions were efficiently and expressively sung by Messrs. R. Marley and Wilkins (tenors), and by boys of the choir. Accompaniment was supplied by an orchestra, assisted by Mr. Stephenson, of Birmingham Cathedral, at the organ. The future arrangements of the Society include performances of Brahms's 'Song of Destiny' and Bach's 'Sleepers, awake,' in December, and Brahms's 'Requiem' in Lent.

Mr. J. Pryse-Lloyd, son of Mr. E. D. Lloyd, of Bangor, North Wales, has beeen elected to the Tenor Choral Scholarship at King's College, Cambridge. The scholarship is of the value of £80 per annum. He commenced duties on October 16.

ORGAN RECITALS.

Sir Frederick Bridge, Glass Parish Church—Fantasia in E, *Merkel.*
Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Introduction and Passacaglia, *Reger.*
Mr. F. E. Wilson, Wycliffe Congregational Church, Ilford—Concert Overture in C major, *A. Hollins.*
Mr. Philip Thornley, Dysart Parish Church—Fantasia and Finale from Sonata No. 10, *Rheinberger.*
Mr. Clifford Marshall, St. Philip's Church, Blackburn—March for a Church Festival, *Best.*
Mr. F. R. Frye, St. Mary's, Chelmsford—Sonata No. 5, *Mendelssohn.*
Mr. Fred Gostelow, Luton Parish Church—Clair de Lune, *Karg-Elert.*
Mr. T. W. Hanforth, St. Lawrence's Church, Hatfield—Sonata da Camera, *A. L. Peace.*
Mr. Claude A. Forster, Pringle Memorial U. F. Church, Fochabers—Toccata and Fugue in D minor, *J. S. Bach.*
Mr. Herbert Hodge, St. Nicholas Cole Abbey—Fantasy Prelude, *Charles Macpherson.*
Mr. S. H. F. Wéalé, Derry Cathedral—Overture in C minor, *A. Hollins.*
Mr. Paul Rochard, Barwell Parish Church—Symphonie No. 5, *Widor.*
Mr. C. E. Blyton Dobson, Nottingham Central Mission—Theme with variations, *Faulkes.*
Mr. W. W. Starmer, St. Mark's Church, Tunbridge Wells—Larghetto in B flat, *Merkel.*
Mr. Albert Orton, Walton Parish Church, Liverpool—Pastoral Sonata, *Rheinberger.*
Mr. W. J. Lancaster, Bolton (Lancs) Parish Church—Sonata in G major, *Sir Edward Elgar.*
Mr. B. A. Johns, Pear Tree Church, Southampton—Prelude and Fugue in C minor, *J. S. Bach.*
Mr. Nelson N. Edwards, Colne Parish Church—Fantasia and Fugue in G minor, *J. S. Bach.*
Mr. S. W. Swainson, Kirkby Overflow Church—Choral Prelude 'Wachet Auf,' *J. S. Bach.*
Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Processional March, *Faulkes.*
Mr. George Tootell, St. James's, Whitehaven—Romance sans paroles, *J. Bonnet.*
Mr. A. E. Jones, Town Hall, Bolton—Marche Triomphale in E flat, *Guilmant.*
Dr. Caradog Roberts, Shiloh Chapel, Carnarvon—The Storm, *Lemmens.*
Mr. Ph. Syvret, Jun., Congregational Church, Jersey—Sonata No. 1, *Mendelssohn.*
Mr. Frederick Attenborough, Congregational Church, Jersey—Prelude and Fugue in C major, *J. S. Bach.*
Mr. Walter Johnson, Swadlincote Parish Church—Introduction and Allegro from Sonata in D minor, *Guilmant.*
Mr. Reginald Waddy, Emmanuel Church, Mannamead, Plymouth—Adagio in E major, *Frank Bridge.*
Mr. A. Spencer-Jones, Coleford (Free Church Singing Festival)—Concerto Grosso, No. 10, *Handel.*
Mr. Allan Brown, Higham Hill Baptist Church—Toccata and Fugue in G minor, *Bach.*
Mr. Montague Phillips, Holy Trinity Church, Hermon Hill—Toccata and Fugue in D minor, *Bach.*
Mr. H. Whalley, St. George's Parish Church, Edinburgh—Choral Improvisation, *Karg-Elert.*
Mr. H. Avison, Victoria Avenue Congregational Church, Harrogate—Sonatina in A minor, *Karg-Elert.*
Mr. Edward Bartlett, Arundel Parish Church—Romance in D flat, *Lemare.*
Mr. Otley Marshall, St. John's, Buckhurst Hill—Toccata in C, *d'Evry.*
Mr. Frederick Kitchener, St. Mary's, Cairo—Allegro Moderato, *Silas.*
Mr. F. W. Hughes, Horncastle Parish Church—Sonata No. 1, *Guilmant.*
Dr. C. J. Bennett, Lincoln Cathedral—Three Chorale Improvisations, *Karg-Elert.*
Mr. Leonard C. F. Robson, Ilford Congregational Church—Fugue on a Chant by Dr. Hayes, *Crotch.*
Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Introduction and Fugue on Handel's 'Harmonious Blacksmith,' *Michael Maybrick.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Ernest J. Downer, organist and choirmaster, St. Luke' Church, Bromley, Kent.
Mr. F. W. A. Drake, organist and choirmaster, Congregational Church, High Street, Dartford.
Mr. Percy B. Gale, choirmaster, St. Dunstan's in the West, Fleet Street, E.C.
Mr. C. Hastings Kirby, organist and choirmaster, Camden Church, Peckham Road, S.E.
Mr. Harold H. Ruse, organist and choirmaster, New Gravel Pit Church, Hackney.

Reviews.

The Office of the Holy Communion. Set to music by John Merbecke. Edited, with an accompaniment for organ, by G. C. Martin.

[Novello & Co., Ltd.]

Sir George Martin states that 'this edition of Merbecke's Communion Service is intended chiefly for those choirs which are not familiar with the Plainsong notation.' We have always failed to see the present-day utility of that notation, interesting as it undoubtedly is to the antiquarian. We are not living in mediæval days, and such an edition of Merbecke's strong and healthy music will undoubtedly do much to bring it within the understanding of many choirs which hitherto have been deterred by the Plainsong notation. An interesting feature lies in the fact that the edition of the Credo practically corresponds with that written by Sir George Martin for the Coronation Service of 1911. The remainder follows the same broad and dignified lines, and completes what will surely prove a useful addition to the choir library.

Old Rhymes with New Tunes. By Richard Runciman Terry. Illustrated by Gabriel Pippet.

[Longmans, Green & Co.]

Quite an attractive picture music-book of old rhymes—very suitable as a gift-book for children, whether at Christmas or any other season—has been prepared by Dr. R. R. Terry, organist of Westminster Cathedral. In all, Dr. Terry has composed new tunes for sixteen old rhymes, and he certainly has succeeded in catching the spirit of the verses in a satisfactory fashion. Among the rhymes are 'Cock-a-doodle-doo,' 'Baby, baby Bunting,' 'Sing a song of sixpence,' 'Georgie Porgie,' 'Little Miss Muffet,' 'Humpty-Dumpty,' 'Little Jack Horner,' 'Dapple Grey,' and others. Some of the tunes are really 'catchy,' and will make an obvious appeal to children; but in not a few cases the chromatic intervals will not be so easy to negotiate. As may be expected, the pianoforte accompaniments are musicianly, and there are some delightfully-quaint discords which bring out in a very striking fashion the sense of the words: these are specially in evidence in 'Lady-bird, Lady-bird,' and in 'Dapple Grey.' To add to the attractiveness of the book, Mr. Gabriel Pippet has supplied eight full-page illustrations which are most artistic, and he has also drawn the charming head- and tail-pieces of each tune. Dr. Terry is to be congratulated on his ingenious treatment of the old nursery-rhymes, and the book is sure to obtain a wide popularity.

The Lord looked down from Heaven. Anthem. By Charles Macpherson.

The Benedictus, and Magnificat and Nunc Dimittis for men's voices. Set to music in the key of E major, by Charles Macpherson.

[Novello & Co., Ltd.]

Mr. Macpherson's Anthem, written for two sopranos and alto, is an important contribution to Novello's Chorister Series of Church Music, and to church music generally. The work, while absolutely original without being extravagant, is characteristic of the composer in his happiest vein. Some demand is made upon the musical capacity of the singers, while the organ accompaniment is a study in polyphonic writing. Let it be said at once that the music is really beautiful, and that any trouble it may give will be amply repaid.

The setting of the Benedictus and Evening Canticles, while hardly so congenial, is brimful of cleverness, and there are many fine moments. As examples we may note the change at the words 'hath magnified me,' and the *pp* opening of the Gloria in C sharp minor, which, after a pause, follows a passage ending in C major. The whole work is that of a thoughtful mind and a highly-equipped technique. We hope and believe the time is rapidly approaching when such music will be within the most ordinary capacity. There is certainly room for it in these days of mediocre and stereotyped examples of so called church music.

An Album of Songs. Second Album of Songs. By B. J. F. Picton.

[Breitkopf & Härtel.]

These two volumes contain music that, without eccentricity or forced originality, arrests the attention and, even where the quality of the ideas fails to win complete approval, constitutes beyond doubt song-writing of a high order. The chief excellence lies in the vocal line, which springs straight from the rhythm and significance of the words (in most cases well-known English lyrics), and has in itself an attraction of melody rather than of 'tune'—as it should be in songs. There is further musical interest in the considered use of free tonality and the careful framing of accompaniments, although in both there is a strong suggestion of mannerism. The composer is given to more pronounced use of the dominant ninth than its flavouring will bear, and is prone to require of the right hand Brahmsian handfuls of notes moving with and surrounding the vocal melody. But the music abounds in telling ideas, such as those which make the whole of 'Let us now take time and play' (Herrick) and the ending of 'Love me little, love me long.' These examples are in the first album, which also contains 'O sweet delight' (Campion) and 'Your heart has trembled' (Henley). The best of the second album is 'Out in mother's garden' (Lady Gloria Fane); the others are 'On the way to Kew' (Henley), 'Love on, dear heart' and 'Epitaph upon a virgin' (Herrick). The collection is the creation of a thoughtful composer, of whose work we would gladly hear more.

Thou art worthy, O Lord. Anthem for Septuagesima Sunday, Trinity Sunday, Harvest Festivals, and general use. By Francis Edward Gladstone.

[Novello & Co., Ltd.]

A fresh and vigorous example, in five parts (two sopranos), well worth the attention of those who prefer the diatonic style. Though in a somewhat familiar mould, Dr. Gladstone's music is interesting, and he exhibits a mastery of vocal writing and effect which should secure due recognition of his latest effort.

How Eloquent are Eyes. Part-song for S.A.T.B. By John E. West.

[Novello & Co., Ltd.]

This is another example of the unaccompanied music for choirs inspired by the confidence in the advance in choral technique made in recent years. The words are by Shelley. Mr. West has great fluency in writing for voices, and in this part-song he has given full wing to his poetical feeling. We believe we are justified in saying that this, the latest of his works, is his finest effort in the shape of part-songs. The form is free, and the music closely follows the poet's mood. There are several fine climaxes. The music cannot be said to be easy, but it provides fine scope for a well-equipped and highly-trained choir.

BOOKS RECEIVED.

Fanny Burney at the Court of Queen Charlotte. By Constance Hill. With numerous illustrations by Ellen G. Hill, and reproductions of contemporary portraits. Pp. 366. Price 16*s.* (London: John Lane, The Bodley Head.)

Interpretation in Song. By H. Plunket Greene ('The Musician's Library'). Pp. 307. Price 6*s.* (London: Macmillan & Co.)

Johann Sebastian Bach. By Heinrich Reimann. (Berühmte Musiker: Lebens-und-Charakterbilder.) Well illustrated. Pp. 83. (Berlin: Schlesische Verlangsanstalt.)

Rivista Musicale Italiana. Nineteenth year. Third quarterly instalment. Pp. 320. (Turin: Fratelli Bocca.)

The Growth of Music. By. H. C. Colles. Part I.: From the Troubadours to Bach. Pp. 160. Price 4*s.* (Oxford: at the Clarendon Press.)

Vocal Production with the aid of Phonetics. By Charles Macan Rice. Pp. 87. Price 1*s.* 6*d.* Cambridge: W. Heffer & Sons.)

Marietta Alboni. By Arthur Pougin. Third Edition. Pp. 269. (Paris: Plon-Nourrit et Cie.)

Correspondence.

HANDEL'S MUSIC IN PARIS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The current number of the *Zeitschrift* of the Internat. Musikgesellschaft contains an article on the performances of old music (up to Beethoven) at Paris, which is noteworthy in several respects. It deals with the season 1910-11. The list comprises eleven pages, of which two are occupied by Bach, one-and-a-half by Mozart, and one by Handel. Of English writers, Arne and Purcell appear, with the Elizabethan virginalists Byrd, Bull, Gibbons, Pearson, and Richardson. The writer, M. Prod'homme, says: 'Among the ancients, Bach is most in favour, followed closely by Mozart and Handel.' It is true that the same solos are frequently repeated by different performers. The list includes only public performances; 'but old music, in drawing-rooms and reunions having a truly musical character, has taken an important place, if not indeed preponderating, at the side of contemporary music, and perhaps to the detriment of the music properly called classical.' M. Prod'homme's list might have been more systematically and lucidly stated; he gives, for instance, under Handel, 'Air d'Iole,' and 'Air d'Iole d'Herakles,' and 'Air d'Herakles.' Now in Handel's 'Hercules' Iole sings six different airs; which of them were sung? Very likely one only. However, it is not easy to get full particulars of French programmes; see the article on 'Handel in England and abroad' (*Musical Times* for August, 1912).

Such strange statements are often made in England respecting Handel, that it is worth while naming the larger works which were performed complete in Paris during the season in question. 'Messiah' (Choral Society of the Sorbonne), 'Israel' (Conservatoire), 'Alexander's Feast,' 'Saul,' and the 'Ode for St. Cecilia's Day' (Société G. F. Handel), are named. In honour of St. Cecilia, choralists of St. Eustache performed the 'Dettingen Te Deum'! They probably did not know why Handel wrote it.

If one wishes to hear Handel, it is advisable to settle in Paris. And still more if one wishes to hear Bach, who seems to appeal to French more than to English taste, and is constantly performed in Paris and the départements.

H. DAVEY.

TALLIS'S PSALM SETTINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Having read the interesting article of 'The early harmonized chants of the Church of England' by Mr. Royle Shore in the current issue of your valuable paper, may I be allowed to point out an inaccuracy. After referring to the chant settings by Tallis of Psalm cxix., Mr. Shore says: 'Mr. Heywood . . . sets out in full the three psalm-settings by Tallis in five-part harmony as printed in Barnard.' This is not correct, for what Mr. Heywood prints, and what Mr. Shore quotes, is an *abridged* form of Barnard's publication, in which the notes set to every syllable by Tallis are reduced to a single breve. This is misleading to those who have not had an opportunity of seeing the original. In my book on 'The Psalms, their Structure and Musical Rendering,' published in 1903, will be found the complete settings as printed in Barnard, without alteration; and at the Church Congress at Liverpool in 1905 I commented upon these, and some of them were sung as illustrations of my paper by the Choir of Southwark Cathedral under my direction.—Yours faithfully,

A. MADELEY RICHARDSON.

Newport, R.I., U.S.A., Sept. 18, 1912.

'FROM GREENLAND'S ICY MOUNTAINS.'

Dr. Grattan Flood writes to us as follows: In regard to the query put by Mr. F. G. F. Thomas, of Towcester, in your October issue, the age of the organ may be anything from 150 to 180 years. However, it is not correct to state that Bishop Heber 'is said to have composed *his tune* to the well-known hymn "From Greenland's icy mountains,"' at Towcester. Bishop Heber wrote the words of his once popular hymn while on a visit to Wrexham on Whitsun Eve, 1819, and it was first sung at evening service in Wrexham Church on Whit-Sunday of the year 1819. Heber himself directed the hymn to be sung to the tune of 'Once when the seas were roaring,' composed by Handel, under the title of 'The faithful maid,' and sung in Gay's 'What d'ye call it' in 1715. This melody will be found as Air 28 in the 'Beggar's Opera' (1728), and also in the 'Musical Miscellany,' vol. ii., in 1729. Heber's verses were first published in the *Evangelical Magazine* for July, 1821.

Obituary.

We regret to have to record the following deaths:

WILLIAM KUHE, on October 8, at his residence, Longridge Road, Kensington, in the eighty-ninth year of his age. He was born at Prague on December 10, 1823. His musical capacity found early vent at the pianoforte and led to his studying under Thalberg. He came to England in 1845, and soon afterwards resolved to settle in this country, where he fraternised with the best-known musicians of the period. He made his first public appearance in London as a pianist at a concert given in 1845 by Miss Emma Lucombe, who became the wife of Sims Reeves. In 1847 he made Brighton his headquarters, and henceforth for many years the musical record of that town is practically that of the enterprise and achievements of Kuhe. It was at one of his concerts at Brighton in 1861 that Adelina Patti, then a child, made her first appearance on a concert-platform. The Musical Festivals, with which Kuhe's name was afterwards associated, began in a small way in the West Street Concert Hall in 1868. Later, a choir was organized, and the arena of the concerts changed to the Dome, where they continued for many years, and enabled the Brighton public to make the acquaintance of numerous important choral and orchestral works and of the powers of all the well-known artists of the day. The scheme was pursued notwithstanding almost constant heavy financial loss. In 1893, on the occasion of his musical jubilee, Kuhe was the recipient of a public testimonial of 400 guineas. In 1886 he was appointed professor of the pianoforte at the Royal Academy of Music, a post he retained until 1904, when at the age of eighty-one he resigned, owing to his growing blindness. He was a Freemason, and in 1874 was selected as organist to the Grand Lodge of England. Kuhe was in his time a brilliant pianist and a capable composer of light music for his instrument. His genial and optimistic personality endeared him to all with whom he had relations. He outlived most, if not all, of the comrades of his prime of life, but to the end he was deeply respected—and, we may add, affectionately regarded—by a large circle of friends.

Miss FRANCES ALLITSEN, the song-composer, at the age of sixty-three, on October 2. She received her musical education at the Guildhall School of Music, and came out as a singer in 1882. Her most popular song was 'There's a land,' which had considerable vogue at the time of the South African War. Others that have been well-known are 'A song of Thanksgiving' and 'Sunset and dawn.' We quote the following from 'A Century of Ballads,' by Mr. Harold Simpson: '"When I started composing" she [Miss Allitsen] said once, "I had no technical knowledge, and found it difficult to put my songs on paper." Then she took them to Mr. Weist Hill, head of the Guildhall School of Music, who was struck with their merit and offered her a free scholarship in the theory of music. She afterwards won the Lady Mayoress's prize for an overture, "Undine."'

GUIDO PAPINI, the famous violinist, in London on October 3. He was born near Florence in 1847. From 1874 onwards he frequently visited England, and in 1893 he settled in Dublin as professor of the violin at the Royal Irish Academy of Music. In 1896, however, he was forced by ill-health to resign this post.

Madame LA SALLE RABINOFF, a talented singer of great repute in America, wife of Mr. Max Rabinoff, the impresario.

THE BIRMINGHAM MUSICAL FESTIVAL.

OCTOBER 1 to 4.

Judged by the Gargantuan feast of music provided on this occasion, it would seem that the Festival was at the zenith of its success. Whatever one may think of this or that interpretation, the fact that such an arduous programme was so remarkably well prepared and performed is one more tribute to Sir Henry Wood's extraordinary industry and capacity. Anything like a comprehensive critical survey of the four days' output is impossible in a monthly periodical in which there is so much else to record. We can only attempt to give general comments.

In the course of the eight morning and evening concerts (the morning ones were divided into two parts) the following works were performed:

CHORAL.

'Elijah,' 'The Music Makers' (Elgar), Bach's 'St. Matthew' Passion music, 'The Song of St. Francis' (H. Walford Davies), 'The Messiah,' Verdi's 'Manzoni Requiem,' Brahms's 'Requiem,' 'Sea-Drift' (Delius), 'Be not afraid' (unaccompanied motet, Bach), and 'The Apostles' (Elgar).

VOCAL SOLOS.

'Mad Bess' (Purcell), sung by Miss Muriel Foster; 'Desdemona' scene (Verdi), sung by Madame Donalda; Wotan's 'Abschied' (Wagner), sung by Mr. Clarence Whitehill; and the 'Dance of the Seven Veils' and the closing scene of 'Salome' (Richard Strauss), sung by Madame Aino Ackté; 'Un aura amorosa' (Mozart), sung by Mr. McCormack.

INSTRUMENTAL.

Brandenburg Concerto (No. 3, in G) for strings (Bach); Pianoforte Concerto No. 1, in E flat (Liszt), played by Moriz Rosenthal; New Symphony No. 4, in A minor (Sibelius); Overtures 'Coriolan,' 'William Tell,' and 'Tannhäuser'; Concerto in D, for Violoncello (Haydn), played by Pablo Casals; orchestral drama, 'Fifine at the fair' (Granville Bantock); 'Don Quixote' (Richard Strauss)—the violoncello solo played by Pablo Casals; Symphony No. 7 (Beethoven); Choral Vorspiel for organ, 'In dulci jubilo' (Bach), played by Mr. C. W. Perkins.

Scriabine's 'Prometheus' (The poem of Fire), for orchestra, pianoforte, organ and chorus, was to have been performed, but it was withdrawn owing to the impossibility of time being found for adequate rehearsal.

ARTISTS WHO APPEARED AT THE BIRMINGHAM FESTIVAL, 1861.

[*From a photograph in the possession of Messrs. Priestley & Co., Birmingham.*]

Madame SHERRINGTON. Mlle. TITIENS. Madame SAINTON DOLBY. Miss PALMER. Madame PATTI. Madame RUDERSDORFF.
Messrs. SIMS REEVES. SANTLEY. MONTEM SMITH. COSTA. BELLETTI. GIUGLINI.

The principal performers were Mesdames Ackté, Donalda, Ada Forrest, Carrie Tubb, Clara Butt, Muriel Foster, Doris Woodall, Messrs. Gervase Elwes, John McCormack, Thorpe Bates, Wilfrid Douthitt, Herbert Heyner, Clarence Whitehill, Herr Moriz Rozenthal (pianoforte), Señor Pablo Casals (violoncello).

The band consisted of twenty first violins, led by Maurice Sons, sixteen second violins, twelve violas, twelve 'cellos, nine double-basses, nine flutes, one piccolo, ten oboes, two oboi d'amore, two oboi da caccia, heckelphone, two cors Anglais, seven clarinets, nine bassoons, eight horns, one tenor tuba, seven trumpets, four trombones, and thirteen other players—percussion, harp, &c., including a 'wind machine.'

The choir consisted of ninety-four sopranos, eighty-five altos, eighty-three tenors, and eighty-nine basses; total, 351. By general consent it was pronounced to be one of the finest Festival choirs ever assembled in this country. The tasks, physical and musical, the choralists had to face were extraordinarily arduous, but almost throughout they were equal to all demands. It was only at the last concert of the series that they betrayed symptoms of fatigue. The excellence of the choral technique displayed must in justice be ascribed mainly to the industry, skill, and unique experience of the chorus-master, Mr. R. H. Wilson, whose name was not recorded in the daily programmes because, we presume, he was not a performer—only a Bunty behind the scenes. To Mr. Wilson's achievements in providing a plastic instrument were added those of Sir Henry Wood, who here, as in every other department of his wonderful activity, brought to bear his genius for taking pains and his indomitable will-power in securing his own interpretations.

Sir Henry Wood was the general conductor for the first time at this Festival. Sir Edward Elgar, Mr. Granville Bantock, Dr. H. Walford Davies, and Mr. Sibelius conducted their own works.

The performance of 'Elijah' with which the Festival opened was one to remember. The choir poured out a magnificent stream of sound, displayed the precision of a military band, and in other ways showed their responsiveness to the ideas of their conductor—ideas not always in consonance with tradition and not without a suspicion of a desire to exhibit virtuosity at all costs. But it must be admitted that the oratorio lends itself to the personal factor more than do the older masterpieces of this class. Mr. Whitehill, as Elijah, gave a highly dramatic interpretation of the part. The other chief soloists were Miss Forrest, Madame Butt, and Mr. McCormack.

At the evening concert the programme was a miscellaneous one. It included two of the most striking novelties produced at the Festival, the new choral cantata, 'The Music Makers,' by Sir Edward Elgar, and the new Symphony (No. 4, in A minor) by Jean Sibelius, both works being conducted by their respective composers. As in our September issue (pp. 566-570) we gave a full analysis of 'The Music Makers,' it will not be necessary to refer here in detail to the beautiful poetic basis of the work supplied by the late Arthur O'Shaughnessy. The performance was a remarkably fine one, and revealed most if not all the subtle and suggestive charm of the music. The probable effect of the quotations from the composer's former works was a matter of curiosity for some listeners who, previous to the performance, harboured a feeling that mayhap the tracing of the quotations and the recollection of their former association might distract attention from their present application. But it turned out quite otherwise, for the leitmotives are so ingeniously and naturally dovetailed into their environment as never to obtrude, and they always seem to fit the situation to a nicety. The climaxes are in places tremendous. One of the most exciting is that to the words 'Trample a kingdom down,' which is almost terrible in its savage intensity. A beautiful choral section ensues to the words:

. . . We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself in our mirth;

In the climax of this section the whole-tone scale is employed with a weird effect. No other choral music that Elgar has written has risen to finer penetration or expression than that set to the words:

A breath of our inspiration
Is the life of each generation.

The orchestral parts here are supremely beautiful. The contralto solo, especially as sung by Miss Muriel Foster, who is a past-master in the interpretation of Elgar's music, gave a needed note of personal intimacy to the unfolding of the poet's fancy. The solo is soon—almost too soon—concerted with the chorus, but it continues to interest. It leads to one of the most remarkable harmonic devices to be found in the whole work (p. 53, vocal score), and the passage also illustrates the composer's occasional tendency to secure effects by sequences, in this instance of the boldest description. One of the most striking passages in the work is that set to the words, 'For we are afar with the dawning,' 'And the suns that are not yet high.' The tonal and rhythmic means employed here are simple, but the effect is large, expansive, grand. The most important section for the soloist occurs near the end of the work. Here for seventy or more bars the singer delivers the fine appeal of the poet to posterity in the last stanza of the poem:

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and summers,
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed yet before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

The introduction of the 'Novissima hora' theme at this stage is wonderfully eloquent and searching. After this the music glides like a fleecy cloud to its extinction; the transition from sound to silence is almost imperceptible.

The only other general criticism of the performance we are disposed to make is that the orchestration in places was overpowering, and could not be balanced by the choir.

Sibelius's Symphony brought us into another world—one with which most of us are so unfamiliar that we stumbled in our endeavour to understand. The idiom of the music and its form—with ends that did not seem to finish—left one in bewilderment. Mrs. Newmarch, who knows more of Sibelius's music than most people, says that 'The fourth Symphony, like the earlier ones, is music of an intimate nature, and much of it was thought out and written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things.'

The work is in four movements: I. *Tempo molto moderato quasi adagio;* II. *Allegro molto vivace;* III. *Il tempo largo;* IV. *Allegro.*

It is impossible here to discuss the new work, especially as we feel obliged to state frankly that we do not at present understand it sufficiently, which is a way of confessing that the limitations are our own. But we may say that, after hearing rehearsals as well as the performance, the work grew in interest, and we shall be prepared to rank ourselves with its admirers when we are more familiarwith its peculiar mode of expressing temperament. The other items in the scheme were two Overtures, the 'Brandenburg' and the Liszt concertos, 'Mad Bess' (Purcell), magnificently declaimed by Miss Foster, and the clever but frightfully noisy Humoreske on 'Themes of Johann Strauss,' played by Moriz Rosenthal.

At the morning performance on October 2, Bach's 'St. Matthew' Passion was given. It was a deeply engrossing interpretation, at one time fulfilling the highest ideals and at another inducing disappointment and distress. The preparation of the great work was marked by that meticulous care that distinguishes all Sir Henry Wood's enthusiasms. The oboi d'amore and the oboe da caccia in the solos, perfectly played, as were also the two solo flutes, were always a fascination to the ear. The choruses were splendidly sung. Never before have we heard 'Have lightnings and thunders' performed with such tremendous effect. Mr. Elwes (the Evangelist) was always adequate, Mr. Douthitt (Jesu) sang well, but yet with not

sufficient restraint and dignity. Madame Donalda, placed with Miss Foster at the back of the orchestra, was unable to catch the pitch, and some of the other solo singers were not wholly satisfactory. Miss Foster's singing of the Aria, 'Have mercy, Lord' (No. 47), and Mr. Maurice Sons's playing of the violin obbligati, were things to cherish in the memory. The singing of some of the chorales by the choir of fifty boys was admirable, their voices always standing out as a beautiful distinctive colour. A disturbing factor was the 'expression' which distorted the lines of beauty in the four-part chorales. The idea of treating them as part-songs with verbal points to be emphasised has been discussed before and deprecated, but without effect. So one must perforce accept the sun as with all its defects of spots!

Dr. H. Walford Davies's 'Song of Saint Francis,' for soli, chorus, and orchestra, was performed on the evening of October 2. Report beforehand spoke highly of the work, and it is gratifying to record that the performance confirmed the forecast of its high artistic value. There are ten numbers, each of which is rounded off by a tonic cadence, and can be performed separately. The 'Song' is stated to yield 'Praises of the Lord, as concerning His creatures.' In turn, the Sun, the Moon and Stars, the Wind and the Air, Water, Fire, Sister Earth, Our Mother, Them that forgive for the love of God, Sister Death, all are personified and praised. The naïve beauty of the poem and its varied appeal are suggestive of music.

It must suffice at present to say that the new cantata exhibits a marked advance in the composer's command of fluent invention and power to write picturesquely. The opening number is imposing and gravely beautiful, and withal maintains the tranquil joy of strong faith. The second movement (Moon and the Stars) has much to charm, the third movement (Wind and the Air) seems rather obviously descriptive; that of Sister Water is very well conceived. The 'Fire' movement did not move us so much, although it has great vitality. Sister Earth, which is admirably treated as a tenor solo, formed an effective relief. 'Them that forgive,' for soprano solo and chorus, is a chaste and devotional item that might very well be used as a separate anthem in 'quires and places where they sing.' Sister Death is written for soli tenor and bass. Its peculiar atmosphere recalls 'Everyman'; the ending in the major key maintains almost breathless attention. The final number, in which all the soloists unite with the chorus, leads up to a powerful climax, and then gradually dies away in the softest of *pianissimos*. The work as a whole was one of the successes of the Festival. Surely it will be heard again, soon!

At the same concert the eagerly-expected first performance of Mr. Granville Bantock's orchestral drama, 'Fifine at the Fair,' was given under the direction of the composer. As we have already stated in the *Musical Times*, the drama illustrated is that more or less clearly unfolded in Browning's celebrated poem, which is the monologue of a man who himself relates his fall to the attractions of the girl Fifine, a dancer at a fair, notwithstanding his deep regard for his wife Elvire, who is a model of purity and stedfastness. Without going more deeply into an intricate line of thought, these three characters and the events that happen have given Mr. Bantock poetic and dramatic basis for his music. An imaginative analyst of the poem and of the music could, no doubt, discover more things in both than were dreamt of in the philosophy of either the poet or the musician. The ordinary listener, however, who does not want to take his music very seriously and to listen to it with a wet towel round his head, can find ample scope for frank enjoyment in Mr. Bantock's suggestive imagery, lucid melody, and brilliant orchestration.

The music follows the line of the poem in beginning with the Amphibian who, indolently floating on the sea, is provoked to wonderful reflections by the appearance of a stray butterfly. Whatever the significance of this incident may happen to be, it has enabled the composer to give us some delightful music for strings only, divided into twenty-four parts, and we have a charming butterfly represented by wisps from a solo violin. Then begins the real story, the visit of the husband—a Don Juan with a nonconformist sort of conscience—and wife (Elvire) to the fair, the appearance of Fifine, the fascination of the man, and the moral of it all. We have leitmotives associated with Elvire, some realistic fun of the fair, noisy, rollicking, and obstreperous, the charming dance in which Fifine displays her saltatory seductions, the passion beyond control of the man, the subsequent remorse, and the glorification of the constant Elvire.

The Epilogue in the poem, whatever its true significance may be, suggests ultimate relief from storm and stress, and this is finely reflected in the music by a serene and beautiful ending. A feature of the instrumentation is the prominent solo employment of the clarinet. A brilliant and elaborate Cadenza enabled Mr. Charles Draper to display his skill and the capacity of the instrument. The verdict of the public on the whole work was unmistakable. To them, at least, it was a sane and comprehensible contribution.

The 'Don Quixote' Variations excited quite as much amusement by their occasional realism as they did pleasure. The playing of Casals in this work was an unalloyed satisfaction.

The performance of the 'Messiah,' on the morning of October 3, had many fine moments, but the extraordinary license Sir Henry allowed himself in the treatment of some of the choruses was again a disturbing and distressing circumstance. In another column we give detailed particulars of the performance (*see* p. 726).

The performance of the 'Manzoni Requiem' (Verdi) was made remarkable by the energy and occasional tremendous resonance of the choral singing, and the speciality of Madame Aino Ackté's style of performance. This gifted lady does not always sing with a beautiful quality of voice, but she identifies her interpretation so intensely with the import of the words and their musical expression, that she rivets attention. Her monotoning of the prayer at the end was a thrilling climax of intensity. The other singers were Miss Muriel Foster, Mr. McCormack, and Mr. Whitehill, all of whom were well-equipped for the work.

Delius's 'Sea-Drift' elicited various opinions. It has now been fairly often performed in this country—sometimes well and sometimes badly. For our part we see no reason to alter the feeling we have held from the first, that the work is simply beautiful. The idiom used is strange; its colouring is of the subtlest. The resources brought to bear on its performance at Birmingham were too great. The composer does not employ the full orchestra all through, and he does not want the full choir all through. The 'new choralism' as represented in this work demands a more artistic use of the choral material. Mr. Thorpe Bates sang the bass solo-part with rare insight and temperament.

At the morning concert, on the fourth day, the 'German Requiem' of Brahms was given. The performance was often deeply impressive, yet it missed some of the mighty grief of the more poignant passages. More success attended the exultant moods of the work. Miss Carrie Tubb and Mr. Thorpe Bates were highly efficient.

The second part of the concert began with an extraordinary contrast to the morning's proceedings. It is a far cry from a Requiem to Strauss's 'Dance of the Seven Veils' and the closing scene of 'Salome.' But lunch had intervened, and the audience after all were ready to waive any feelings of incongruity they may have entertained. They were rewarded with one of the greatest sensations of the Festival. The orchestra was magnificent, and Madame Ackté held the audience spellbound by the powerful realism of her passion. After this fever the Beethoven Symphony in A was especially comforting to many minds, and this impression of a sane world was maintained by Mr. Perkins's excellent organ playing of the Bach 'Choral Vorspiel' and by the singing of the unaccompanied motet 'Be not afraid,' which finely showed off the resources of the choir and its high training.

The Festival was brought to a worthy conclusion by a performance of Elgar's oratorio 'The Apostles,' given under the direction of the composer. It was in some respects a disadvantage to all concerned that this noble work was presented as the last item in a series of arduous performances that were preceded, it must be remembered, by still more exacting rehearsals. That the choir under these circumstances betrayed some tendency to faulty intonation, is more a matter for regret than surprise. But otherwise the performance was satisfactory. The soloists were Madame Donalda, Miss Muriel Foster, who again gave us cause for congratulation that she has returned to the concert-platform, Mr. Gervase Elwes, Mr. Henry Heyner, Mr. Wilfrid Douthitt, and Mr. Thorpe Bates. The last-named singer again greatly distinguished himself.

The whole receipts of the Festival were about £10,000, being a few hundred pounds less than was received at the 1909 Festival. Up to the time of going to Press we have not heard particulars as to the net financial result. Whatever this may be, it is a satisfaction to record that the artistic result of the 1912 Festival was equal to that attained at the best of its predecessors.

The Festival was began in 1768. Dr. Richter preceded Sir Henry Wood as conductor, and on previous occasions the office was held by Sir Michael Costa.

'The Messiah.'

In our notice of this Festival, given above, we reserve comments on the performance of 'The Messiah' for special treatment. We now give details of the chief points of the performance.

No. 2, 'Comfort ye' (sung by Mr. Gervase Elwes). The playing of the staccato ' accompaniment was a feature. It was not, as it so often is, an intrusively pronounced staccato, but one just insinuated, and it was performed with unity of attack. At the 22nd bar, instead of the customary version shown at (*a*)

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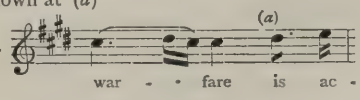
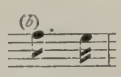


Mr. Elwes, as directed by the conductor, rose to the F sharp (*b*)



Prout's edition also gives the F sharp. At the 26th bar the usual appogiatura D was omitted, only the minim C being sung :

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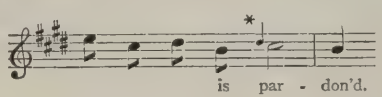
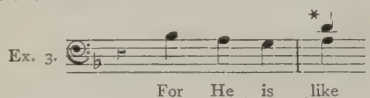


No. 3, 'And the Glory.' M. 132, sometimes faster. The end *Adagio* had little grandeur, and the 'it' was clicked off intrusively.

No. 5, 'Thus saith' (Mr. Clarence Whitehill). Imposingly vocalised. The long runs, even that with forty notes, were never broken for breath.

No. 6, 'But who may abide.' Began M. 90, and on the voice entering slackened to M. 60, with considerable *rubato*. At the 10th bar from the end

Ex. 3.



D was sung instead of A.

No. 7, 'And He shall purify' (omitted).

No. 8, 'Behold' (Madame Butt). At the 5th bar the usual appoggiatura was omitted, E being sung on the second syllable of Emmanuel :

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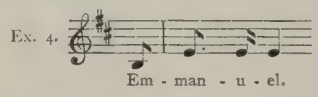

No. 9, 'O thou that tellest.' Very finely sung by Madame Butt at about ♪ = M. 150, the vocalisation being particularly pure and flowing. Some of the runs were broken for breath. The vowel in 'God' seemed difficult to define on the low C and B. The chorus was taken at an almost frantic pace—M. 168. It was an impetuous rush, and for one at least of the audience the charm of this chorus was obscured.

No. 10, 'For behold.' A deeply impressive performance, not only by Mr. Whitehill but by the orchestra. The usual *ff* effects at bars 11 and 20 were omitted.

No. 11, 'The people that walked.' Some considerable variations of *tempo* and some unusual instrumentation.

No. 12, 'For unto us.' This was a performance that greatly disturbed and distressed many of the audience. It began *pp*, for what reason it is difficult to divine. But this 'reading' was not new. The pace at first was ♩ = M. 72. At the first climax on the word 'wonderful,' the pace was reduced to about M. 48, the former *tempo* being resumed as the altos emerged at 'Unto us a Child is born.' At the second climax the pace was again brought down to M. 48, and the faster pace resumed when the tenors emerged. This process of variation was renewed at the third climax. Then the basses were led off at a faster pace than ever, M. 80 to 84, and at the fourth climax the slow pace was resumed. The final choral phrase, 'The Everlasting Father ! the Prince of Peace,' was taken *accelerando* until it reached an exciting pace, and the whole number ended in a feverish glow.

No. 13, Pastoral Symphony. The 'first time' sounded unusually thick as instrumentation, and it failed to interest. On the *piano* repeat the music was 'cinematographed' with *vibrato*. On the whole an effective but not an expressive performance.

The Recits. 14, 15, 16, 'There were shepherds,' &c., were somewhat dramatically treated, but they were finely expressive. The orchestra played superbly.

'And suddenly there was with the Angel' was taken at a great pace ♪ = M. 160. It became very jubilant, and having been thus worked up No. 17, 'Glory to God,' was begun *pp*—an anticlimax ! The pace at the opening was sober and regular, and the choral technique displayed was excellent.

Some *crescendos* and *diminuendos* served to show off the choir if they did not show off Handel. At the 18th bar the imitative section was scurried to the point of confusion, the pace being increased. At the 26th bar, where the original theme of the opening bars is repeated, all the resources of choir and orchestra were lashed up to a tremendous *ff* climax, and the pace, especially for the band, became frantic.

At bar 33, where the imitation is resumed, the pace was again increased and was made *accelerando* to the *pp* end of the choral part. Did anyone in the hall derive satisfaction from this lurid treatment of a beautiful and dignified chorus? The present writer heard only words of regret.

No. 21, 'His yoke is easy' (omitted).

No. 22, 'Behold the Lamb of God.' The massive grandeur of this chorus was undisturbed by new 'interpretation.' Pace about ♪ = M. 64. At the sixth bar from the end there was a great *forte*, which was followed by a sudden *piano* in the next bar. It was difficult to see what was 'expressed' by this vivid dynamic contrast.

No. 23, 'He was despised.' Only the first part was performed. Here Madame Butt sang with simplicity and dignity, and the accompaniments were played with the utmost delicacy and beauty. The instrumental interludes —about the performance of which elsewhere we wrote in our October number (p. 666)—were always treated tenderly and sympathetically.

No. 24, 'Surely He hath borne our griefs,' was taken rather faster than usual (about ♪ = M. 84). The pace was slackened at bars 18, 19, and here there was a *diminuendo*. At 'the chastisement' the *tempo primo* was resumed, and some *sforzando* emphasis was imported that was intrusive. The chorus ended with the customary *diminuendo*.

No. 25, 'And with his stripes' (omitted).

No. 25, 'All we like sheep.' This was formally and, from the technical standpoint, splendidly sung. At the 62nd bar the emphatic *sforzando* accents on every syllable

ev - 'ry one to his own way

by all four parts together, an effect which was repeated at the 71st and 72nd bars (20th and 19th bars from the end), at the words :

We have turn-ed ev - 'ry one

raised a smile, but had no other effect. It is of course true that the chorus is an arrangement of a duet from one of Handel's earlier works. The *Adagio* Coda by which Handel so gloriously redeemed the chorus from triviality was sung with gorgeous tone, if with no mood colour.

No. 28, 'He trusted in God.' This wonderful chorus ; which welds fugal form and intensity of expression into a unity, lost some of its virtue by the erratic treatment to which it was subjected. The pace was well chosen

♩= about M. 84. The 'treatment' began at the end of the bass announcement of the subject, the cadence being pulled out *rallentando*. This happened again at the end of the tenor answer and the alto re-statement. But the idea was abandoned at the treble cadence, probably because of the contrapuntal texture. The exposition being completed, the pace was now increased to M. 96, and at the 23rd bar, where the alto resumes the subject, the pace was M. 100, and this was maintained until the *Adagio* was reached. At the *Adagio* the orchestra was 'turned on at the main,' the timpani becoming a specially obstreperous feature, through which we could still hear that the choir were singing for all they were worth.

No. 29, 'They rebuke,' and the following recitatives and airs up to 'Thou didst not leave,' were sung with deep and moving expression by Mr. Elwes, and the accompaniments were played with infinite charm and delicacy.

No. 33, 'Lift up your heads.' The first pace was excellent, 𝅗𝅥=M. 88. The sopranos and altos sang with beautifully blended tone and attractive precision, and all the opening section until the ordinary four-part chorus enters (bar 33) was everything we could desire. Then at bar 34, 'He is the King of Glory,' the pace was suddenly increased to M. 100. A dozen bars later it became hectic and not controlled; the texture of the counterpoint became obscure. A *stringendo* then brought the pace at bar 54 to M. 108, and at bar 63 it became even faster, with the result that in the rush the splendour of the rolling, florid counterpoint at bars 69 and 70 was not revealed. This 'full speed ahead' was relentlessly maintained to the end. After this, one needed breathing time, and the lunch interval was welcome.

Nos. 34 to 39 inclusive were omitted, and the performance was resumed with—

No. 40, 'Why do the nations,' which served to exhibit Mr. Whitehill's splendid voice and style.

No. 41, 'Let us break.' This was excellent in choral technique and tone. At bars 24, 25, and later at bars 35 to 38, there were some delicate tip-toe *piano* effects which had a sort of confidential expression that sounded odd in this connection.

No. 44, 'Hallelujah Chorus.' The interpretation of this great masterpiece excited much comment, but, so far as we could gather, little or no difference of opinion.

The opening pace was stately, and the jubialnt expression was well controlled. Then at the unison delivery of the theme 'for the Lord God omnipotent reigneth,' the pace was suddenly brought down to M. 48, the intervening 'Hallelujahs' resuming the quicker pace. Another pull up occurred where the tenors and basses have this theme in unison, the other parts filling in their interjectory 'Hallelujahs' as well as they could. Later, the pace was quickened until the cadence at bar 32. There was confusion at bar 31. At bar 34, 'The Kingdom of this world' was sung *piano* and *adagio* with the usual burst of *forte*, a little increased on this occasion to double *ff* at 'the Kingdom of our Lord,' the pace here being about M. 46. At the fugal subject, announced by the basses (bar 41), the pace was suddenly increased to M. 96. At bar 51, the beginning of the building up of the great climax, the iterated notes to the 'King of kings' and later 'and Lord of lords' were always sung very slowly and the succeeding 'Hallelujahs' very quickly.

The marked variations of *tempi* were continued until bar 69, where the bass leads off the subject, and here the *tempo* was suddenly increased to about M. 104. At bar 7, 'King of kings' was again *Adagio*, as it was later at 'Lord of lords.' The pace was now (bar 81) increased to M. 112, and a *stringendo* was commenced. Six bars from the end the pace was M. 120, and the Hallelujahs became frenetic.

When it was over not a few in the hall felt wounded. It is said that Handel when writing this sublime chorus thought he saw all Heaven before him and the great God Himself. Did he hear the 'interpretation' we had to hear at Birmingham?

No. 45, 'I know that my Redeemer liveth.' After the foregoing experience the comforting charm of this beautiful aria was a great relief. Never before have we heard the instrumental parts played to such perfection. Every phrase was caressed with tenderness, and the accompaniment never intruded. Here, indeed, was some compensation and balm.

There was not much else to call for special remark. Nos. 46, 47, 48, and 49 were all sung by the choir. 'Since by man' was taken at M. 50, 'By man also' at M. 148, 'For as in Adam' again at M. 50, and 'Even so in Christ' at about M. 160.

Nos. 50 and 51, 'The trumpet shall sound,' had trumpets galore, and made a brave show of brilliant timbre. Mr. Whitehill sang the aria and Mr. J. Solomon excelled his own record as the solo trumpeter.

All else was omitted until No. 56, 'Worthy is the Lamb,' the performance of which was in every way satisfactory. The 'Amen' chorus, too, was finely sung. A feature was the grandeur of the powerful *sostenuto* climax near the end.

THE AUTHORS' CLUB DINNER.

It was a happy idea of this genial Club, of which Mr. Algernon Rose is the honorary secretary, to make Dr. W. H. Cummings the chief guest at their dinner on October 14. Mr. J. Mewburn-Levien presided, and there were many members and guests present. In proposing the toast of the evening, Mr. Mewburn-Levien referred in eulogistic terms to the great services rendered to music by their honoured guest. The following is the substance of Dr. Cummings's reply:

MUSIC'S MISSION.

Music is remarkable as being the most ancient of all the Arts, and, paradoxical as it may seem, it is also the youngest.

A question which naturally presents itself is—What do we mean by the term 'Music'? Scientifically, it may be said that music is the result of rhythmic, well-ordered, vibrations—sounds which are *not* so produced are mere noise and cacophony.

We know perfectly well that our ancestors (say of the 13th, 14th, and 15th centuries) delighted to recognise as the perfection of sweet sounds, combinations of melody and harmony which would be considered barbarous if performed to-day—possibly if those worthy ancestors could re-visit this earth they would be amazed, perhaps distressed, to hear the harmonic combinations *we* consider beautiful. The truth is that likes and dislikes are matters of growth and environment. An old adage suggests that 'appetite comes with eating.' If that be true, what a heavy responsibility rests on those who provide music for public performance. Surely they should see to it that the programmes not only afford entertainment, but are also calculated to improve and raise the public taste.

Music's mission is to elevate the soul, to improve the mind, to solace the sick and weary, to nerve and encourage the strong, to recall happy memories from the past, to suggest greater and fuller happiness in the future.

Music's mission as an educator and as a potent factor in civilization has been proclaimed during many past ages by great men and great thinkers: Plato, Aristotle, Luther, Shakespeare, Carlyle, Gladstone, and, only a week or so ago, the present headmaster of Eton quoted a State official as saying 'that during the 20th century, music would be the most important educational subject in England.'

To-day we as a nation are keen in our appreciation of music, although it has been the fashion to decry our claim to a distinguished place amongst musical peoples. This has arisen from an ignorance of musical history. It is now a known and accepted fact that the earliest existing example of beautiful melody and tuneful harmony combined is an old English people's song, which, heard by a monk at Reading Abbey, was noted down by him before the year 1240. This composition, full of grace and charm, had no parallel in any country in Europe. The priceless treasure I have described is written on parchment, and is preserved in the British Museum. In the 17th century we had the great and original composer, Henry Purcell, called by his contemporaries the British Orpheus; his life, all too short (only thirty-seven years), afforded time to show that as a creative musician he had then no equal. The advent of the Hanoverian Kings, and of Handel, brought a new fashion into the realm of music, and Handel became the idol of the multitude. Music composers of the day swam with the tide, and too often their effusions were only faint imitations of the great master they admired, and they forgot and neglected the compositions of their compatriot Purcell, or if they remembered them it was only as antique specimens of harmony. Some excuse may be made for musicians when

we remember that Addison, writing in 1694 an 'Account of the greatest English poets,' omitted the name of Shakespeare, and that the critics of the day regarded the Elizabethan poets as barbarians. Happily, with our better knowledge and more mature judgments, we are able to recognise the supremacy of Shakespeare and the genius of Purcell.

Let us glance at the more modern side of music. I have said that music is the youngest of the Arts, and this is proved by the fact that the most popular type to-day—orchestral music—came to birth only a little over a hundred years ago. It is the outcome and product of the genius and labours of Haydn, Mozart, Schubert, Weber, and, above all, Beethoven. To these names we may add the more modern Berlioz, Mendelssohn, and Wagner. Of living composers I name none. Some are content to strive to make good music, and forward music's mission by using similar means and material to those which produced such excellent results when employed by the great men I have cited. Others are forgetful of the singular and unique attribute of music—namely, that it alone of all the Arts needs no material object or subject for the exercise of its magic powers. Music cannot depict a house, a baby's cradle, or a kitchen. When composers have, more or less successfully, imitated the roaring of a lion, the heavy tread of a beast, or the crowing of a cock, they may have raised a smile, but assuredly they have done so at the expense of the dignity of their art.

I am afraid a lack of inspiration is responsible for some of the vagaries exhibited by certain modern composers. There are also those who find the acknowledged music-scales insufficient for their needs, and who exhibit much ingenuity in groping for new devices. We cannot, however, ignore the fact that our present scales are the ultimate result of experiments which have been made during thousands of years; doubtless when used by a genius they will prove as serviceable in the future as in the past.

Of music's mission in the future we can only speculate. That great discoveries and advances will be made seems inevitable.

Kingsley wrote: 'O to hear but once the music which the whole universe makes as it performs His bidding.' Another writer says, very eloquently: 'Radium receives its energy from, and responds to, radiations which traverse all space—as pianoforte strings respond to sounds in unison and sympathy with their notes. Space is all a-quiver with waves of radiant energy of various lengths, which constitute the harp of life. We vibrate in sympathy with a few strings here and there, with the tiny X rays, actinic rays, light waves, heat waves, and the huge electro-magnetic waves of Herz and Marconi; but there are spaces, numberless radiations, to which we are stone deaf.' Someday, a thousand years hence it may be, we shall know the full sweep of this magnificent harmony, and with it shall vibrate in accord with the Master Musician of it all.

An interesting discussion took place as to the relations of music to stage plays.

THE COMING SEASON IN LONDON.

(SUPPLEMENTARY LIST.)

ORCHESTRAL CONCERTS.

The Philharmonic Society.—Concerts are announced as follows: November 7 (Herr Mengelberg); November 21 (Sir F. H. Cowen); December 5 (Sir Hubert Parry); January 9 (M. Safonoff); January 30 (Mr. Landon Ronald); February 18 (Herr Mengelberg); March 13 (M. Safonoff). The following works will be performed for the first time: A Suite by Dr. Walford Davies; a Song-cycle by Mr. Thomas Dunhill; an Overture by Mr. Charles Macpherson; orchestral works by Sir Hubert Parry and Mr. Norman O'Neill. Scriabine's first Symphony will be given for the first time in England.

The New Symphony Orchestra (Mr. Landon Ronald).—Four symphony concerts are announced, to take place on the following dates: October 31 (Elgar's first Symphony); December 12 (fifth Symphony and other works of Beethoven); February 6 (Schubert's Unfinished Symphony and modern works); March 29 (fifth Symphony and other works of Tchaikovsky).

CHORAL CONCERTS.

The Bach Choir (Dr. H. P. Allen).—A Sea Symphony (Vaughan Williams); Jesu, meine Freunde (Bach); Brahms's Requiem.

The Edward Mason Choir (Mr. Edward Mason).—The Skeleton in Armour (Boughton); The Banshee (Leo France); Byron (Holbrooke); Marching Tune (Grainger); Midsummer Song (Delius); News from Whydah (Balfour Gardiner); Choral Hymns from the Rig Veda, third group (von Holst).

London Choral Society (Mr. Arthur Fagge).—Omar Khayyám, Parts I., II., and III.; Lycidas (Hugh R. Hulbert); Enchanted Summer (Arnold Bax); A tale of Old Japan; Beethoven's Mass in C, Choral Fantasia, and Choral Symphony; Vita Nuova (Wolf-Ferrari); selection from Parsifal.

Munro Davison's Choral Society (Mr. Munro Davison).—The Black Knight; The Lady of the Lake (Macfarren) or Dvorák's Stabat Mater.

Acton Choral and Orchestral Society (Mr. F. E. Williams).—Melusina (Hofmann); Phaudrig Crohoore; King Olaf; The Crusaders.

All Saints' Choral Society (Mr. B. J. Hales).—Hiawatha I. and II.; Judas Maccabæus.

Amersham Choral Society (Mr. Edward Croager).—The Banner of St. George.

Chesham Choral Society (Mr. Edward Croager).—St. Paul.

Crystal Palace Choir and Orchestral Society (Mr. Walter W. Hedgcock).—John Gilpin (Cowen); Verdi's Requiem; Blest Pair of Sirens; Olav Trygvason (Grieg).

Ealing Choral and Orchestral Society (Mr. Albert Thompson).—Gounod's Faust; The Messiah; King Olaf.

East Sheen Choral Society (Mr. Frank Hamblin).—Gounod's Faust; Walpurgis Night; The Messiah.

Great Western Railway Musical Society (Mr. H. A. Hughes).—The Revenge; A Princess of Kensington.

Lavender Hill Choral Society (Mr. George Lane).—John Gilpin; Spring's Message (Gade); The Lee Shore (Coleridge-Taylor).

Orpheus Choral and Orchestral Society (Claud Powell).—Carols and Christmas Music; The Sages of Sheba (Bach); Manfred, Part II. (Schumann); Everyman (Walford Davies).

People's Palace Choral Society (Mr. Frank Idle).—Gounod's Faust; Hiawatha; The Messiah; Cavalleria Rusticana.

St. George's Choral Society (Mr. W. Henry Thomas).—A tale of Old Japan; A Princess of Kensington.

Twickenham Philharmonic Society (Mr. Arthur Cowen).—Hiawatha; A tale of Old Japan; Elijah; The Messiah.

South-West Choral Society (Mr. Arthur R. Saunders, conductor; Mr. L. J. Callcott, secretary).—Hiawatha I. and II.; The Flag of England; King Olaf; The Messiah.

Stroud Green Choral Association (Mr. H. J. Timothy).—The Deacon's Masterpiece (Fletcher); The Cuckoo (Pearson); Liebeslieder Waltzer (Brahms).

Walthamstow Choral Union (Mr. John Evans).—Hiawatha; The Messiah.

Western District Choral Society (Mr. Frank Hamblin).—The Pied Piper of Hamelin (Parry); The Messiah; Hymn of Praise; A Song of the English.

Woolwich Co-operative Choral Society (Mr. J. Hines).—May-day (Macfarren).

In a stable lowly.

CAROL-ANTHEM FOR CHRISTMAS.

Written by Elphinstone Thorpe. Composed by Oliver King.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Andante pastorale.
Soprano.
Alto.
Tenor.
Bass.
mf
In a sta - ble
Andante pastorale. ♩. =72.
Voices alone.
low - ly, On a Christ- mas morn, Pure and sweet and ho - ly,
poco marcato.
low - ly, On a Christ - mas morn, Pure and sweet and ho - ly, . .
low - ly, On a Christ - mas morn, Pure and sweet and ho - ly,
Voices alone.

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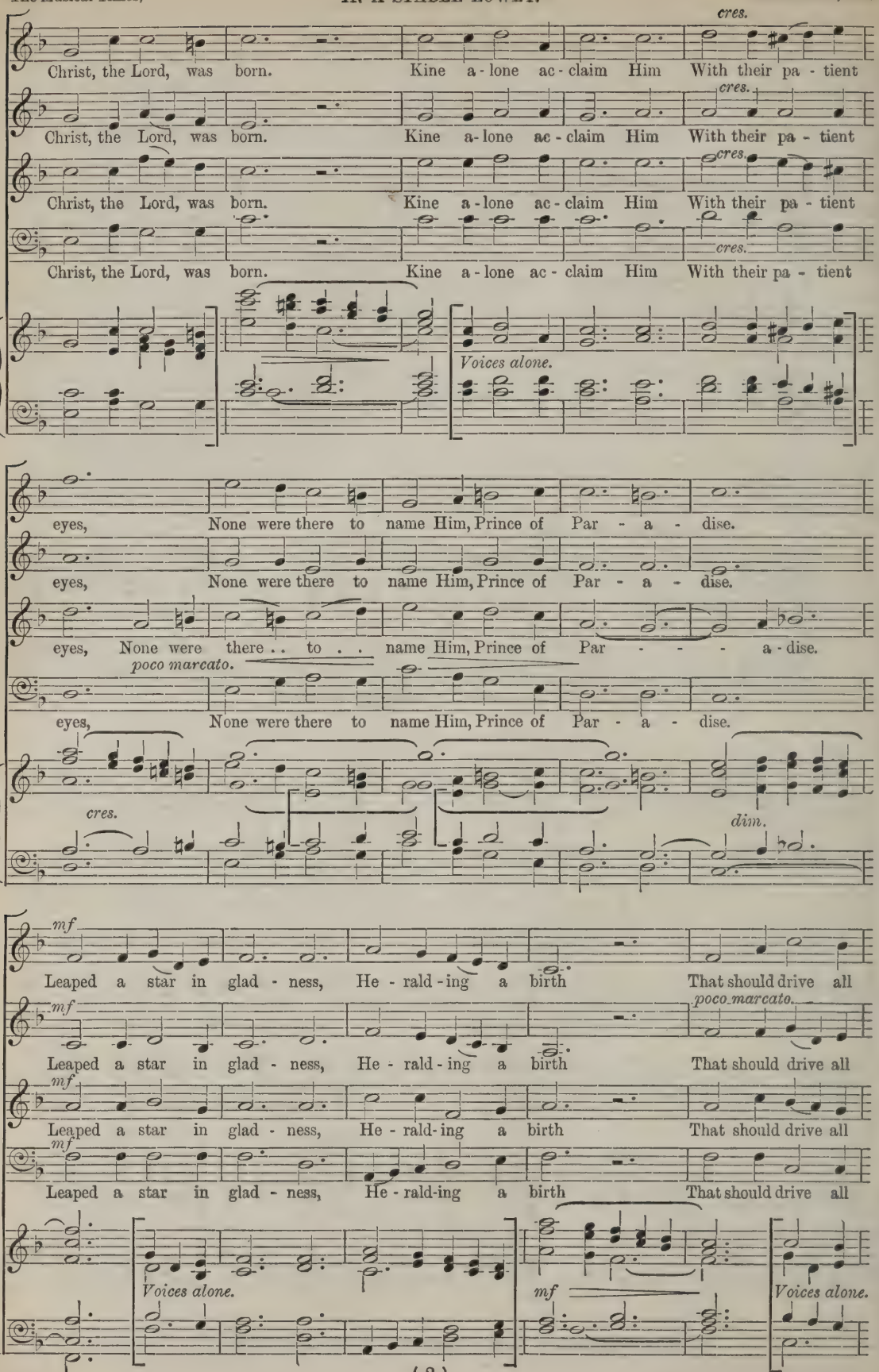
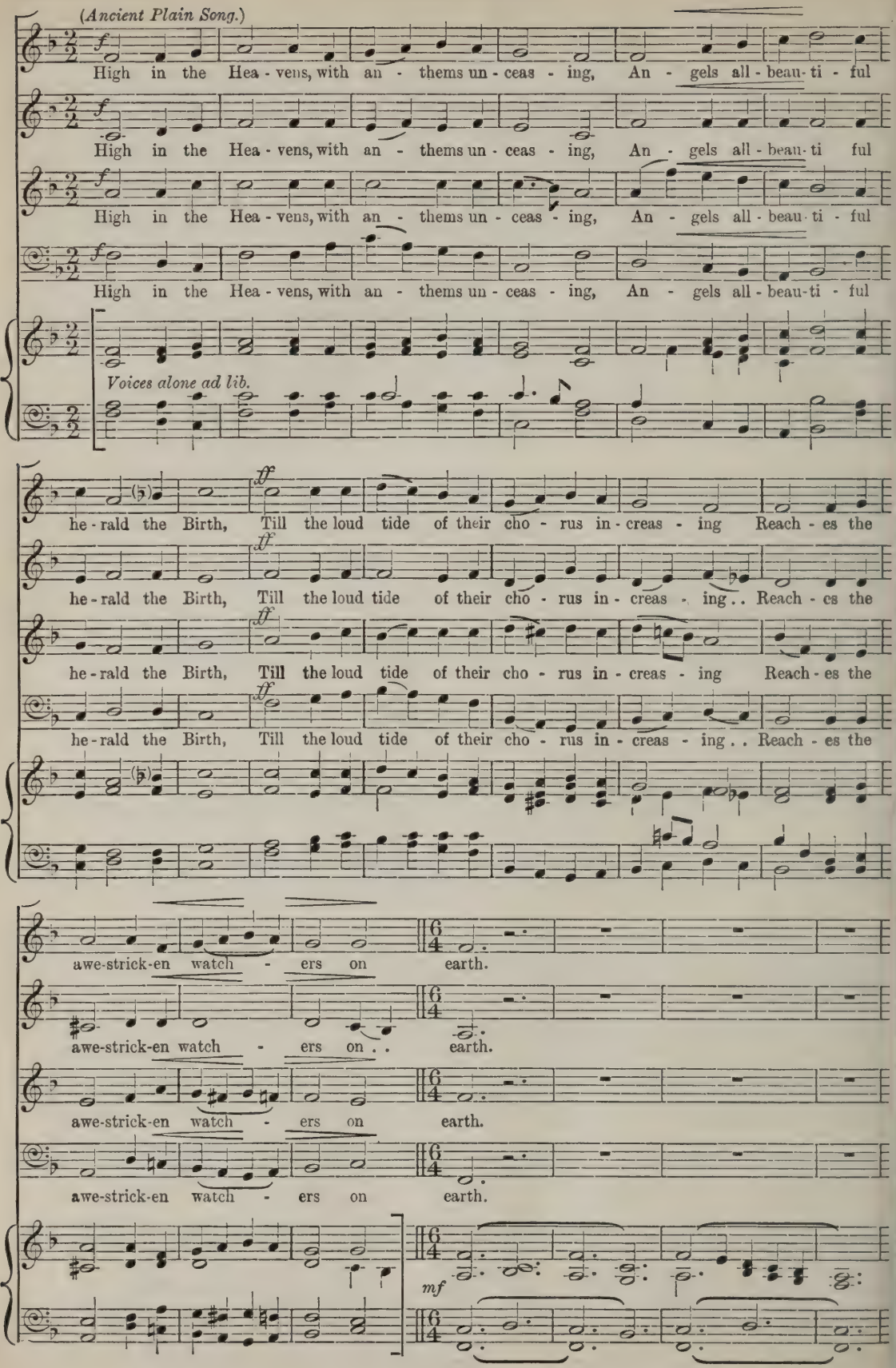
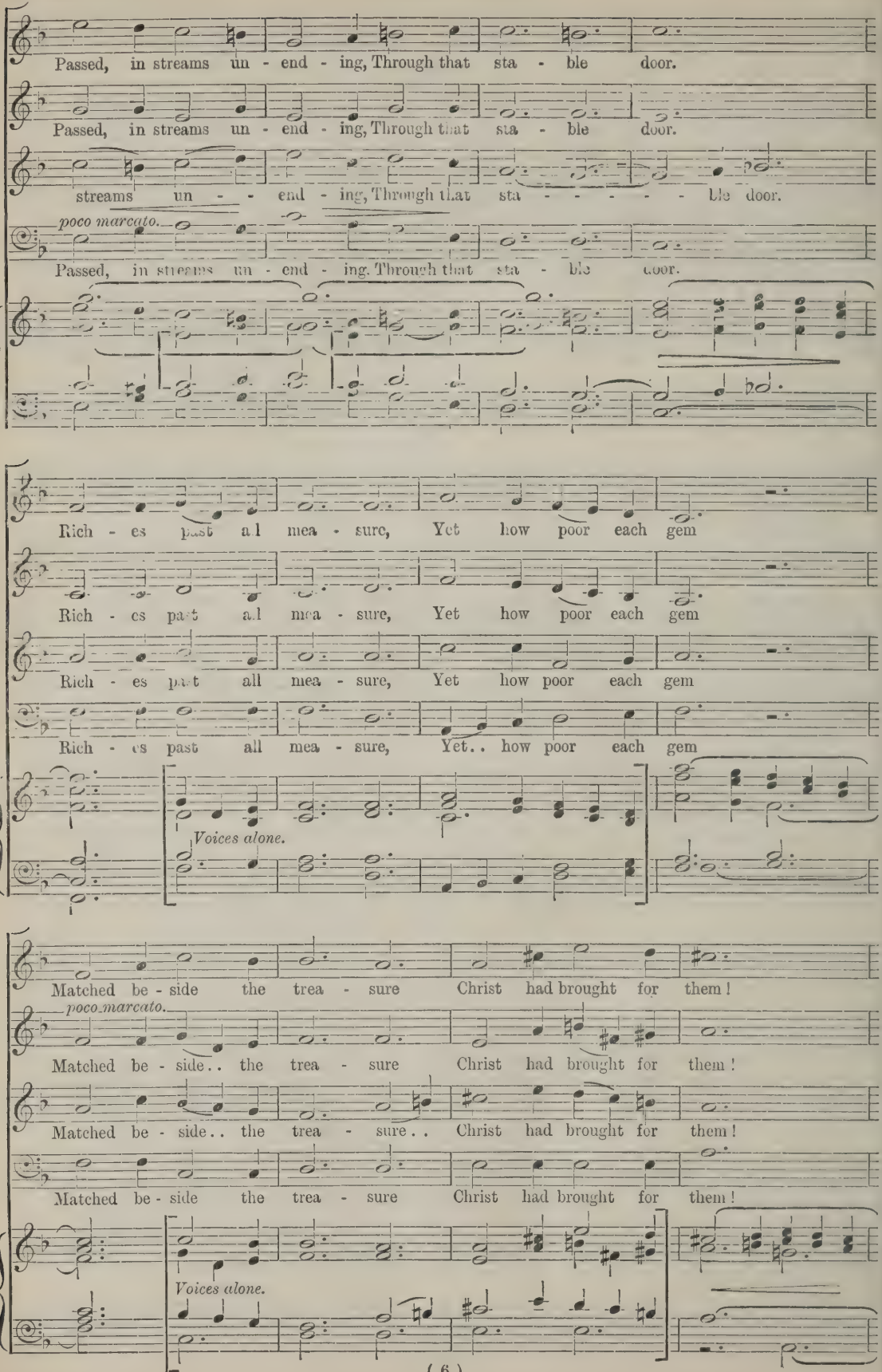

cres.
Christ, the Lord, was born. Kine a-lone ac-claim Him With their pa-tient
Voices alone.
eyes, None were there to name Him, Prince of Par-a-dise.
poco marcato.
cres.
dim.
mf
Leaped a star in glad-ness, He-rald-ing a birth That should drive all
poco marcato.
Voices alone.
mf

cres.
sad - ness From the sons of earth. Soon, from out the far lands
sad - ness From the sons of earth. Soon, from out the far lands
sad - ness . . From the sons of earth. Soon, from out the far lands . .
sad - ness From the sons of earth. Soon, from out the far lands
Voices alone.
f
Sped a host im - mense, Bear - ing gold and gar - lands, Myrrh and frank - in -
Sped a host im - mense, Bear - ing gold and gar - lands, Myrrh and frank - in -
Sped a host im - mense, Bear - ing gold and gar - lands, Myrrh and frank - in -
Voices alone.
- cense.
- cense.
- cense.
- cense.
mf
8 ft. only.


(Ancient Plain Song.)
High in the Hea - vens, with an - thems un - ceas - ing, An - gels all - beau - ti - ful
Voices alone ad lib.
he - rald the Birth, Till the loud tide of their cho - rus in - creas - ing Reach - es the
awe-strick-en watch - ers on earth.
mf

mf
Cast - ing off . . their splen - dour, Kings their heads in - cline,
mf
Cast - ing off their splen - dour, Kings their heads in - cline,
mf
Cast - ing off their splen - dour, Kings their heads in - cline,
mf
Cast - ing off their splen - dour, Kings their heads in - cline,
Voices alone.
mf
Where the Christ - ling ten - der Cra - dles with the kine.
poco marcato.
Where the Christ - ling ten - der Cra - dles with the kine.
Where the Christ - ling ten - der . . Cra - dles with the kine.
Where the Christ - ling ten - der Cra - dles with the kine.
Voices alone.
Min - ions, low - ly bend - ing 'Neath the gifts they bore
Min - ions, low - ly bend - ing 'Neath the gifts they bore
Min - ions, low - ly bend - ing 'Neath the gifts they bore Passed, in
Min - ions, low - ly bend - ing 'Neath the gifts they bore
Voices alone.
cres.


Passed, in streams un - end - ing, Through that sta - ble door.
Passed, in streams un - end - ing, Through that sta - ble door.
streams un - - end - ing, Through that sta - - - - - ble door.
poco marcato.
Passed, in streams un - end - ing. Through that sta - ble door.
Rich - es past all mea - sure, Yet how poor each gem
Rich - es past all mea - sure, Yet how poor each gem
Rich - es past all mea - sure, Yet how poor each gem
Rich - es past all mea - sure, Yet.. how poor each gem
Voices alone.
Matched be - side the trea - sure Christ had brought for them!
poco marcato.
Matched be - side.. the trea - sure Christ had brought for them!
Matched be - side.. the trea - sure.. Christ had brought for them!
Matched be - side the trea - sure Christ had brought for them!
Voices alone.

So, with hosts be - fore us, Raise we now each voice,
So, with hosts be - fore us, Raise we now each voice,
So, with hosts be - fore us, . . Raise we now each voice,
So, with hosts be - fore us, Raise we now each voice,
Voices alone.
Chant - ing in glad cho - rus, "Christ is born, Re - - joice!"
Chant - ing in glad cho - rus, "Christ is born, Re - - joice!"
Chant - ing in glad cho - rus, "Christ is born, Re - - joice!"
Chant - ing in glad cho - rus, "Christ is born, Re - - joice!"
Voices alone.
8 ft. only.

♩=100.
Voices in Unison.
ff
Le - gions of Ser - a - phim, white - robed and won - drous,
♩=100.
ff
Ring through the a - ges the joy of that morn! Raise we our
cres. molto
voi - ces in cho - rus - es thun - d'rous, "Je - sus, our Prince and Pre -
cres. molto
allargando assai.
fff
- ser - - - - ver is born!" . . . . . .
fff
allargando assai.

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THE MUSICIANS' COMPANY.

A dinner was given by the Company at the Stationers' Hall on October 22. Amongst the members and guests present were: The Rt. Hon. the Earl of Verulam; the Rt. Hon. Lord St. Leonards, the Rt. Hon. Viscount Hawarden, Sir Homewood Crawford, Sir C. Hubert H. Parry, Bart., Mus. Doc., Sir Charles Villiers Stanford, Mus. Doc., Sir Frederic Cowen, Mus. Doc., Sir J. Frederick Bridge, Mus. Doc., Sir George C. Martin, Sir Hercules Read, Sir George Donaldson, Sir Ernest Clarke, Sir John Muir-Mackenzie, Sir Vincent Caillard, Col. T. C. F. Somerville, Major F. T. Phillips, the Dean of St. Paul's, the Rev. Canon Edgar Sheppard, Canon Pearse, Rev. A. H. Standfast, Major A. J. Stretton, Messrs. Waldorf Astor, M.P., A. E. Bosworth, James Boyton, W. W. Cobbett, C. L. Collard, John C. Collard, Septimus Croft, Clifford B. Edgar, T. C. Fenwick, Myles Birket Foster, Charles A. E. Harriss, Mus. Doc., Arthur F. Hill, E. B. Hoare, E. Markham Lee, Mus. Doc., Alfred H. Littleton, W. G. McNaught, Mus. Doc., Charles Morley, Alexander Murray, Percy Pitt, S. Ernest Palmer, Frank Pownall, C. E. Rube, A. Gordon Salamon, J. H. Skilbeck, T. Lea Southgate, D.C.L., Albert Visetti, A. S. Vogt, Mus. Doc., Cyril Wintle.

After the usual loyal toasts had been duly honoured, Mr. A. F. Hill, the immediate past-master, proposed the health of The Worshipful Company of Musicians and the new master, Mr. W. P. Fuller. He said that Mr. Fuller had laboured hard to give vitality to the work of the Company. In response, the Master made a lucid and interesting speech, and congratulated the Company on its success and utility. He then presented the Company's silver medals, which had been won by Band-Corporal Arthur E. Morgan (Royal Naval School of Music), Student H. E. Dowell, R.G.A. (Royal Military School of Music), and Mr. Eugène Aynsley Goossens (violin, Royal College of Music). Mr. Clifford B. Edgar, the senior warden, proposed a toast to the new honorary freeman of the Company, Sir Charles Villiers Stanford, who in response said that before coming to the dinner he consulted a friend as to what he (Sir Charles) should do on this occasion, and he was strongly advised to say 'Thank you' and sit down. But he did not undertake to act on this advice. He recalled a conversation he once had with a revered member of the Company, John Stainer, in which Stainer said in reference to chimes, 'What a pity each town has not got its own distinctive chimes, instead of simply imitating Oxford chimes.' Later, he (Sir Charles), had the chance of composing the chimes for Bow Church, Cheapside. He had the good luck to find a tune connected with Whittington, and out of that he concocted four 'quarters' and left the hour to take care of itself. Afterwards, he had a letter from the Vicar congratulating him that he had supplied the City with a composition that would last longer and be heard more often than many of the larger compositions which he (Sir Charles) had inflicted on a long-suffering public! He (Sir Charles) added a humorous reference to the proceedings of the Meistersingers in connection with their Guild. He recalled the direction of Hans Sachs, 'Honour your native masters,' and in conclusion he expressed his deep sense of the honour he himself had received.

The guests were toasted, and the Earl of Verulam and Mr. C. Wintle, Master of the Company, replied on their behalf.

An excellent selection of music was provided by students of the Royal College of Music. The singers were Miss Florence Mellors, Miss Dora Arnell, Mr. Ivor Walters, Mr. George Baker; and Mr. Eugène A. Goossens played a violin solo in a highly artistic style. The accompanists were Mr. Harold Samuel and Mr. Hurst Bannister.

THE PROMENADE CONCERTS.

There can be no doubt that British composers have shown to uncommonly good advantage during the recent season of 'Promenades.' Among the most individual, imaginative and pleasing of the works that have built up this record is Mr. Frank Bridge's suite 'The Sea,' which received its first performance on September 24. Its four sections depict 'Sea-scape,' 'Sea-foam,' 'Moonlight' and 'Storm' convincingly, and apart from their suggestiveness of mood they have a source of interest in their fluent development and, in particular, the compelling effectiveness of their scoring.

The sea as a subject for musical painting also entered into the scheme of things on October 8 and 10. On the former evening the orchestra, much increased in the wood-wind department, gave the first performance of a Nocturne by Madame Poldowski (Lady Dean Paul), reflecting the sensations of night on an island off the West Coast of Scotland. The dismal and the mysterious were admirably conveyed, and realistic suggestions of the movement and noise of birds added point. There was imagination, reticence, and sureness of touch; but the lack of musical interest did not provoke a wish for a second hearing. On October 10, the sea was shown in two of Mr. Edgar L. Bainton's 'Celtic sketches' which depict, first, the sorrow of women bereaved of husbands, sons, and lovers by the sea; secondly, 'Sea rapture'; and thirdly, Pharais, the Celtic Paradise. These works testify to a strong mastery of the technique of composition, but a looser grip of musical expression. They contain, however, much interesting and grateful music.

On September 24 there were also introduced eight dances by Mozart as orchestrated by Steinbach; they charmed until the three-four 'Ländler' rhythm grew monotonous.

The concert piece for organ and orchestra by Mr. Benjamin Dale, that was produced on September 25, was written over ten years ago in the composer's student days, and is correspondingly immature in thought. Music from Mr. Roger Quilter's 'Where the rainbow ends,' was heard as a concert-suite for the first time on September 26, and received a warmly enthusiastic reception with its daintiness of melody and workmanship.

The Violin concerto by the late lamented Samuel Coleridge-Taylor, that was performed, with Mr. Arthur Catterall as soloist, for the first time in England on October 8, was originally produced in America, as recorded in our columns. Since that occasion the composer is understood to have made considerable revisions, which were completed only shortly before his death. It is before all things genial; bold rhythms abound, the construction is always logical and effective, and much of the orchestration has an *aplomb* that could only be paralleled in Tchaikovsky. Although the work belongs more largely to the downright type of 'Hiawatha' and 'Nero' than to the subtler 'Tale of Old Japan,' there are moments which point more definitely to the future than any of Coleridge-Taylor's previous music.

The 'Schauspiel Overture' by Korngold, that was heard on October 17, is presumably a later work than the 'Schneemann' music, and is in a more heroic vein. It is a marvel of creative enterprise, resourcefulness and skill, but falls short of its object owing to its restlessness, and the lack of a fully considered quiet section as a contrast to its impetuosity. A young composer of Korngold's advancement claims the compliment of the highest critical standard.

In his 'Six Orchestral Variations and an Epilogue' on 'Down among the Dead Men,' produced on October 22, Mr. Julius Harrison evidently set himself a congenial task, as happy ideas abound and every page interests and carries conviction. His development of the theme goes further than mere orchestral elaboration. New themes arise from the old, or are introduced independently and then attached to the main theme, the whole being carried out with an exuberance of device and an extremely resourceful technique.

One of the largest audiences of the season gave a rousing reception on October 24 to three 'English Dances' which Mr. Algernon Ashton has exhumed, and clothed orchestrally, after nearly thirty years of burial in the form of pianoforte duets. They are not unpleasing examples of the 'Henry VIII.' type, built on springy rhythms, with a light-hearted ingenuousness permeating their melody. The second of them was encored.

Mention must be made of an admirable performance of Strauss's 'Ein Heldenleben' on October 16 (in the place of Weingartner's third Symphony), and of two enjoyable experiences that fell incidentally to our lot. These were performances, on successive nights, of two of Mozart's Pianoforte concertos—that in E flat being played on October 15 by Señor Bienvenido Socias, and that in D minor on October 16 by Miss Guiomar Novaes. In both cases the pianoforte playing was ideal.

From September 30 to October 4, in the absence of Sir Henry Wood at Birmingham, the concerts were conducted by Dr. Georg Henschel. The season came to an end on October 26. It has been of well-sustained interest, and if general impressions are a guide it has been the best attended of recent years.

London Concerts.

QUEEN'S HALL SYMPHONY CONCERTS.

The deepest impression amongst the many that were made by the first concert of this series, which took place on October 19, was that of a memorable performance of Dvorák's 'New World' Symphony. It repaid, more than any other work, the scrupulous care that Sir Henry Wood devotes to phrasing and balance, and it gained most from the augmentation of the string section, which increased the incisiveness of many string passages and the sweetness of the *piano* tone. Something of a sensation was created by the first performance of Mr. Percy Grainger's 'Passacaglia' on the folk-tune 'Green bushes,' as both the manner and matter of the piece and the composer's strenuousness as a conductor were a new experience for a large part of the audience. In Mr. Grainger's characteristic style the tune is stated and re-stated, decorated and re-decorated, time after time, as if for the sheer fun of the thing. Mr. Grainger has done this before with greater success; in spite of the exhilaration that everyone present was bound to feel, the score sounded as if it looked better on paper. Señor Casals played Concertos of Tartini and Saint-Saëns in a way that needs no description.

The concert given by Messrs. Thibaud, Casals, and Bauer, at Queen's Hall, on October 9, came after a provincial tour that had evidently enabled the performers—each distinguished as a soloist—to discover and remove every weak spot in their ensemble and to perform together with organized refinement and wonderful beauty of effect. No description, other than superlative epithets of praise, is wanted for their interpretations of the Pianoforte trios, by Schubert, in B flat, Op. 99, by Schumann in G minor, Op. 110, and by Beethoven, in E flat, Op. 70, No. 2. At their second concert, on October 16, they played Beethoven's Trio in D, Op. 70, No. 1. Brahms's Horn trio (with violoncello in the place of horn), and Mendelssohn's Trio in C minor.

The first of Miss Gwynne Kimpton's new series of orchestral concerts for young people took place at Æolian Hall on October 12. Mr. Stewart Macpherson opened with an admirably lucid description of the classical symphony in general and, in particular, that of Haydn in D, which was well played by the orchestra under Miss Kimpton's direction. Miss Fanny Davies played Mendelssohn's G minor Pianoforte concerto, and Mr. Roland Jackson sang 'In native worth' from 'The Creation.'

A concert of Mr. Bemberg's compositions was given at Queen's Hall on October 15 with Miss Maggie Teyte, Mr. John McCormack, Mr. Wilfred Douthitt, Mr. F. A. Sewell, the Novello-Davies Choir, and the composer himself as exponents. The lyric scene for soprano solo and chorus, 'La mort de Jeanne d'Arc,' excerpts from the opera 'Leilah,' and miscellaneous numbers were given.

The Classical Concert Society opened its season on October 16 with a programme of concerted vocal and instrumental music given by Miss Lillie Wormald, Madame Emily Thornfield, Mr. John Adams and Dr. Henschel as vocal quartet, the Misses Aranyi (violin), Mr. Frank Bridge (viola), Messrs. Frank Davey and Walter Wiltshire (pianoforte). Apart from Henschel's 'Serbisches Liederspiel' cycle for vocal quartet and pianoforte, and Dvorák's Terzetto for two violins and viola, the programme consisted of music by Brahms.

RECITALS

Mr. Fritz Kreisler has again been a prominent figure in the opening events of the London season. He gave a recital *solus* at Queen's Hall on September 29, with a programme consisting chiefly of old music, and on October 10 and 14 he collaborated with Signor Busoni in two recitals at the same hall. Whenever Signor Busoni appears before the public, whether as pianist or as composer, he conveys the impress of a magical personality, a strong and daring intellect, and a wonderful command of means. There is no want of appreciation for the fine, free, and open magnificence of Herr Kreisler's playing in the remark that on both these occasions the pianist was the predominant partner. On October 10 the greatest feature was his performance of César Franck's 'Prelude, Chorale, and Fugue.' The recital opened with Signor Busoni's Sonata in E minor for violin and pianoforte, written twelve years ago, before he started groping in the depths for new musical expression. It is written in one movement of broad intelligible outline, and its type of expression is a high but not unbending intellectuality. On October 14 Signor Busoni played his 'Sonatina,' which had been heard before in London—a work of equal calibre, with more harmonic daring. The production of Signor Busoni's completed version of an unfinished Fantasia by Liszt on two airs from 'Le nozze di Figaro' was interesting as an event, but not musically valuable. The other concerted works played were Beethoven's Sonata in G, Op. 96, and that of César Franck.

Miss Florence Thomas and three other pianoforte pupils of her brother, Mr. C. G. Thomas, gave a recital at Broadwood's on October 3.

Mr. James Richardson, a violoncellist and composer, better known in Manchester than in London, appeared in both capacities at Steinway Hall on October 7, and showed how earnest and serious are his aims.

As a foretaste of what they may shortly hear in their own country, Americans in London were enabled to hear the violin-playing of Mr. Elman at Queen's Hall on October 8. Its strength and beauty were as complete as ever.

Mr. York Bowen gave a Recital at Æolian Hall on October 8, and renewed the fascination of his *abandon* as a pianist. As a composer he was unfair to himself in resuscitating a sonata ten years old.

Miss Doris Woodall, of wide renown as an operatic artist, bids fair to become equally distinguished as a *Lieder* singer, for she showed exceptional insight and ability at Bechstein Hall, on October 15, in a programme of songs by Schubert, Brahms, Franz, and Wolf, with two by Mr. Jervis-Read.

Mr. Archy Rosenthal gave a pianoforte recital, with his usual ability, at Æolian Hall on October 17. Pianoforte duets were played by the Misses Sutro at Steinway Hall on the same evening, in a manner to show that these ladies had studied well not only the music but the art of duet playing. Exceptional accomplishments were displayed at Bechstein Hall on October 19 by Mr. Vivian Burrows, a violinist new to London.

Mr. Max Pauer's pianoforte playing was as brilliant, strong and arresting as ever at Bechstein Hall on October 19. It is worthy of note that he thought it worth while to include six of Mendelssohn's 'Lieder ohne Wörte' in his programme.

Two delightful events remain to be recorded—the joint recital of Messrs. Borwick and Henschel at Queen's Hall on October 21, and that of Miss Guiomar Novaes at Bechstein Hall on October 22.

Mr. A. de Valmency gave his first pianoforte recital at the St. John's Hall, Lewisham High Road, on September 23.

American songs, largely but not entirely of the ballad type, were sung by Miss Maggie Teyte and Mr. Charles W. Clark, at Queen's Hall, on October 3, and Mr. Elman played violin solos. The personality of the artists engaged brought great success to the venture.

Madame Melba signalized her return to England by appearing at the Albert Hall on October 5, in a miscellaneous concert given with the distinguished assistance of M. Ysaye, Mr. Backhaus, and Mr. Edmund Burke. Naturally she was welcomed with enormous enthusiasm and symbolic horticultural specimens. Her contributions to the programme included the 'Mad scene' and the 'Jewel song.'

Arise, shine, O Jerusalem

COMPOSED BY

THOMAS ADAMS.

864.	God is gone up	Walter B. Gilbert	2d.
605.	God is my salvation	C. F. Bowes	3d.
131.	God is our hope ...	Greene	6d.
332.	God is our refuge ...	A. Foote	4d.
101.	God is our refuge ...	H. Hilse	6d.
75.	God said, Behold ...	G. Macfarren	4d.
969	God so loved the world	H. Moore	3d.
473.	Ditto	J. V. Roberts	3d.
1012.	Ditto	E. G. Monk	4d.
342.	God, that madest earth	A. C. Fisher	2d.
344.	God, who at sundry times	J. H. Mee	4d.
715.	God's peace is peace eternal	Grieg	3d.
550.	Grant, we beseech Thee	M. Elvey	2d.
388.	Grant, we beseech Thee	Roberts	3d.
517.	Great and marvellous	J. F. Bridge	4d.
187.	Great and marvellous	Monk	3d.
848.	Ditto	T. Tomkins	3d.
223.	Great is Jehovah (Male)	Schubert	4d.
987	Great is Jehovah ...	Schubert	4d.
602.	Great is our Lord	M. B. Foster	4d.
136.	Great is the Lord	Hayes	4d.
708.	Great is the Lord	A. W. Marchant	3d.
237.	Great is the Lord ...	F. Ouseley	6d.
481.	Great is the Lord ...	B. Steane	3d.
813.	Great is the Lord	E. A. Sydenham	3d.
220.	Grieve not the Holy Spirit	Stainer	3d.
609.	Guide me, O Thou	H. Blair	3d.
427.	Hail! gladdening Light	J. T. Field	2d.
545.	Hail! gladdening Light	Martin	4d.
326.	Hail, thou that art ...	A. Carnall	4d.
560.	Hail to the Christ ...	J. Barnby	3d.
945.	Hail, true Body ...	H. Willan	2d.
499.	Hallelujah, Christ is risen	Steane	3d.
382.	Hallelujah! the Light	Oliver King	3d.
173.	Happy is the man ...	E. Prout	8d.
681.	Hark, the glad sound	M. B. Foster	3d.
909.	Hark, the glad sound	A. R. Gaul	3d.
487.	Hark, the glad sound	E. V. Hall	3d.
345.	Hark, the herald angels	E. V. Hall	3d.
444.	Hark! what news ...	Oliver King	3d.
404.	Harvest Hymn ...	F. Tozer	2d.
820.	Haste Thee, O God	John Shepherd	3d.
784.	Have mercy upon me	J. Barnby	2d.
535.	Have mercy upon me	J. Goss	4d.
1013.	Ditto	E. Minshall	3d.
377.	Have mercy upon me, Kellow	J. Pye	3d.
401.	Have mercy upon me	J. Shaw	3d.
794.	He sendeth the springs	Wareing	4d.
701.	He shall swallow up	Greenish	3d.
707.	He that dwelleth ...	J. Booth	4d.
837.	He that shall endure	Mendelssohn	2d.
898.	He that spared not His	Gladstone	3d.
900.	He will swallow up death	Wesley	1½d.
389.	Hear me when I call (Male)	Distin	2d.
339.	Hear my prayer ...	Mendelssohn	4d.
146.	Hear my prayer ...	C. Stroud	4d.
1001.	Hear my prayer ...	H. Purcell	2d.
442.	Hear my words	C. H. H. Parry	8d.
310.	Hear, O God ...	A. Friedländer	6d.
138.	Hear, O heavens	P. Humphreys	3d.
94.	Hear, O Lord ...	John Goss	2d.
139.	Hear, O Lord ...	C. King	2d.
162.	Hear, O Lord ...	F. Ouseley	4d.
831.	Hear, O My people	J. Holbrooke	3d.
203.	Hear, O Thou Shepherd ...	Clarke	4d.
522.	Ditto	T. A. Walmisley	4d.
776.	Hear the voice and prayer	Tallis	2d.
773.	Hearken unto me ...	W. H. Bell	3d
376.	Hide not Thy face	Kellow J. Pye	2d.
366.	Ho! every one	J. M. Crament	4d.
246.	Ho! every one ...	G. C. Martin	4d.
330.	Holy Ghost, to earth ...	Dvorák	4d.
111.	Holy, holy, holy ...	Crotch	3d.
842.	Holy, Lord God	T. Bateson	4d.
412.	Honour the Lord ...	J. Stainer	4d.
129.	Hosanna (in C) ...	O. Gibbons	3d.
1015.	Ditto (in E flat)	O. Gibbons	3d.
43.	Hosanna ...	G. A. Macfarren	3d.
657.	Hosanna to the Lord	W. Jordan	4d.
646.	Hosanna to the Lord	Luard-Selby	3d.
260.	How beautiful are the feet	Handel	3d.
691.	How blest are they	Tschaïkowsky	4d.
321.	How excellent is Thy ...	Cowen	6d.
615.	How great is the loving	West	3d.
373.	How long wilt Thou	Oliver King	2d.
867.	Ditto	Jeremiah Clarke	3d.
647.	How lovely are ...	C. Salaman	3d.
104.	Ditto ...	Spohr	8d.
988.	Ditto ...	J. Brahms	2d.
766.	I am Alpha ...	Ch. Gounod	3d.
539.	I am Alpha ...	J. V. Roberts	3d.
623.	I am He that liveth	T. Adams	4d.
664.	I am the Resurrection ...	Croft	3d.
662.	I am the Resurrection	R. Rogers	4d.
268.	I am well pleased	J. Rheinberger	3d.
120.	I beheld, and lo ...	Blow	6d.
280.	I beheld, and lo ...	Elvey	6d.
496.	I came not to call	C. Vincent	3d.
207.	I cried unto the Lord ...	Heap	4d.
537.	I declare to you ...	Cruickshank	4d.
168.	I desired wisdom ...	J. Stainer	6d.
230.	I did call upon the Lord	Pattison	4d.
515.	I do not ask, O Lord ...	Roberts	3d.
117.	I have set God	Blake	6d.
420.	I have set God	Hamilton Clarke	4d.
130.	I have set God ...	J. Goldwin	3d.
122.	I have surely built ...	Boyce	4d.
219.	I have surely built	T. T. Trimnell	4d.
590.	I heard a great voice	G. F. Cobb	3d.
396.	I heard a voice ...	John Goss	2d.
903.	I looked, and behold	H. Willan	3d.
171.	I saw the Lord ...	J. Stainer	6d.
114.	I was glad	T. Attwood	4d.
993.	I was glad	A. H. Brewer	3d.
32.	I was glad	G. Elvey	3d.
79.	I was glad	C. E. Horsley	6d.
743.	I was glad ...	C. H. H. Parry	4d.
379.	I was glad ...	T. T. Trimnell	4d.
119.	I was in the spirit	Blow	6d.
205.	I will alway give thanks ...	Clarke	3d.
874.	I will cry unto God ...	H. J. King	3d.
73.	I will cry unto God ...	Steggall	3d.
502.	I will extol Thee	C. M. Hudson	4d.
29.	I will give thanks ...	J. Barnby	4d.
156.	I will give thanks ...	E. J. Hopkins	6d.
568.	I will give thanks ...	Mozart	2d.
915.	I will give unto him ...	H. Blair	2d.
674.	I will give you rain	H. W. Wareing	4d.
225.	I will go unto ...	Gauntlett	2d.
591.	I will go unto the altar	C. Harris	3d.
437.	I will greatly rejoice	Cruickshank	4d.
495.	I will lay me down	A. C. Edwards	3d.
195.	I will lay me down ...	H. Gadsby	2d.
209.	I will lay me down ...	H. Hiles	3d.
739.	I will lift up mine eyes	D. S. Smith	3d.
958.	Ditto	J. V. Roberts	3d.
394.	I will love Thee ...	Kingston	4d.
126.	I will love Thee, O Lord	J. Clark	4d.
760.	I will magnify Thee	W. H. Bell	4d.
78.	I will magnify Thee	J. B. Calkin	4d.
27.	I will magnify Thee ...	John Goss	3d.
633.	I will magnify Thee ...	F. Iliffe	4d.
405.	I will magnify Thee	Oliver King	4d.
780.	I will magnify Thee	E. M. Lee	3d.
1010.	Ditto ...	C. H. Lloyd	3d.
929.	Ditto	A. W. Marchant	3d.
886.	I will magnify Thee	Palestrina	3d.
153.	I will magnify Thee ...	J. Shaw	3d.
154.	I will mention ...	A. Sullivan	6d.
790.	I will not leave you ...	W. Byrd	3d.
575.	I will not leave you ...	B. Steane	2d.
519.	I will open rivers	E. Pettman	3d.
371.	I will set His dominion	H. W. Parker	4d.
100.	I will sing a new song ...	Armes	6d.
608.	I will sing of the mercies	J. Booth	3d.
134.	I will sing of Thy power	Greene	4d.
192.	I will sing unto the Lord	Wareing	3d.
6.	I will wash my hands	Hopkins	3d.
710.	If any man hath not	H. W. Davies	4d.
819.	If Christ be not raised	Macpherson	4d.
979.	If the Lord had not	E. C. Bairstow	3d.
825.	If the Lord Himself ...	W. Child	3d.
758.	If the Lord Himself	Walmisley	6d.
53.	If we believe that Jesus died	Goss	1½d.
544.	If ye love Me	B. Steane	2d.
453.	If ye love Me	H. W. Wareing	3d.
789.	If ye then be risen	Ivor Atkins	4d.
469.	If ye then be risen (S.A.)	M. B. Foster	3d.
58.	If ye then be risen ...	Naylor	3d.
61.	In Christ dwelleth ...	John Goss	3d.
913.	In divers tongues ...	Palestrina	2d.
619.	In every place incense	John E. West	3d.
655.	In heavenly love ...	H. Parker	3d.
403.	In my Father's house	Crament	3d.
777.	Ditto	H. Elliot Button	3d.
102.	In sweet consent ...	E. H. Thorne	3d.
278	In that day	G. Elvey	4d.
802.	In that day (Christmas)	Bridge	3d.
720.	In the beginning	C. Macpherson	4d.
582.	In the beginning ...	F. Tozer	4d.
890.	In the day shalt	H. W. Wareing	3d.
338.	In the fear of the Lord	J. V. Roberts	3d.
980.	In the hour of my ...	Davies	4d.
659.	In the Lord ...	C. Macpherson	4d.
282.	In the Lord	R. Stewart	6d.
385.	In Thee, O Lord ...	S. C. Taylor	3d.
33.	In Thee, O Lord ...	B. Tours	3d.
148.	In Thee, O Lord ...	J. Weldon	3d.
467.	Is it nothing (S.A.)	M. B. Foster	3d.
571.	Is it nothing (4 voices)	M. B. Foster	3d.
725.	Is it not wheat-harvest	T. Adams	3d.
91.	It came even to pass	Ouseley	4d.
180.	It is a good thing ...	J. Barnby	6d.
231.	It is a good thing	T. M. Pattison	4d.
215.	It shall come to pass ...	Garrett	6d.
908.	Jesu, Lord of life and glory	Elgar	3d.
397.	Jesu, lover of my soul (Male)	F. Iliffe	2d.
907.	Jesu, meek and lowly ...	Elgar	3d.
654.	Jesu, Thou joy ...	E. H. Davies	3d.
844.	Jesu, Thou sweetness	H. J. King	3d.
904.	Jesu, word of God incarnate	Elgar	2d.
788.	Jesus Christ is risen to-day	Gaul	4d.
455.	Jesus Christ is risen	Oliver King	4d.
971.	Jesus lives! no longer now	Foster	3d.
618.	Jesus of Nazareth ...	G. Byrd	4d.
548.	Joy in harvest	B. Steane	3d.
7.	Judge me, O God ...	Mendelssohn	1½d.
677.	Just Judge of Heaven ...	Garrett	6d.
614.	Justorum animæ	Byrd	3d.
179.	King all glorious ...	J. Barnby	6d.
997.	Ditto (4 voices)	J. Barnby	4d.
581.	Kings shall be thy	G. C. Martin	2d.
894.	Kings shall see and arise	Bridge	6d.
425.	Lead, kindly Light ...	R. Dunstan	3d.
528.	Lead, kindly Light	C. L. Naylor	4d.
589.	Lead, kindly Light	D. Pughe-Evans	3d.
37.	Lead, kindly Light ...	J. Stainer	4d.
706.	Let all the world ...	W. Jordan	4d.
132.	Let God arise ...	Greene	6d.
375.	Let God arise	T. T. Trimnell	4d.
857.	Let my complaint	Arthur Batten	2d.
346.	Let my complaint (Male)	Thorne	3d.
509.	Let not thine hand ...	J. Stainer	3d.
807	Let not your heart	Eaton Faning	3d.
438.	Ditto ...	M. B. Foster	3d.
438.*	Ditto (8 v.)	M. B. Foster	3d.
795.	Let the heavens be glad	M. Higgs	4d.
226.	Let the peace of God	J. Stainer	4d.
565.	Let the righteous ...	R. F. Lloyd	3d.
328.	Let the words of my	A. D. Culley	3d.
494.	Let Thy merciful ears	W. B. Bell	2d.
308.	Let us now praise (Male)	Thorne	3d.
962.	Ditto	A. J. Silver	3d.
96.	Lift up thine eyes ...	John Goss	6d.
897.	Lift up your heads	O. Gibbons	3d.
18.	Ditto	J. L. Hopkins	1½d.
409.	Ditto	S. Coleridge-Taylor	3d.
847.	Ditto ...	William Turner	2d.
343.	Lift up your hearts ...	J. Barnby	4d.
972.	Light in darkness	D. C. Jenkins	3d.
595.	Light of the world ...	E. Elgar	3d.
408.	Lighten our darkness	G. R. Vicars	2d.
393.	Like as the hart	Thomas Adams	3d.
799.	Ditto	H. Clarke	3d.
530.	Lo, God, our God ...	B. Haynes	3d.
335.	Lo, summer comes again	J. Stainer	6d.
504.	Lo! the winter	B. Farebrother	3d.
883.	Look down, Holy Dove ...	Selby	3d.
711.	Look on the fields	C. Macpherson	3d.

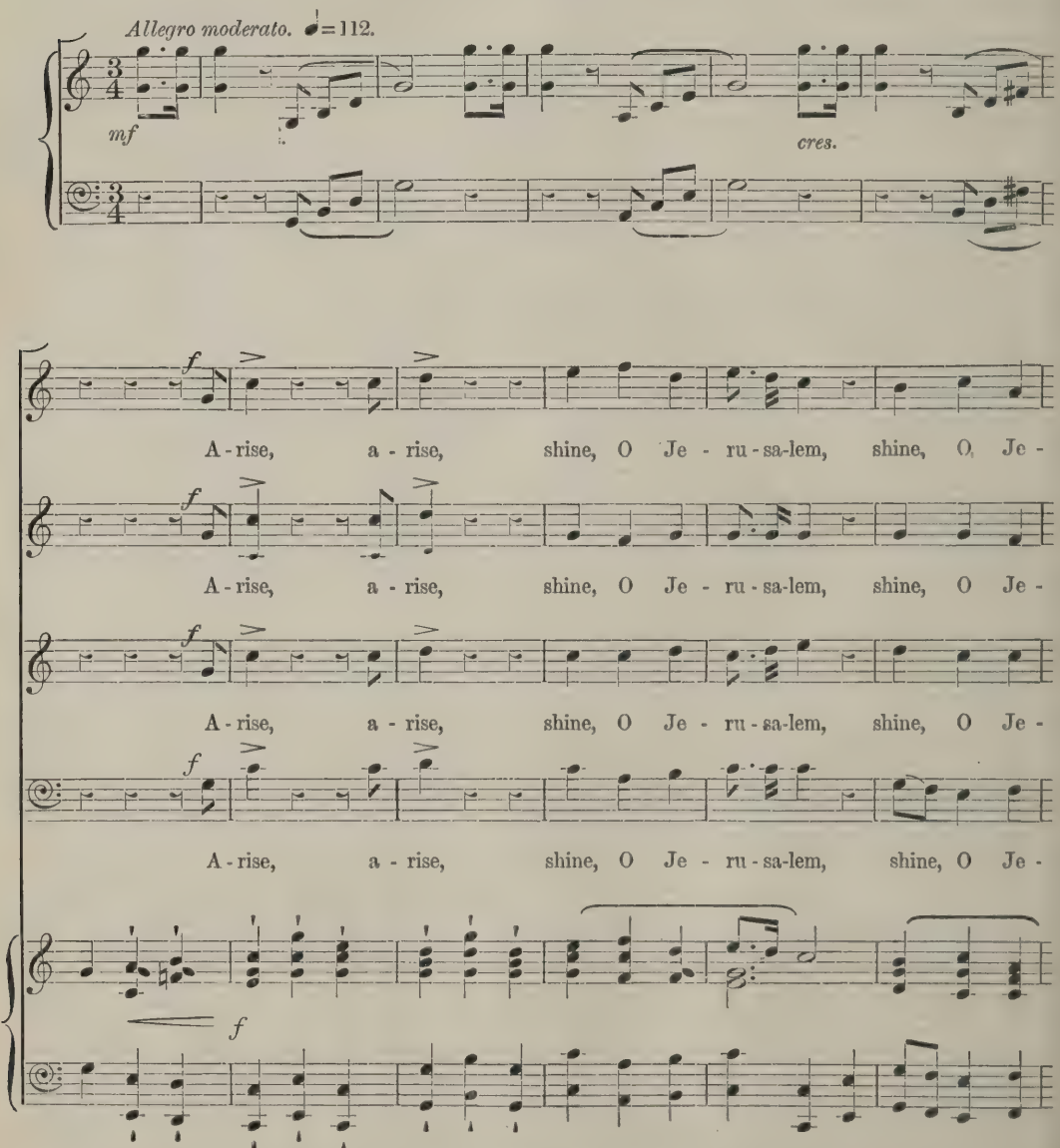
ARISE, SHINE, O JERUSALEM

ANTHEM FOR CHRISTMAS AND EPIPHANY

COMPOSED BY

THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Allegro moderato. ♩=112.
mf
cres.
f
A - rise, a - rise, shine, O Je - ru - sa-lem, shine, O Je -
A - rise, a - rise, shine, O Je - ru - sa-lem, shine, O Je -
A - rise, a - rise, shine, O Je - ru - sa-lem, shine, O Je -
A - rise, a - rise, shine, O Je - ru - sa-lem, shine, O Je -
f

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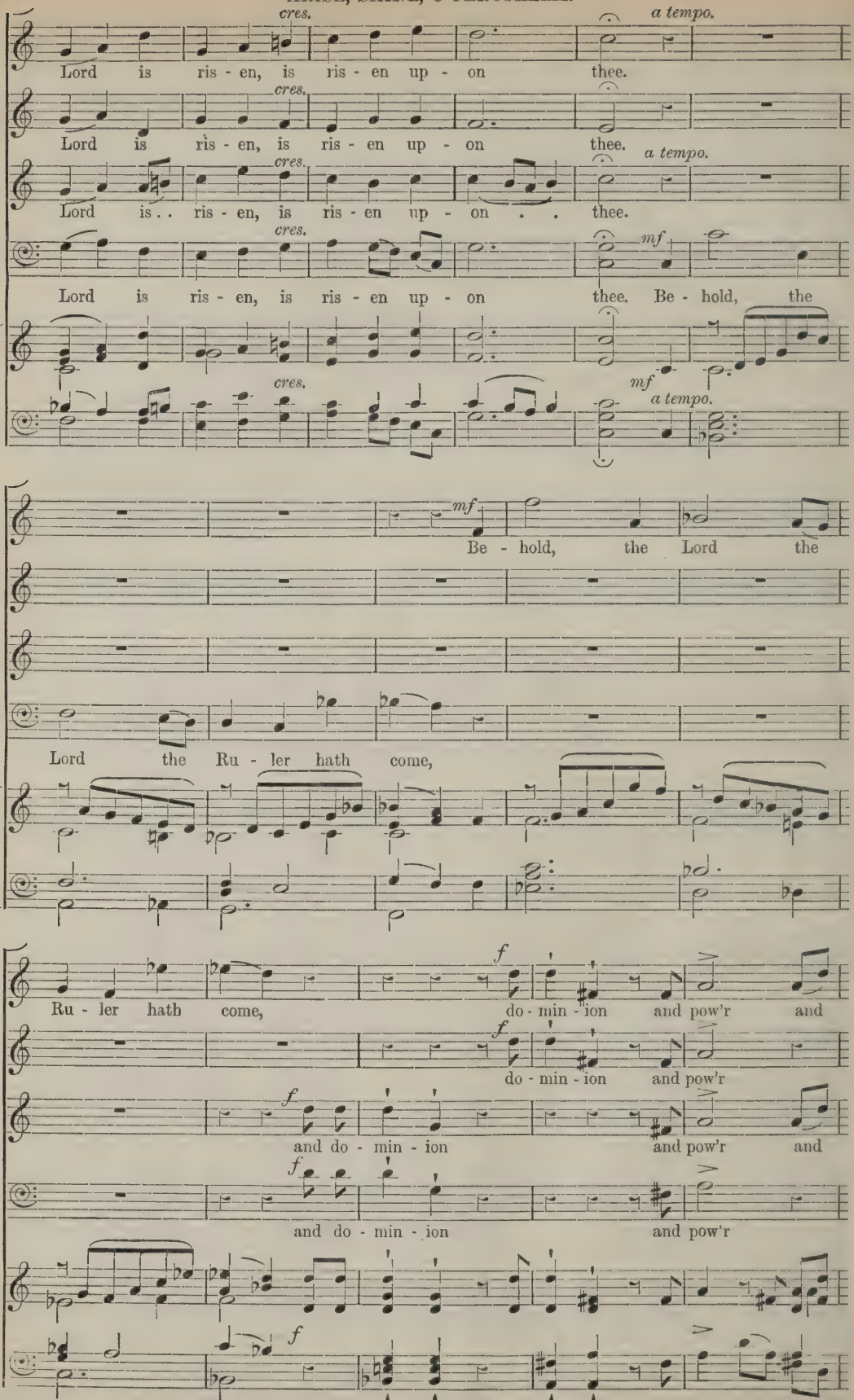
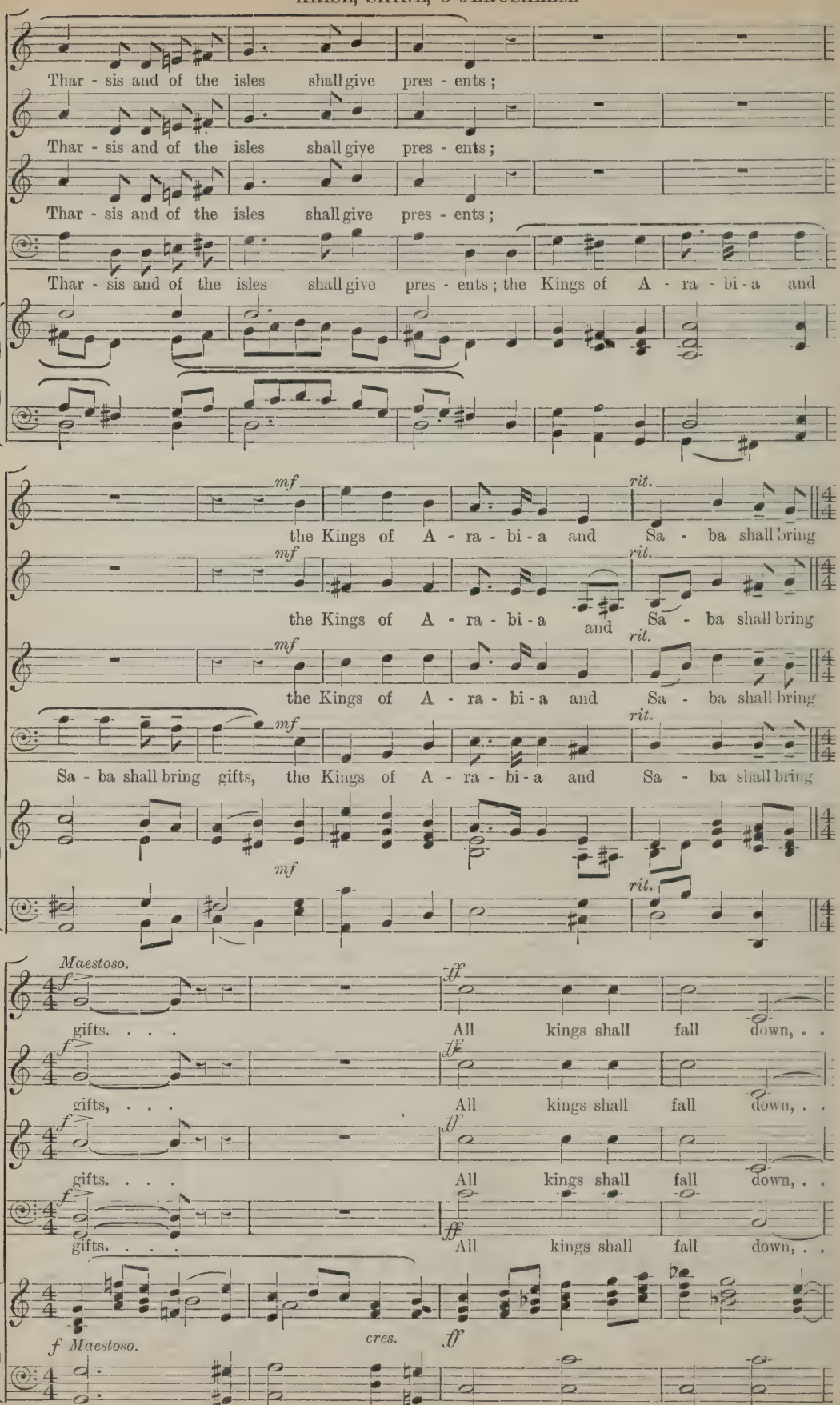
ARISE, SHINE, O JERUSALEM.

- ru - sa-lem,
for the
- ru - sa-lem,
- ru - sa-lem,
for the glo - ry of . . the Lord
- ru - sa-lem, for the glo - ry of the Lord . .
glo - ry of the Lord is ris - en, is ris'n up - on . . . thee. A -
is ris'n up - on . . . thee. A -
is ris'n up - on . . . thee. A -
is ris'n up - on . . thee. A -
- rise, a - rise, shine, O Je - ru - sa-lem, for the glo - ry of the
- rise, a - rise, shine, O Je - ru - sa-lem, for the glo - ry of the
- rise, a - rise, shine, O Je - ru - sa-lem, for the glo - ry of the
- rise, a - rise, shine, O Je - ru - sa-lem, for the glo - ry of the


cres.
a tempo.
Lord is ris - en, is ris - en up - on thee.
cres.
Lord is ris - en, is ris - en up - on thee.
a tempo.
cres.
Lord is . . ris - en, is ris - en up - on . . thee.
cres.
mf
Lord is ris - en, is ris - en up - on thee. Be - hold, the
cres.
mf
a tempo.
mf
Be - hold, the Lord the
Lord the Ru - ler hath come,
f
Ru - ler hath come, do - min - ion and pow'r and
f
do - min - ion and pow'r
f
and do - min - ion and pow'r and
f
and do - min - ion and pow'r
f

em - pire are in . . His Hand. All they from She - ba shall
are in His Hand. All they from She - ba shall
em - pire are in . . His Hand. All they from She - ba shall
are in His Hand. All they from She - ba shall
come, they shall bring gold . . and in - cense, and they shall show
come, they shall bring gold and in - cense,
come, they shall bring gold . . and in - cense, and they shall show
come, they shall bring gold and in - cense,
forth the prais - es, the prais - es of the Lord. The Kings of
the prais - es of the Lord. The Kings of
forth the prais - es, the prais - es of the Lord. The Kings of
the prais - es of the Lord. The Kings of


Thar - sis and of the isles shall give pres - ents;
Thar - sis and of the isles shall give pres - ents;
Thar - sis and of the isles shall give pres - ents; the Kings of A - ra - bi - a and
mf
rit.
the Kings of A - ra - bi - a and Sa - ba shall bring
the Kings of A - ra - bi - a and Sa - ba shall bring
the Kings of A - ra - bi - a and Sa - ba shall bring
Sa - ba shall bring gifts, the Kings of A - ra - bi - a and Sa - ba shall bring
Maestoso.
f
ff
gifts. . . . All kings shall fall down, . .
gifts, . . . All kings shall fall down, . .
gifts. . . . All kings shall fall down, . .
gifts. . . . All kings shall fall down, . .
cres.
f Maestoso.

fall down be - fore Him, all kings shall fall down, . .
fall down be - fore Him, all kings shall fall down, . .
fall down be - fore Him, all kings shall fall down, . .
fall down be - fore Him, all kings shall fall down, . .
Più mosso.
mf
f
fall down be - fore Him, all . . . na - tions, all . .
fall down be - fore Him, all . .
mf
f
fall down be - fore Him, all . . . na - tions, all . . .
fall down be - fore Him, all . .
Più mosso.
mf
f
cres.
ff
na - tions shall do, shall do Him ser - - - vice,
cres.
ff
dim.
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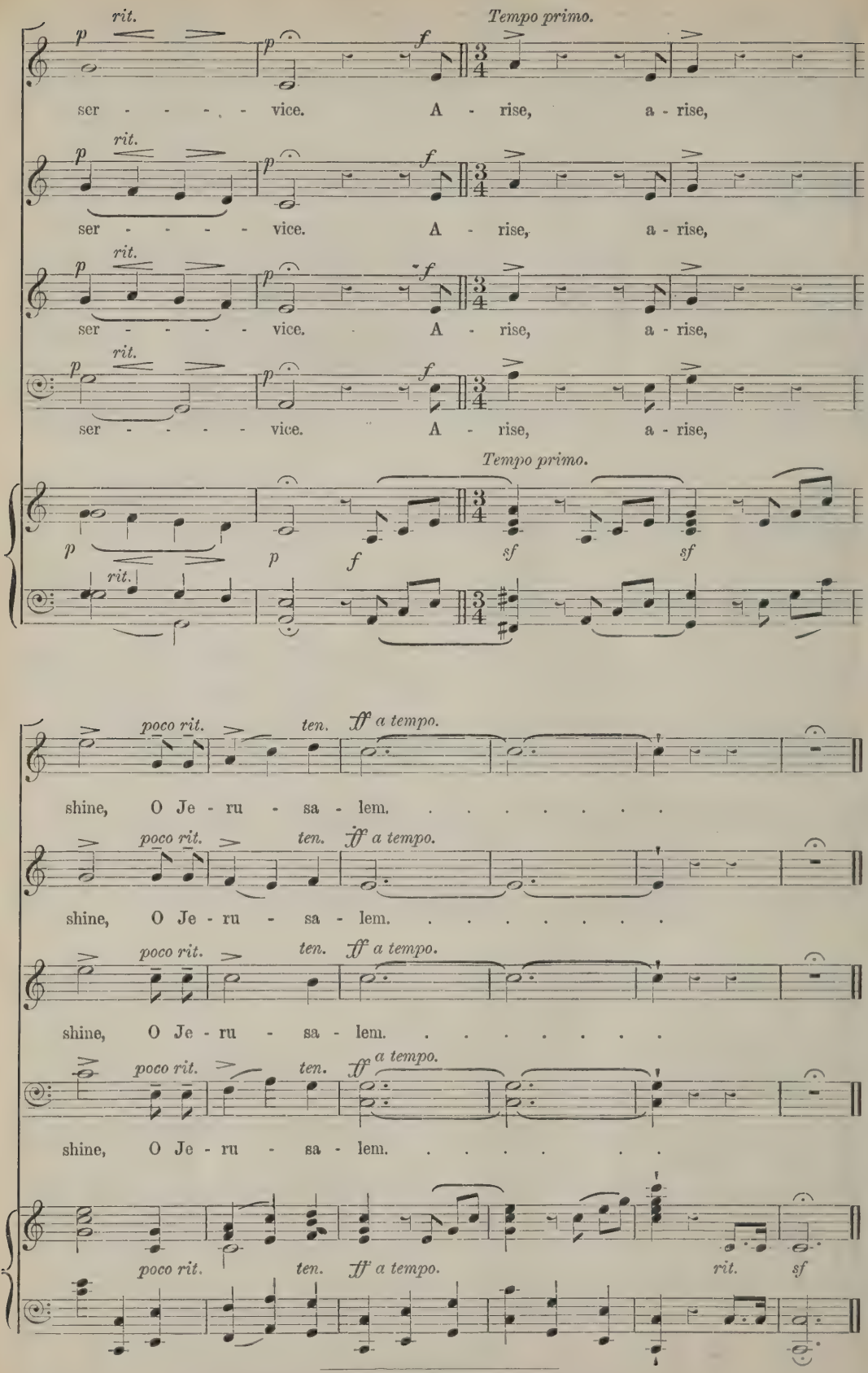

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The Alexandra Palace Choral and Orchestral Society opened its season on October 5 with a magnificent performance of 'Elijah,' under Mr. Allen Gill's direction. The chief soloists were Miss Gertrude Blomfield, Miss Violet Oppenshaw, Mr. George Foxon, and Mr. Thorpe Bates.

A lecture-concert of exceptional interest was given by Mr. E. S. A. Van der Straeten, at City of London College, on October 17, the subject being the viol da gamba, and the programme being music in which that instrument takes part. The lecturer himself played an English seven-stringed viol, dated 1640. His associates were Miss Frances Jenkins (vocalist), Miss Grace Adie (pianist), and Mr. Norman Greiffenhagen (violoncellist).

Mr. Ben Johnson's season of Saturday Popular Concerts at the Victoria Hall, Ealing, was successfully inaugurated on October 12, when Mr. Johnson had the assistance of Mr. Viggo Kihl (solo pianist).

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The first musical event after the Birmingham Triennial Musical Festival, concluded on October 4, was an exceedingly interesting chamber concert, given in the Town Hall, on October 11 by Mr. Harold Bauer, M. Jacques Thibaud and Señor Casals. With such an artistic combination of first-rank players, one expected great things, and the audience present, by no means a large one, was rewarded by listening to an admirably framed programme of music, which included Beethoven's Trio in E flat, Op. 70, No. 2, for violin, 'cello and pianoforte, and Mendelssohn's Trio in C minor, Op. 66, for the same instruments. Perfect unanimity, beauty of tone, and complete mastery in every way, characterized their magnificent interpretation of these well-known works, but the Town Hall is not an ideal place for chamber-music, and one lost many of the more delicate passages in the Beethoven Trio allotted to the strings.

On October 12, the Midland Musical Society gave a popular Saturday night concert, the first of the season, the work chosen being Handel's 'Messiah,' which attracted an enormous audience to the Town Hall; indeed, so great was the demand for admittance, that hundreds had to turn from the doors in great disappointment. Mr. A. J. Cotton conducted a good all-round performance, modelled on traditional lines, massive and telling, just what the audience enjoyed. Their appreciation was so spontaneous and unanimous, that in spite of the special notice in the programme, that 'owing to the sacred nature of the subject the audience is respectfully requested to refrain from applause, unless at the end of each part,' each number from the very beginning was received with unstinted enthusiasm. The choir now numbers 300 voices, is well-balanced, and in efficiency meets all requirements. The principal artists were Miss Elsie Yardley, Miss Emily Rudge, Mr. John Collett, and Mr. William Coleman, of Manchester Cathedral, their efforts being in every way entitled to much praise. The orchestra, so ably led by Mr. T. H. Smith, rendered excellent services, and Mr. C. W. Perkins, needless to add, gave valuable help on the organ.

The first Harrison Concert of the season, which took place in the Town Hall on October 21, was devoted to a pianoforte recital by the eminent Polish pianist, M. Paderewski. The programme, which was thoroughly representative did not however include any novelty. Beethoven's great Sonata, Op. 109, was given an ideal reading, full of charm and expressiveness.

BOURNEMOUTH.

The concluding weeks of the Summer concert season contained a few features worthy of record. At the Symphony Concerts, for instance, which in the Summer include a preponderance of compositions of popular though very far from trivial character, the principal works performed were Tchaikovsky's fifth Symphony, the 'Jena' Symphony, Dvorák's 'New World' Symphony, Weber's 'Der Freischütz' Overture, Elgar's 'In the South' Overture, Liszt's symphonic-poem, 'Les Préludes,' and the 'Iphigenie in Aulide' Overture of Gluck.

On the evening of September 24 Mr. Robert Radford participated with the orchestra in the performance of a Wagner programme. On the following day a pianoforte recital of Chopin's compositions was undertaken by Mr. Victor Benham. Two successful recitals by Backhaus and Mischa Elman, and Miss Marie Hall and Mark Hambourg respectively, the first on October 2 and the second on October 9, formed a kind of bridge between the Summer and Autumn seasons, the latter period actually beginning with the first of the eighteenth series of Symphony Concerts on October 10. Good as the foregoing recitals were, it remained for Harold Bauer, Jacques Thibaud, and Pablo Casals to set the seal of perfection upon the musical exploits of the current season, so far as it has gone. Exquisite in intention and marvellous in execution, the playing of these three incomparable artists surpassed all expectations. Nothing could have been more masterly than their interpretations of Beethoven's splendid Trio in E flat and the very fine C minor Trio by Mendelssohn.

The Symphony Concert series opened with considerable *éclat* on October 10, the programme containing such impressive works as the 'Leonore' No. 3 Overture by Beethoven, Glazounow's C minor Symphony, and Schumann's Pianoforte concerto. The capital orchestra, thoroughly well-trained by Mr. Dan Godfrey, treated the Overture and Symphony with much enlightenment, and Miss Tina Lerner's interpretation of the Concerto was marked by a fund of sympathy and understanding that revealed the true artist. A novelty here was a tone-poem, 'The sunken bell,' by Metzl, but the work failed to make an impression.

Monday, October 14, saw the inauguration of a new series of orchestral concerts—the Monday 'Pops.'—which are to take the place of the Classical Concerts of former years, it being thought that the latter series held too much in common with the Symphony Concerts to justify a separate existence. The scheme of the Monday 'Pops.' will comprise 'one-composer' programmes, national concerts, and programmes illustrative of the 'Evolution of the Overture,' 'Suite,' 'Dance,' &c. Chamber-music, too, will receive its due. The first concert was (with one exception) devoted to Wagner, the arrangement of the programme being such as to include most of his overtures—not omitting the very convincing 'Faust' Overture—in their chronological order.

Outside the Winter Gardens the sole event of importance has been a visit from the Moody-Manners Opera Company, the Theatre Royal accommodating the organization during a week's stay.

DEVON AND CORNWALL.

THE THREE TOWNS.

The Plymouth Corporation Concerts opened auspiciously on October 5, and the borough organist, Mr. H. Moreton, has booked a series of interesting events for the season.

Towards the cost of a new organ for Peverell Wesleyan Church a miscellaneous concert was organized, on October 9, by Sergeant A. E. Cotton, R.M.L.I. Greenbank United Methodist Church Choir performed Parts 1 and 2 of 'The Creation' on October 13, under the conductorship of Mr. R. Lang, organist. The permanent choir was augmented for the occasion, and though the soprano tone preponderated the choruses were sung with good rhythm and accuracy. The voices were supported by a capable band, the choral and orchestral forces numbering 100. Mr. W. Wingate led the band, and Mr. Harold Lake gave valuable assistance at the organ. The soloists were Miss Ethel Pascho and Messrs. Alec Sanders and Harry Smith.

On the same date the choir of Stonehouse Congregational Church sang Gaul's 'Ruth,' under the direction of Mr. Fred W. Chorley, organist.

Mr. J. W. Newton, on October 15, opened a new series of Symphony Concerts at Stonehouse. Beethoven's C minor was selected for performance, but a more satisfactory interpretation was given of Cherubini's overture to 'Anacreon.' A four-movement suite by Lacombe, 'La Verbena,' was played for the first time, but did not leave a serious impression,

though in the third number, 'Les Sérénades,' were some original effects of rhythm and orchestration. Mr. C. Matthews, solo clarinet, gave a good performance of a concerto by Mozart for his instrument with orchestra.

Members of the South-Western section of the Incorporated Society of Musicians broke the usual monotony by inviting musicians and musical amateurs in the district to a lecture-recital on October 19, by Miss Fanny Davies, at Plymouth, on 'Schumann and reading between the lines.' Dr. Weekes presided, supported by Mr. R. B. Moore, hon. secretary, Mr. T. Roylands-Smith, hon. treasurer, Dr. (Mrs.) E. B. Guard and Miss Robinson, local organizers.

OTHER DEVONSHIRE TOWNS.

The Exeter Choral Society, despite a deficit on last year's work, has started this season with renewed vigour under the training of Mr. Allan Allen, and has taken in hand Elgar's 'From the Bavarian Highlands' for performance at the end of November. Plympton Choral Society is also suffering from financial deficit, but has resolved to undertake Coleridge-Taylor's 'A tale of Old Japan' and Parry's 'Ode to St. Cecilia,' under the direction of Mr. David Parkes, and to try the experiment of giving its concert before Lent instead of after Easter. As a result of the performance of sacred music by the Exmouth Choral Society at Withycombe, in September, the sum of £10 4s. has been given to the relief of the poor, and Mr. A. Raymond Wilmot has been re-elected conductor. The similar post in connection with Crediton Musical Society will be filled by Mr. N. F. Byng Johnson; but it is regrettable to record that the Axe Vale Musical Society (Seaton) has decided to lie dormant for a year on account of lack of support. The Newtonian Male Quartet, with outside help, gave a concert at Dartmouth on October 1.

At Torquay, on October 5, a Grieg recital attracted much interest, the performers of songs and pianoforte pieces by the lamented composer being Miss Ellen Beck, Miss Johanne Stockmarr, and Madame Grieg. Mr. Norman Kendall gave a lecture and vocal recital at Newton Abbot on October 14, his subject being 'The singer and the song.'

The authorities at H.M. Prison at Dartmoor are so convinced of the moral value of musical performances that they periodically arrange such events for the benefit of the convicts, and on September 26 the band of the 2nd Sherwood Foresters gave two military concerts in the Prison as a sequel to a sacred concert given in July.

The new Municipal Orchestra at Torquay gave a first symphony concert in the Pavilion on October 2, when, under the direction of Mr. Basil Hindenberg, Beethoven's C minor was thoughtfully interpreted, and with such evident seriousness of purpose that one hopes this band will establish regular symphony performances.

To mark the re-opening of Ivybridge Wesleyan Church after renovation, the choir sang the cantata 'The Ruler's Daughter,' on October 6, conducted by Mr. G. F. Bush, with Mrs. K. Trotman at the organ; and on October 10, Mr. R. Pappin, of Plymouth, gave an organ recital.

CORNWALL.

Liskeard Choral Society has decided to give its concert at the end of January, 1913, instead of during the Easter season. Mr. Walter Weekes has been re-elected conductor, and Coleridge-Taylor's 'A tale of Old Japan' will be the work performed. It is gratifying to note that Lostwithiel Choral Society will this year be resuscitated, Mr. E. A. Russell being the conductor. Goldsithney Wesleyan Choir gave a sacred concert on October 4, and the combined choirs of Camborne and Helston Wesleyan Churches sang 'The Creation' at Helston on October 7, along with several choruses from 'The Messiah.' Mr. H. V. Pearce conducted, and Mr. A. Waters was at the organ.

Mr. E. Tregarthen has been elected conductor of Penzance Male-Voice Choir in succession to Mr. R. N. Thomas, resigned through ill-health. The new season will be marked by the absence of alto voices, and in future only pure male-voice music will be sung. A concert will be given in January, and the Choir intend competing in the Cornwall County Music Festival next Spring.

On October 10 a sacred concert was given at Treruffe Hill by Redruth Wesley Choir, conducted by Mr. H. Dennis at the organ. On the next day the Germoe Male Choir gave an excellent programme under the direction of Mr. Pryor.

Launceston Amateur Operatic and Dramatic Society has decided to continue work under the training of Mr. E. Tregoning. Mr. Hedley M. Lamerton's Junior Operatic Society gave a successful representation of the three-act Japanese Operetta, 'Princess Ju Ju,' at Bodmin, on October 2, assisted by his private Orchestral Society, the latter also contributing to the programme of a concert for charitable purposes.

DUBLIN.

With the first of the Sunday Orchestral Concerts, on October 13 the serious musical season may be said to have commenced. The programme included Mozart's 'Haffner' Symphony, Rossini's Overture 'The Siege of Corinth,' Beethoven's 'Leonora' No. 3, Albanesi's Idyll 'Pace' (arranged for string orchestra by Dr. Esposito), and Rubinstein's 'Feramors' ballet music. Dr. Esposito conducted the band, which numbers some thirty players, and the soloists were Miss Nettie Edwards, vocalist, and Signor A. Simonetti, violinist, who has come to reside in Dublin as professor at the Royal Irish Academy of Music.

On October 20 the programme included Beethoven's second Symphony; Weber's 'Oberon' Overture; Smetana's 'Bartered bride' Overture; and two Entr'actes from 'Proud Maisie,' by Hamilton Harty. The soloists were Mr. Clyde Twelvetrees ('cello) and Mr. T. W. Hall, vocalist.

A huge audience filled the Theatre Royal on October 18 to hear Melba, Ysaye, Backhaus, and Burke.

Music of a different character has attracted large audiences to the Kingstown Pavilion, where Kandt's Band has completed a three weeks' engagement.

At the Sackville Hall the usual winter series of Saturday Night Popular Concerts commenced on October 12. They will be organized this season by Mr. Robert Harrison (one of our few tenor vocalists) and Mr. Sealy Jeffares. The charges for admission range from 3*d.* to 2*s.* and the concerts fill a very important place in the social life of the North Side of Dublin.

The annual general meeting of the members of the Feis Ceoil Association was held on Monday, October 14, in the Mansion House. Dr. George Sigerson presided. The report shows a profit of £29 on the last Festival, and this in spite of an increase in prizes of over £40 on the 1911 Festival. The lack of a concert hall suitable for large choral bodies was commented on by Professor Oldham in the course of the meeting. One of the features of past Festivals was the singing of the massed choirs taking part in the various competitions, but for some years this interesting feature has not been included owing to lack of the necessary space in the Antient Concert Rooms.

GLASGOW.

Mr. A. M. Henderson announces two chamber concerts, the performers being Dr. Georg Henschel, vocalist, Mr. A. M. Henderson, pianist, and the St. Petersburg String Quartet (Court Quartet). For their winter's study the Glasgow Grand Opera Society (Mr. Hutton Malcolm) have selected 'Carmen,' the Lyric Club 'Paul Jones,' and the Odeon Operatic Society 'A Petticoat Prince,' a new comic opera by Mr. Bernard Johnson. The City Hall Saturday Evening Concerts began the fifty-ninth year of their existence on October 5. These excellent entertainments, which take the form usually of a ballad concert, enjoy a large measure of public support. The only other events to be recorded this month are the first of the Harrison Concerts, some concerts at which Melba, Ysaye, Backhaus, Stella Carol, &c., have appeared, and a week's performances by the Castellano Italian Opera Company.

LIVERPOOL AND DISTRICT.

The winter season officially commenced on October 8, when the Philharmonic Society's first concert took place. An interesting programme was carried through successfully, the chief orchestral feature being the exceptionally fine performance of Liszt's 'Les Préludes,' which Sir Frederic Cowen conducted. In Beethoven's Violin concerto,

Kreisler's reading of the great classic chiefly emphasised its lyrical beauty, and also the opportunities for technical display provided in the three cadenzas, which he played with absolute mastery. He had two especially attentive and appreciative listeners in MM. Ysaye and Backhaus. Miss Maggie Teyte made a favourable impression by her fresh soprano voice and ardent style, especially in Musetta's song from Puccini's 'La Bohême.'

The syllabus of free lectures provided in various centres by the local authorities includes 'Indian folk-songs' (Mr. Ananda Chinnappa); 'Handel and his music,' 'Brahms: his work, his friends, and critics,' 'Mozart and his music' (Rev. H. H. McCullagh); 'English composers of yesterday and to-day,' and 'Music as a language' (Mr. J. Raymond Tobin); 'Opera: its origin and development,' and 'Sir Arthur Sullivan and his music' (Mr. Albert E. Workman); 'Purcell' and 'West country songs' (Mr. Ernest Young); 'Handel's operas and incidental music' (Mr. W. A. Roberts); and 'Old English songs and ballads' (Miss Maude Hammond).

The Waterloo Choral Society, and the St. Cecilia, Claughton, Choral Society, under Mr. J. W. Appleyard's direction, will study Parry's 'Judith' and Sullivan's 'Golden Legend' this season. On the occasion of their golden wedding Mr. and Mrs. Appleyard were recently the recipients of warm congratulations, and also of a substantial token of regard from past and present pupils and friends.

The violin and pianoforte recital given by MM. Kreisler and Busoni on October 4 was remarkable on account of the sparse audience and also for the examples of Busoni's compositions offered in his violin and pianoforte Sonata No. 2, in E minor, pianoforte 'Fantasie on a Bach theme,' and Sonatina.

A similarly small audience greeted those admirable players Mr. Harold Bauer, Señor Casals, and M. Jacques Thibaud at their concert on the following day, October 5. They had no reason to complain of the heartiness of appreciation aroused by their performances of Schubert's B flat Trio, Op. 99, and Beethoven's E flat Trio, Op. 70, No. 2, which were characterized by great beauty of blending tone, and interpretation.

The ready response of the public to the attraction of a great singer was shown at Madame Melba's concert on October 10, when the famous prima donna gave several examples of her undimmed powers and vocal art. She was notably assisted by M. Ysaye, Mr. Backhaus, Mr. Edmund Burke (baritone), M. Gaubert (flute), and M. Lapierre (accompanist).

To the enterprise of the Gramophone Company was due the opportunity of hearing the New Symphony Orchestra conducted by Mr. Landon Ronald in the Philharmonic Hall on October 12.

At the dramatic recital given by Miss Lilian Thomson in the Rushworth Hall, on October 11, interesting musical reliefs were provided by the Misses Helena (pianoforte), Isabel (violin), and Mary McCullagh (violoncello), and the latter two gifted sisters also collaborated with Dr. A. W. Pollitt at the organ, in Brahms's Concerto for violin, 'cello and orchestra, Op. 102, which was played in St. Mary's Church at Dr. Pollitt's organ recital on October 2.

The Rodewald Concert Club, of which Sir Charles V. Stanford is president, has entered upon its second season with every prospect of increasing favour. The locale has been changed to the 'Bear's Paw' Restaurant, where, on October 14, there was a good attendance of members and friends to hear the Rawdon Briggs Quartet play Tchaikovsky's Op. 22 and Beethoven's Quartet, Op. 59. With Mr. H. E. Blenkarn at the pianoforte, Mr. Briggs and Mr. Hatton ('cello) played several solos, and the evening was spent listening to good music under informal social conditions.

Thanks to the enterprise of Sir Joseph Beecham, the habitués of the Olympia Music Hall, a huge building, have had the opportunity of assisting at performances of 'compressed' opera at prices ranging from twopence upwards. In dealing with such well-worn public favourites as 'Carmen,' 'Faust,' 'Bohemian Girl,' and 'Il Trovatore' the method was to offer the essential or most popular features of each work. Along with Miss Doris Woodall and Mr. John Bardsley were other artists of similar experience and ability, and the orchestra was alertly conducted by Mr. Isidore Schwiller.

Mr. John Lawson has drawn up an interesting scheme for the orchestral concerts of the Sunday Society, arranged to begin on October 27. Among the new works in this scheme are Arensky's Pianoforte concerto (Miss Elsie Walker), Hans Sitt's Concertstück for viola and orchestra, 'Keltic Suite, Op. 29 (J. H. Foulds), and several compositions by Mr. Julian Clifford, viz., Coronation March, 'Semper paratus,' duet for two violins, 'Fairy fancies,' and Pianoforte concerto No. 1, in E, in which the composer will play, on December 22.

Mr. R. J. Forbes, hitherto known as an expert accompanist, was heard with approval as a solo pianist at the recital he gave in conjunction with Mrs. Norman Melland, an accomplished lieder singer, in the Rushworth Hall on October 1.

The first of Mr. Percy Harrison's series of four Subscription Concerts took the form of a Pianoforte recital by Mr. Paderewski in the Philharmonic Hall on October 17, when Mr. Harrison's enterprise was rewarded by a large and keenly-appreciative audience. The famous artist was in fine form, and played a long and arduous programme with brilliant success.

The Warrington Musical Society, conducted by Mr. Frank H. Crossley, will give the usual series of three Subscription Concerts, of which at the first, on November 6, Stanford's 'Phaudrig Crohoore' will be sung, and Mr. Naum Blinder will play the solo in Tchaikovsky's Violin concerto. On January 15, Coleridge-Taylor's 'A tale of Old Japan' will be performed, and at the third concert, on March 12, Haydn's 'Creation' (Parts I. and II.).

The choir of St. Mary's Church, Kirkdale, gave a concert on Tuesday evening, October 1, in the Lester Institute. The choruses sung by the full choir, included Fletcher's 'Reminiscences of Verdi,' Callcott's Fantasia on Gounod's 'Faust,' Elgar's 'It comes from the misty ages,' and Wagner's 'Faithful and True' from 'Lohengrin.' Mr. G. A. Jones had charge of the musical arrangements.

MANCHESTER AND DISTRICT.

In spite of a busy and complex industrial life, Manchester has in recent years cast off the reproach of being merely given over to the production of wealth, and has wisely followed the example of Flanders, Southern Germany, and Northern Italy in promoting learning and art alongside an unexampled trade development. In libraries, art-galleries, ably-conducted journals, Manchester is generously equipped and wisely guided, and this Autumn witnesses the beginning of another stage in the evolution of her musical enterprise. Not only do the Hallé and Gentlemen's series of concerts enter upon new phases of life, rich in promise, but, coincidently, determined attempts are being made to promote still further the growing taste for orchestral music. From October to March, Manchester (alone of all English centres outside the Metropolis) will enjoy two, and sometimes three, orchestral concerts weekly—and opera, chamber music, choral concerts, organ recitals, &c., all are eloquent of the same tendency to bring the greater public more and more into contact with the best in musical art.

About the middle of October Michael Balling took up his residence in our midst, and wasted no time in giving Manchester folk his views on the place of the Hallé Orchestra in the city's life, and what he considered should be the attitude adopted towards it and its work. In an interview he has asserted that modern music should more and more find a place in the Hallé programmes. Aware of the fact that in past years there has been a lack of enterprise in this direction, he holds it to be the bounden duty of an institution like the Hallé Concerts Society to be abreast of the times in which we live, and to produce such of the very best music of the composers of all nations as comes within the scope of these concerts. That this policy might entail financial loss did not disturb him or his views. Money must not stand in the way; he would go from door to door himself rather than that the work should fail. 'Good music,' he added, 'is a luxury which must be paid for, and the function of the Hallé Concerts is to educate public taste to appreciate music in its highest form, no matter at what cost,' and he had sufficient faith in Manchester folk to feel confident that the work upon which he had set his heart would never

be allowed to lag behind for want of financial support. Related as Balling is by marriage to the family of the Hallé Society's treasurer, one may hope that his aspirations may be more fully realised than have been those of other ardent advocates of a forward policy. The week in which the first Hallé concert was given found Manchester occupied with the claims of Pavlova and Novikoff as well as the second week's work of the Quinlan Opera, whose management, with shrewd business instinct, sought to outshine the attractive power of Balling's *première* by producing Charpentier's 'Louise' in English for the first time in England. But it could not stand the test of juxtaposition with 'Tristan' and 'Walküre'—how doth the greater glory dim the less! As revealing the excellent material in this company, it is worth noting that there were only six pianoforte rehearsals and three orchestral ones for this performance, which was a really competent one; but it must be confessed that notwithstanding such capable treatment as it received at their hands, 'Louise' fell distinctly flat. At no time did it really grip the huge audience. The mounting was charming in every way. Mr. Tallis Vognera conducted, and Miss Boola, Miss Edna Thornton, Messrs. D'Oisley and Samuell played the chief characters.

This apart, the Quinlan visit has outvied the Denhof and even the previous Quinlan visits. The bigger the works they tackled the better the results, and the artistic merit was not of individuals but of all. Manchester opera-goers have never before heard singers of such pure and clear diction. Agnes Nicholls and John Coates have enormously increased their reputations; Robert Parker's work here, too, has had the seal of Manchester's approval set upon it in very definite manner. Indeed, it is quite true to say that he is probably the best English-singing Wotan we have to-day—not forgetting some excellent American Wagnerian singers.

Balling's first concert could not—and did not—arouse great enthusiasm; the two novelties introduced were a Serenade by Braunfels, and an 'Overture to a Gascon Tournament' by the Viennese, Richard Mandl. The orchestration in both is fluent and picturesque. Mandl, in a prefatory note to the score, writes: 'Some years ago, when reading an old story of which the hero was a Gascon Knight, the prototype of an enamoured, fantastically-minded braggart and *blagueur*, I got the idea of writing an orchestral work in the jovial, lyrical, extravagant style descriptive of this long-vanished tournament.' No doubt Balling has better things in store as the season advances.

In the adjoining Royal Borough of Salford the Municipality has provided her citizens with weekly Saturday evening concerts for the past ten years or so. In the initial stages they were regaled with light music, but with the advent of picture palaces and music halls, two houses nightly, the Corporation felt that competition along these lines was useless, and decided in favour of a trial of more classical music. It has proved an uphill fight and, faced with a serious deficit on the last Winter's working, it has been decided that this year each concert must stand on its own merits financially. During the coming season variety will be imparted by one or more dramatic Societies, the Salford Choral and the Manchester and Salford Tonic Sol-fa Societies also lending their aid.

Mr. Brand Lane believes in striking the public imagination. His opening Concert on October 12 brought Melba, Backhaus, and Ysäye on to the platform at once, and to these were added Edmund Burke and Mr. Lane's Choir. His first orchestral concert of the new series comes too late for comment in this issue.

Chamber-music, as usual in early October, has been prominent both for quantity and quality. The Brodsky Quartet have returned to their first love in the matter of a hall—that of the Royal Manchester College of Music, whose size and acoustics make it eminently suitable for such work. Were there any need to enforce such an elementary consideration as this, the spectacle of our spacious Free Trade Hall on the occasions of the visits of Busoni-Kreisler and of Bauer-Casals-Thibaud was an eloquent sight. Rows of empty front seats stretched away dismally to the cheaper places, where your genuine enthusiasts are always to be found. Even Beethoven's lovely E flat Trio cannot fight against such heavy odds. Better by far take a smaller room and have it crammed to suffocation than commit such an artistic crime.

Paderewski's recital on October 18, under the Harrison auspices, was his first visit for a few years, but there was no diminution in the fascination of his art. As usual, it was not until the Chopin section was reached that we got the real Paderewski—notably in the Funeral March Sonata.

NEWCASTLE-ON-TYNE.

The Sunday Lecture Society are only including two musical evenings in their winter syllabus. Principal Hadow will lecture on 'Christmas Carols,' and Mr. Cecil Sharp on 'English Folk-songs and Dances.' The concert season was opened by a joint vocal recital, on October 9, by a well-known local lady, Madame Norman Snowball, and Mr. Robert Burnett, with whom she has recently been studying. In the course of a lengthy programme the former showed much advance in her style and musicianship. Paderewski appeared at the first Harrison Concert on October 15, and caused a mild sensation by introducing a novel feature into the Funeral March in Chopin's B flat minor Sonata. While scarcely at his best in such contrasted works as Bach's Organ Fantasia and Fugue in G minor and Chopin's Nocturne in G, he endued the first movement of the Chopin Sonata with immense tragic force, and entered into every changing mood of Schumann's 'Carneval.'

A meagre audience assembled to hear Kreisler and John McCormack on the Thursday of the same week. The programme was not weighty, but it was good and well-chosen, and the consummate artistry of the violinist made all the instrumental numbers a pure delight. On Monday, October 21, Madame Melba, accompanied by Backhaus, Szigeti, Mr. Edmund Burke, and M. Phillipe Gaubert, gave a concert.

Miss Margaret Fairless, of Newcastle-on-Tyne, the thirteen-year old violinist who was referred to in the *Musical Times* of last month, has just won admission to the Meisterschule in Vienna. Entrance to this Government-supported institution for the training of virtuosi is only obtained by competition, and only twelve students are permitted at one time. Even in that seat of violin virtuosity the honour is a coveted one, and only the most noteworthy compete. This promising English child is the youngest student ever admitted, and has studied for the last six months with Professor Sevcik. Her only other instruction was received from Mr. T. Walton Hardy, of Whitley Bay, with whom she had lessons for four years.

SHEFFIELD AND DISTRICT.

The inaugural Serial Meeting of the newly-formed Sheffield Musical Association was held in the Montgomery Hall on October 16. The Association sets up several objectives, all excellent, among them being gatherings, some of a social, others of a professional character; meetings for lectures, discussions, &c.; and a kind of 'concerts exchange,' where a list of dates and halls can be consulted so as to avoid clashing of concerts. Upwards of three hundred members have been enrolled. Sir Frederick Bridge was the lecturer. He prefaced his familiar lecture on 'Shakespeare and Music' with good wishes to the venture and a few characteristic witticisms concerning the amenities of musical people. Dr. Coward conducted a small choir and other illustrations were sung by Miss Eva Rich and Mr. Robert Charlesworth.

Among the suburban Churches, St. Cuthbert's shows leanings towards musical enterprise. A flourishing Choral Society has recently been formed, conducted by Mrs. W. Simpson. Two concerts were given, at which well-prepared performances of Leoni's 'The Gate of Life,' and the new concert-version of Gounod's 'Faust' were performed.

Sunday oratorio performances are popular religious activities. In the category may be recorded well-attended performances of Haydn's 'The Creation' (at Petre Street Church, directed by Mr. P. Partridge), and 'Elijah,' at Victoria Hall (Mr. H. C. Jackson, conductor).

The Albert Hall organ, a fine Cavaillé-Coll instrument, is highly regarded by Sheffield organ-lovers. Two recitals by M. Joseph Bonnet, the gifted organist of the Church of St. Eustache, Paris, gave evident pleasure to large audiences.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Calgary (Alberta).—A graceful ceremony of unusual significance took place on September 6, upon a platform erected outside the City Hall, at Calgary, the occasion being a presentation of diplomas and certificates by H.R.H. The Duke of Connaught to the successful candidates in the Associated Board examinations, numbering over 120, of all grades from Primary to Licentiate. His Royal Highness was received by Dr. A. O. MacRae, honorary representative of the Associated Board, and Mrs. Glen Broder.

Cambridge.—Dr. C. B. Rootham has been appointed to succeed Dr. Alan Gray as conductor of the University Musical Society. An interesting series of chamber and recital concerts is announced.

Christchurch (N.Z.).—The Musical Union opened its season on August 6, under the direction of Mr. W. S. King, the new conductor. The readings given of Mendelssohn's 'Ruy Blas' overture and other instrumental numbers, Iliffe's 'Softly the moonlight is shed,' and other part-songs gave evidence of his high ability. Solo contributions were made by Miss Louise Croucher (violinist) and Miss D. Parsons (vocalist).

Folkestone.—The Philharmonic Society, conducted by Mr. F. E. Fletcher, announce Coleridge-Taylor's 'A tale of Old Japan' and Elgar's 'King Olaf' and 'Bavarian Highlands' for the 1912-13 season. Ashford Choral Society have undertaken 'A tale of Old Japan.'

Hanley.—An interesting and varied concert was given by the Potteries Choral Society, at Victoria Hall, on October 17, the most distinguished feature of the proceedings being perhaps the organ playing of Mr. Alfred Hollins, who played Mozart's Fantasia in F minor, his own Nocturne and Concert Rondo, and other works in a way that gave universal satisfaction. His 'Dartside' was sung by the ladies' voices of the choir to good effect, and the full choir was heard in German's 'The three Knights,' Elliot Button's 'Allan Water,' Mendelssohn's 'Hear my prayer' (soloist, Miss Gertrude Perry), and Montague Phillips's 'O tender sleep.' The high standard of the performers did credit to the singers and to their conductor, Mr. Carl Oliver. The other soloists were Mr. W. T. Bonner (pianoforte), and Miss Dorothy Knight.

Mountain Ash.—An excellent performance of Mendelssohn's 'Hymn of Praise,' followed by a miscellaneous programme, was given by the Mountain Ash Choral Society, under the conductorship of Mr. T. W. Millar, at the Pavilion, on October 17. The solo parts were taken by Miss Ada Forrest, Madame Reynolds-Davies, and Mr. Ivor Walters. Violin solos were given by Mr. Stephen Evans.

Nevis (B.C.).—At a concert given by the Philharmonic Society on September 9, a new pianoforte acquired by the Society was formally opened by Miss Hollings. Popular selections were given by the orchestra, and the one choral item was Webb's 'Glorious Apollo.' There were many contributions by individual artists, including the Soldiers' Chorus from Gounod's 'Faust' as a pianoforte solo.

Oldham.—The Musical Society, conducted by Mr. Harry Brooks, has chosen Gounod's 'Faust,' Mendelssohn's 'Walpurgis Night' and 'Hymn of Praise' for performance during the present season.

Mr. Thomas Whitney Surette gave an interesting lecture on Beethoven at Æolian Hall on October 10, discussing the Waldstein Sonata in particular as illustrative of Beethoven's genius. On October 17 the subject was Brahms, and the Trio Op. 101 was chosen in illustration.

Foreign Notes.

ANTWERP.

M. Emile Wambach has been appointed principal of the Conservatoire, in succession to the late Jan Blockx.——The season of the Flemish Theatre was inaugurated on October 3, with a revival of Jan Blockx's last opera, 'Liefdelied.'

BÂLE.

Among the works to be performed for the first time at the Symphony Concerts of the 'Allgemeine Musikalische Gesellschaft' (conductor, Herr Hermann Suter) are Max Reger's 'Concerto in the old style,' the 'Kindertotenlieder' by Mahler, Klose's 'Elfenreigen,' Richard Strauss's Symphony in F minor, Sinigaglia's Suite Piemonte, Chausson's Symphony in B flat, an 'Intermezzo-guerriero and funerale' by Hans von Bülow, a Pianoforte concerto by Braunfels, Hans Huber's Symphony in C major, Bruckner's Symphony in E major, and Alexander Ritter's symphonic episode 'Kaiser Rudolphs Ritt zum Grabe.'

BERLIN.

An interesting programme of old music is announced for the four concerts to be given by the 'Neue Berliner Tonkünstlerinnen Orchester' (conductor, Herr Iwan Froebe). Among the compositions included are Handel's Concerto grosso in F major, a Cantata for alto and string orchestra by Johann Christian Bach, Suite movements by B. Practorius, some numbers from J. S. Bach's 'Musikalisches Opfer' and his sixth 'Brandenburg' Concerto, two 'Divertimenti a due violini e basso' and a 'Sinfonia Burlesca' by Leopold Mozart, Corelli's Concerto grosso No. 8, a Trio for flute, bassoon, and violoncello with cembalo accompaniment by Fr. W. Zachow, a Cantata for a bass solo by J. P. Krieger, an Orchestral Suite by G. P. Telemann, and three pieces for string orchestra by Henry Purcell.——Wolf-Ferrari's 'Susannen's Geheimnis' was recently performed for the first time in Berlin at the Kurfürsten Oper. On the same occasion Franz von Suppé's now rarely-heard light opera 'Die schöne Galatea' was revived.——On September 26 Mr. Frederick Stock, the conductor of the Thomas Orchestra in Chicago, U.S.A., directed a concert of his own compositions at the Philharmonie. The programme contained a Symphony in C minor, a symphonic sketch, 'An einem Sommerabend,' Symphonic waltzes, and Festival-march on American folk-melodies and the American National hymn 'The star-spangled banner.'——Another artist domiciled in Chicago, Mr. Wilhelm Middelschulte, gave an organ recital at the Blüthner Saal on September 27, when he established his position among performers of the front rank. Besides works by Bach, his programme included a transcription of Busoni's 'Fantasia contrapuntistica' (on Bach's 'Kunst der Fuge') and Liszt's Fantasy and Fugue on the chorale 'Ad nos ad salutarem undam.'——The first concert of the Gesellschaft der Musikfreunde took place on September 30. Herr Fritz Steinbach has been engaged as conductor in place of Herr Oscar Fried, and under his direction a fine performance was secured of Mahler's first Symphony.——Hugo Kaun's symphonic-poem, 'Am Rhein,' and a Symphony in C major, by Paul Dukas, were heard for the first time at a concert conducted by Mr. Theodore Spiering.——Two cantatas by Bach, viz., 'Mien liebster Jesus ist verloren' and 'Sehet, wir gehen hinauf nach Jerusalem,' and Verdi's interesting 'Quattro pessi sacri' formed the programme of the first concert of the Philharmonischer Chor (conductor, Professor Siegfried Ochs).——An interesting String Quartet by Ernst Joch was introduced at the first concert of the Petri Quartet.——Hegar's choral ballads, 'Totenvolk' and 'Rudolf von Werdeberg,' and Max Bruch's Scenes from 'Frithjof's Saga,' were included in the programme of the first concert of the Berliner Liederkranz.——The Kestenberg Trio recently gave a fine interpretation of Max Reger's Trio in E minor, Op. 102.——The outstanding feature of the first Philharmonic Concert (conductor, Professor Arthur Nikisch) was a magnificent performance of Richard Strauss's tone-poem 'Also sprach Zarathustra.' Madame Ottilie Metzger sang three of Mahler's 'Lieder eines fahrenden Gesellen' (with orchestra).——Elgar's Overture 'In the South' was played at a concert conducted by Professor Rudolf Buck.——The first of the special Weingartner

concerts to be given at Fürstenwalde (fifty-eight kilometres from Berlin, and therefore eight kilometres beyond the reach of the special law with which Herr Weingartner is honoured) took place with great success, the public (brought down in three special trains) transforming the occasion into an unmistakable demonstration of sympathy.——On October 16, Arnold Schönberg's newest work, 'Lieder des Pierrot Lunaire,' was produced. It is music to twenty-one spoken poems, selected from Albert Giraud's 'Lieder des Pierrot Lunaire,' excellently translated by Otto Erich Hartleben. The work is scored for a reciting voice on different notes, pianoforte, flute, piccolo, clarinet, bass-clarinet, violin, viola, and violoncello. It abounds in the most extraordinary sounds, and is said to exceed Schönberg's previous works in 'advancement.' Serious critics state, however, that it made an absolutely novel (if somewhat baffling) impression.——Caruso has made his now annual appearance at the Royal Opera, with enormous success.

BREMEN.

During the operatic season which commenced on September 1, two novelties, the comic operas 'Das heisse Eisen,' by Max Wolff, and Theodor Blumer's 'Der Fünfuhrthee,' have been given with considerable success.——Among the works to be performed at the twelve Symphony Concerts of the Philharmonische Gesellschaft (conductor, Herr Ernst Wendel) are Bruckner's ninth Symphony, Hugo Kaun's Symphony No. 2, Reger's 'Concerto in the olden style,' Debussy's 'Iberia,' Boehe's 'Tragic overture,' Hans Pfitzner's Christelflein Overture, 'Baba Jaga,' for chorus and orchestra, by Liadoff, 'Sonnenhymnus,' by Wilhelm Berger, and Berlioz's oratorio 'The Childhood of Christ.'

BRUNSWICK.

A new two-act opera, 'Das Buch Hiob,' composed by Willy Schäffer to the libretto of Leopold Adler (an adaptation of Hermann Höltz's play), was produced at the Court Theatre on October 6.

BRUSSELS.

Massenet's 'Thaïs' and Bruneau's interesting 'L'attaque du Moulin' have recently been revived at the Théâtre Royal de la Monnaie.

CASSEL.

Under the direction of Herr Zulauf, Wolf-Ferrari's opera, 'The jewels of the Madonna,' was recently performed for the first time at the Court Theatre with considerable success.

COLOGNE.

Alfred Kaiser's opera, 'Stella Maris,' was given for the first time at the Opera House. The work proved interesting, and was well received.

DESSAU.

During this season the following works will be given for the first time: The 'Maien Königin,' generally attributed to Gluck; Berlioz's 'Benvenuto Cellini'; 'Der Cid,' by Peter Cornelius; 'Der Nothemd,' by V. v. Woikowsky-Biedau; 'Barbarina,' by Otto Neitzel, and Richard Strauss's 'Ariadne auf Naxos.'

DORTMUND.

The twenty-fifth anniversary of the foundation of the Philharmonic Orchestra was celebrated on October 5 and 6, when a popular concert and two Festival concerts were given. Under the direction of its founder, Professor Georg Hüttner, the orchestra played Reger's Variations on a theme by Johann Adam Hiller, Haydn's 'Symphonie Concertante,' Mozart's 'Pariser' Overture, Gernsheim's tone-poem 'Zu einem Drama' and symphonic-poem 'Seemorgen,' and the 'Glockenlieder' by Max Schillings.

DRESDEN.

The outstanding feature of the season's musical life has been the celebrations of the fortieth anniversary of Herr Ernst von Schuch's appointment as conductor of the Royal Opera. On September 21 he conducted a special Festival concert at the Opera House, re-opened for the occasion, and was assisted by Mesdames Eva Plaschke von der Osten and Wittich, and Messrs. Walter Soomer, Karl Perron, Jan Kubelik, Eugen d'Albert, and Dr. Richard Strauss. On the following day a special performance of Wagner's 'Die Meistersinger' was given under Herr von Schuch's direction. The same morning a formal celebration took place on the stage of the Opera in the presence of the entire staff of the Royal Opera. Eighteen speeches were delivered, and the King conferred one of the highest decorations on the artist, who was also presented with a cheque for £5,000, collected by his admirers, as well as with innumerable mementoes.——The Town Council has conferred an annual pension of £150 on the composer Felix Draeseke, on the occasion of his seventy-seventh birthday.——A new work by Max Reger, entitled 'Romantische Suite,' was successfully produced under the direction of Herr von Schuch at the first Symphony concert of the Königliche Kapelle.

ERFURT.

Under the auspices of the Erfurter Männergesangverein (conductor, Herr Josef Thienel) a Festival devoted to compositions by Friedrich Hegar took place on October 5 and 6. Among the compositions performed were the ballad for tenor and baritone solo, male chorus, and orchestra, 'Das Herz von Douglas,' the Violin concerto in D major, and the oratorio 'Manasse.'

FRANKFURT.

At the first Museumsconcert, Max Reger's 'Concerto in the olden style' was produced with great success under the direction of Herr Willem Mengelberg. The work—somewhat in the style of Handel's 'Concerti grossi' and Bach's 'Brandenburg' Concertos—seems likely to become a permanent addition to the répertoire.

HAMBURG.

Under the direction of Dr. Georg Göhler, the Leipsic Riedelverein and the orchestra of the Verein Hamburgischer Musikfreunde performed Mahler's eighth Symphony for the first time.——On October 19, the new Michaeliskirche was inaugurated in the presence of the German Emperor. The firm of E. F. Walcker et Cie. has supplied the organ, which is said to be the biggest in the world. The instrument, built in accordance with the ideas of the well-known organist, Herr Alfred Sittard, contains 163 speaking stops distributed over five manuals and pedals. The pipes number over twelve thousand.——Humperdinck's opera, 'Die Königskinder, has been given for the first time at the Opera House, the work being excellently received.

LAUSANNE.

The following works will be heard at the sixteen subscription concerts to be given by the Symphony Orchestra (conductor, M. Carl Ehrenberg): Duparc's 'Leonore,' Ravel's 'Ma mère l'Oie,' Tchaikovsky's 'Manfred' Symphony, Bruckner's Symphony in D minor, the Prelude to the second Act of 'Ingwelde,' by Max Schillings, Max Reger's Variations on a theme by Johann Adam Hiller, Debussy's Nocturnes, a Scherzo by Chaix, 'Scènes d'hiver' by Denéréaz, Lalo's Symphony in G minor, Glazounoff's sixth Symphony, the Overture 'La Grande Pâque russe,' by Rimsky-Korsakoff, the Prelude and Intermezzo from the opera 'Der Corregidor,' by Hugo Wolf, Hans Pfitzner's 'Christelflein,' and Stavenhagen's second Pianoforte concerto.

LEIPSIC.

The seven-hundredth anniversary of the foundation of the Thomasschule has naturally formed the occasion for many musical celebrations. Under the direction of Professor Gustav Schreck a great concert was given at the Thomaskirche, the programme containing only compositions by former Thomascantors, including Joh. Seb. Bach, Georg Rhau, Seth Calvisius, Joh. Hermann Schein, Joh. Schelle, Joh. Kuhnau, Eb. Müller, G. Schicht, Fr. Doles, Th. Weinlig, Moritz Hauptmann, E. Fr. Richter, and W. Rust.——The Opera gave a special performance of the comic opera, 'Die Jagd,' by Johann Adam Hiller, another old Thomascantor and conductor of the Gewandhaus Concerts.——The first two Gewandhaus programmes contained, besides well-known works, Haydn's cantata for alto solo, 'Ariadne auf Naxos,' Beethoven's 'Adelaide,' orchestrated by Arnold Schönberg, and Volkmann's Serenade in D minor for string orchestra.

LYONS.

The following works are promised for the first time at the Grand Theatre: Vincent d'Indy's 'Fervaal'; 'Don Quichotte,' by Massenet; Sylvio Lazzari's 'Le Lépreuse'; 'Le trois masques,' by Isidore de Lara; 'Sous les scelles,' by Leo Blech; 'Le Bonhomme Jadis,' by Jaques-Dalcroze; Moussorgsky's 'Boris Godounoff'; and the ballets, 'Ma mère l'Oye,' by Maurice Ravel, and 'Milenka,' by Jan Blockx.

MILAN.

An interesting programme has been devised for the coming season of grand opera at the Scala Theatre. Among the works to be performed are Schumann's Scenes from Goethe's 'Faust' (presented on the stage for the first time), Richard Strauss's 'Feuersnot' and 'Salome,' 'Habanera,' by Raoul Laparra, Verdi's 'Don Carlos,' Weber's 'Oberon' (never before played in Italy), 'Le Donne curiose,' by Wolf-Ferrari, 'L'Amore dei tre Re,' by Montemezzi, Puccini's 'Fanciulla del West,' and Bellini's 'Norma.' The répertoire will of course include also such well-known works as 'Lohengrin.' 'Carmen,' and 'Cavalleria Rusticana.'

MUNICH.

Herr Franz Fischer, the well-known Wagnerian conductor, has retired from his appointment at the Opera. He was one of the few remaining pupils and collaborators of the master who still maintain the direct tradition.

OSTEND.

Among the works heard at the concerts of the Kursaal orchestra (conductor, M. Leon Rinskopf) have been Victor Buffin's symphonic-poem 'Lovelace,' the 'Marche joyeuse' by Chabrier, Saint-Saëns's third Symphony (with organ), in C minor, the Swedish Rhapsody, 'Midsommervaka,' by Hugo Alfven, and Elgar's 'Enigma Variations,' which earned high critical opinion.

PARIS.

Reger's opera 'Sigurd,' Reynaldo Hahn's ballet, 'La Fête chez Thérèse,' Giordano's 'Siberia,' Massenet's 'Roma' and 'Thaïs,' and Richard Strauss's 'Salome' have recently figured in the répertoire of the Grand Opéra.——The season at the Théâtre Lyrique de la Gaité was inaugurated with Massenet's 'Hérodiade,' given for the hundredth time. Shortly afterwards the management revived Mozart's 'Magic Flute.' ——The Colonne Concerts (conductor, M. Gabriel Pierné) commenced their activities on October 13. In memory of Massenet his 'Erinnyes' and fragments of the oratorio 'Marie-Magdeleine' were given. The programme also included Vincent d'Indy's 'Jour d'été à la montagne' and Rimsky-Korsakoff's 'Capriccio espagnol.'

ST. PETERSBURG.

Many interesting works figure in the prospectus issued by the management of the Siloti Concerts. Mahler's 'Kindertotenlieder,' the 'Dramatic Scherzo' by Julie Weisberg, 'Le joli feu de fôret' by Roger-Ducasse, Rachmaninoff's Symphony in E minor, Ravel's 'Valses nobles et sentimentales,' fragments from 'Saint-Sébastien' and other compositions by Debussy, a Suite, 'Au soleil,' by Wassilenko, several smaller works by Liadoff, Arnold Schönberg's 'Pelleas and Melisande,' and Scriabine's first Symphony and the tone-poem 'Promethée' are to be heard. A special concert to commemorate the thirtieth anniversary of M. Glazounoff's débût as composer will also take place, and there will be a number of extra concerts, to be conducted by Messrs. Nikisch, Ernst von Schuch, and Albert Coates.

SCHWERIN.

A Festival devoted to French music took place on October 12-15. Two operatic performances (Février's 'Monna Vanna,' and 'Manon,' by Massenet) and three concerts were given. At the first of these only compositions by César Franck were played, including the Symphony in D minor, 'Variations symphoniques' for pianoforte and orchestra (soloist, M. Raoul Pugno), and part of the 'Beatitudes.' Modern French chamber-music (String quartet by Debussy, Fauré's Pianoforte quartet, and a Violin sonata by Saint-Saëns) formed the programme of the second concert, while Alberic Magnard's third Symphony (performed for the first time in Germany), Vincent d'Indy's 'Wallenstein' Symphony, Debussy's 'L'après-midi d'un Faune,' the Scherzo, 'L'apprenti sorcier,' by Paul Dukas, and Théodore Dubois's Violin concerto, excellently played by M. Henri Marteau, were given at the third concert. The conductor of the Festival was Herr Willibald Kaehler.

SONDERSHAUSEN.

Under the auspices of the Liszt Gesellschaft, a Liszt Festival was organized and took place on September 21 and 22. Two orchestral concerts in the Court Theatre and one concert in Trinitatiskirche were arranged. Besides Liszt's symphonic-poem, 'Ce q'on entend sur le montagne,' some songs, including 'Das düstere Meer' and 'Der Gang um Mitternacht' for male choir, the Pianoforte sonata in B minor, and fragments from 'Saint Elisabeth,' Bruckner's String quintet, a Ballade for orchestra by E. E. Taubert, Max Schillings's incidental music to the 'Eleusische Fest,' a sacred solo cantata, 'Ich Herr lass deine liebe Engelein,' by Franz Junker, and Alexander Ritter's 'In solus sanctus' (for soprano solo, organ, violin, and pianoforte) were performed.

STRASSBURG.

Elgar's first Symphony in A flat, Busoni's Pianoforte concerto with male chorus, Novak's symphonic-poem 'In der Tatra,' and 'Prélude à l'Hymne à la Beauté,' by V. Tommasini, are to be given for the first time at the concerts of the Municipal Orchestra (conductor, Herr Hans Pfitzner).

VIENNA.

Dr. Ethel Smyth's works for chorus and orchestra, 'Sleepless dreams' and 'Hey nonny no,' are to be performed in German at the Singakademie on November 3.

WEIMAR.

Under the direction of Herr Peter Raabe, Richard Strauss's 'Der Rosenkavalier' was performed for the first time at the Court Opera with great success.

Miscellaneous.

The first International Congress of Musical Pedagogues is to be held in Berlin immediately after Easter, 1913. The work of the Congress will be divided into the following sections: I. General educational and scholastic questions. II. Social and professional questions. III. Deliberations concerning the reorganization of the musical training institutes. IV. New researches and results, scientific as well as practical, in the province of the art of singing. V. Reforms concerning the teaching of singing in high schools and board schools. The teaching of music in preparatory academies and in training colleges. VI. Special questions connected with the technique and method of the pianoforte and of string instruments. All inquiries from those desiring to read papers should be addressed without delay, at latest by November 1,* to the Business Committee Rooms of the German Association of Musical Pedagogues, 5, Lutherstreet, Berlin, W.62.

The following Scholarships at the Royal Academy of Music are open for competition: The Sainton Scholarship for violinists of either sex (the competition to be held about January 3); the Broughton Packer Bath Scholarship for violinists of either sex who are British subjects, and the Broughton Packer Bath Scholarships for male violoncellists who are British subjects (the competitions to be held about December 12); the George Mence Smith Scholarship for male singers who have never been students of the Royal Academy of Music (competition to be held about January 3). The following awards have been made: The Baume (Manx) Scholarship to Marguerite E. Morton; the Ada Lewis Scholarships to Arthur Phillips (organ), Giovanni B. Barbirolli (violoncello), Evangeline Livens, Gwendda D. O. Davies (pianoforte); the Campbell Clarke Scholarship (singing) to Dorothy F. Simpson; the Stainer Exhibition (organ) to Dudley E. Poll.

* The communication to us is dated October 3, and therefore could not appear before our November number.

Mr. Sterling MacKinlay is forming an Operatic Society, which will meet for rehearsal on Wednesday evenings. Public performances will be given from time to time, and while at first only light opera will be undertaken, it is proposed later on to include excerpts from grand opera in the programmes. Rehearsals of Edward German's 'Merrie England' will commence shortly. Applications for membership should be addressed to the Secretary, 32, Baker Street, W.

The South Place Sunday Concerts are again in full swing, having started on October 6 with a Beethoven concert; on October 13, Ravel's String Quartet in F was played by the Langley-Mukle Quartet; on October 20, the London String Quartet had undertaken to contribute to an interesting programme. Future arrangements are on the same enterprising lines, and it is to be hoped that the committee's appeal for support will be listened and responded to.

An impressive list of musical arrangements has been issued by the Royal Victoria Hall (the 'Old Vic.') for the Autumn and Winter. Every Thursday evening (except Boxing-Day) until January 30 will be devoted to music. There are concerts with well-known artists and, more frequently, costume recitals of favourite operas. The series is to be continued after January. The choir and orchestra number fifty, and Mr. Charles Corri is the conductor.

The annual Brass Band Festival took place at the Crystal Palace on September 28. In the championship section the test was from Rossini's 'William Tell,' and the result as follows: 1st, St. Hilda Colliery (Durham); 2nd, Irwell Springs; 3rd, Foden's Motor Works. All three bands were conducted by Mr. W. Halliwell. In the various competitions of the day there were over 200 competing bands.

The Chaplin Trio announce a concert of Shakespearean and 17th and 18th century music at Æolian Hall on November 9. The programme will include Bach's Triple Concerto, to be played on three harpsichords with string accompaniment by Mrs. George Cornwallis-West, Mr. W. Wostenholme, and Miss Nellie Chaplin, and many interesting numbers of varied character.

The first concert of the 'Schumann Season' announced by the London Trio takes place at Æolian Hall on November 18. The appointment of Signor Simonetti as violin professor at the Royal Irish Academy of Music, Dublin, necessitates his retirement from the Trio, and his place will be taken by Mr. Louis Pécskai. Professor Whitehouse remains as violoncellist and Madame Amina Goodwin as pianist.

The ninth annual competition for the Charles Phillips (late Elkin) Singing Scholarships took place at Bechstein Hall recently. There were ninety-six competitors, and the judges, Madame Ada Crossley and Mr. Thorpe Bates, awarded the scholarships to Marjorie Glover (Chorley Wood) and Francis Bates (Kilburn).

A Beethoven Festival is to be given at Edinburgh on February 25, 26, 27 and 28 and March 1, 1913, with the co-operation of the Hallé Orchestra, the Edinburgh Royal Choral Union, and Mr. Michael Balling. The programmes of the five concerts are planned to include all the symphonies.

Elgar's 'Caractacus' is to be performed by the Kirkcaldy and Dundee Choral Union this Winter, under the direction of Mr. Charles M. Cowe.

Answers to Correspondents.

L. L.—Your instances are, in general, correct. But they foreshadow rather than anticipate the innovations of Wagner. The work of all great reformers in every branch of life could be similarly discounted.

Simpson.—We recommend for Chopin's Nocturne in E flat (Op. 48, No. 1): Lento, ♩=112; Poco più lento, ♩=80; Doppio movimento, ♩=132.

Diapason.—'Organ-playing,' by Dr. Percy Buck (Macmillan & Co., price 4s.) would suit your purpose well.

Rex.—An answer to your question, sent on September 30 to the address given by you, was returned 'not known.'

G. F. B.—Monteverde (1568-1643) was the first to use the dominant seventh *unprepared*.

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THREE Extra Supplements are given with this number:

1. *Portrait of M. Vincent D'Indy.*
2. *Arise, Shine, O Jerusalem. Anthem for Christmas and Epiphany. By Thomas Adams.*
3. *Competition Festival Record.*

SPECIAL NOTICE.

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FRIDAY, NOVEMBER 22

(First Post).

THE MUSICAL TIMES.

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205	I hear along our street	E. Silas	4d.
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207	Caput apri defero	Pearsall	3d.
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346	The Holy Birth	B. J. Dale	1d.
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349	See the dawn from Heaven	Oliver King	1d.
350	Lo! Christ is born	Edward Elgar	1d.
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361	Sing a song of Christmas	J. Varley Roberts	1d.
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74, Hova Villas,
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Mr. Chester,
Palace Place,
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1, Norfolk Crescent,
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Believe me,
Yours sincerely,
(Signed) ARTHUR HERVEY.

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THE TIMES.

It is a setting of the Ode by Arthur O'Shaughnessy beginning "We are the music makers, and we are the dreamers of dreams," which extols the artist spirit as the motive power of human action. The words are of a kind to appeal strongly to such a mind as Elgar's and to bring from him music which makes a very direct appeal to the sympathy of his audience. The personal interpretation of the words given by the frequent quotations from his own earlier works no doubt heightens this appeal at the moment, and serves to secure an immediate acceptance for the work.

DAILY TELEGRAPH.

The music is often of exquisite beauty, . . . the Ode represents Elgar in the highest development of his creative faculty.

MORNING POST.

To illustrate the story of those who have inspired the music the composer draws from his own works, his quotations from himself being made with considerable subtlety. As in the case of a play founded upon a novel, it is necessary to know the original to appreciate its application, but as Elgar's music is now well known there is no difficulty on the part of the hearers. . . . The use made of familiar themes is happy, but nowhere is it so successfully made as at that portion where the soloist enters to describe the ignorance of the singers as to the effect of their work. Here the theme of the Nimrod number from the Enigma Variations is used, and, as reinforced by the chorus, the effect is very striking. Though using recognisable matter, the composer employs it in the best manner, and he works this section up to a mighty climax.

DAILY NEWS.

The whole is full of characteristic Elgarian beauty and ample contrasts. It is more easily intelligible at a first hearing than any of his important recent works, and its instant popularity would seem to be assured.

DAILY EXPRESS.

There is not a great deal of music, melodically speaking, in the swing of the lines, and after writing one wholly beautiful theme—a theme that is constantly recurring, if never with quite the same alluring appeal as when it is first heard in the orchestra—the composer continues on his way with a wealth of harmonic colour and forceful rhetoric.

DAILY MAIL.

"The Music Makers," Sir Edward Elgar's new choral ode, touches none of the depths of the composer's really memorable achievements excepting by the way of direct quotation. Yet it deserves, and will win, popular favour and many performances because of its fluent grace and beautifully accomplished workmanship.

Sir Edward Elgar is nowadays in the completest possession of his style of technical accomplishments. He can compose those glowing Elgarian harmonies, that rich orchestral colouring, whether he has or has not a considerable motive behind, just as Bach wrote counterpoint.

DAILY CHRONICLE.

The brief prelude is full of that mystic atmosphere which Elgar knows so well how to produce, and the hushed entry of the chorus in some simple phrases is also very exquisite in effect. Then I think the music flags just a little until we come to a passage where the chorus sings (in ancient mode) of Nineveh, and the orchestra has a fine theme of swinging rhythm, suggesting an irresistible onward force.

Some of the finest music in the work begins with the entry of a contralto solo, "They had no vision amazing," sung to phrases of much imagination. . . . A fine climax, picturing "the infinite morning," is fashioned out of the big theme of the first Symphony, and soon the contralto voice enters again with a long solo of great emotional power and beauty. The ending brings once more the hushed mystic atmosphere with which the work opened.

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THE TIMES.

It is indeed a remarkably brilliant piece of work of its kind, and is one which it is easy to appreciate. . . . We have first a delicate prologue for strings which directly pictures the sensations described in Browning's "Amphibian," then a delightfully humorous scene of the Fair, then music intended to contrast the characters of Fifine and Elvire. . . . He never seems at a loss for a moment, and if his drama is apt to call up recollections of modern Italian opera, all the devices serve him well, because they convey certain ideas in a direct way to his audience.

DAILY TELEGRAPH.

Superbly put together, and invented and scored by a truly masterly hand, Bantock has not given us for many days a work so likely to bring worshippers to the shrine of his great and here genial talent.

STANDARD.

Mr. Granville Bantock's musical counterpart to Browning's "Fifine at the Fair" is quite the best thing that he has given us. He is never at a loss for a happy phrase, never nonplussed for want of right shade of colour. His music is realistic—splendidly and convincingly so in the Fair scene—objective and subjective; picturesque, sensuous and strong. In the more introspective passages his instruments moralise with singular eloquence. The clash of emotion—there is no need to dwell upon the cause, since Browning is an open book to all—is handled with masterly effect. . . It is delightful music, and good hearing from beginning to end.

DAILY CHRONICLE.

Mr. Bantock's orchestral drama, "Fifine at the Fair," is a brilliant contribution to English orchestral literature, original and modern in its ideas and masterly in its orchestral treatment of these. The music is founded upon Browning's poem of the same name, and is divided into a prologue, drama, and epilogue (as in the poem). The first section has given Mr. Bantock an opportunity for his fine powers of musical characterization, and the themes illustrating the nature of the three protagonists (Fifine, the Man, and his wife, Gloire) are very expressive and cleverly handled. The drama opens with a clever tone-picture of the Fair, which is almost one of the best things in the work, this being followed by a "Fifine portrait" of much cleverness. The epilogue music perhaps attracts one more by its cleverness than its inspiration, but here, too, the composer has written some pages glowing with a fine emotion and of much dramatic power.

PALL MALL GAZETTE.

Mr. Granville Bantock's orchestral drama, "Fifine," is a very brilliant and spirited piece of work, and in many ways stronger than any other work of the same class by Bantock.

YORKSHIRE POST.

No living musician has a greater power of orchestral expression, and his poetic fancy is inexhaustible. Never has it been employed on a more charming subject or with better effect than in this case. He has produced a work which will compare with the symphonic-poems of Strauss, and will be regarded by most people as more uniformly musical. It is not going too far to style it a masterly work, and entirely successful. It gives us the composer's own impressions of the drama it illustrates in absolutely musical terms. It glows with colour; it is brilliant, atmospheric, passionate, in turn; and it is also thoroughly spontaneous and unaffected.

MANCHESTER GUARDIAN.

In his orchestral drama, "Fifine at the Fair," Professor Granville Bantock has far surpassed all his previous achievements in orchestral music, and attempts not without success the scope of Strauss.

OBSERVER.

Professor Granville Bantock's "Fifine at the Fair," which is inspired by Browning's poem, is, taken as a whole, perhaps the strongest and best-proportioned of all the composer's symphonic works, and the fullest of real feeling, while the themes are the most expressive he has given us. . . . The way in which they are used, so as to represent the interplay of forces between the three chief characters, and the genuine power and beauty of much of the orchestral writing, make the work exceedingly good to hear.

SUNDAY TIMES.

He has succeeded in giving us a very picturesque and coherent Symphonic Poem, which is better worth listening to than almost anything from his pen.

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THE TIMES.

It is a very happy work, full of a fresh, strong spirit of joyfulness. It opens with a simple pastoral theme which sets the tone of the whole and puts one in the presence of a strong personality brimming over with vitality. The swinging phrases of the "Rorate cœli desuper" begun by the soprano solo and taken up by the choir carry on the feeling and throughout the Ode is continuously woven out of these and similar materials. There is majesty in the call to the heavenly powers—"archangels, angels, and dominations"—to worship the Saviour, intimate tenderness in the appeal of the soprano solo, "Sinners, be glad and penance do," and the later stanzas calling upon all Nature in turn are touched with delightful suggestions of poetic feeling.

DAILY TELEGRAPH.

Sir Hubert Parry has given us a legitimate successor to "The Blest Pair of Sirens." . . . Dunbar's poem consists of six stanzas, each followed by the refrain "Et nobis Puer natus est," or nearly so. A lovely pastoral movement opens the cantata. . . . We have no composer, and have had none in the memory of living man, who could so well have extracted the liveliness from Dunbar's verses as Parry, none who could have maintained as well as struck the true note of healthy geniality, and maintained it so homogeneously, none who could have done this with a more marked individuality. . . . There is much that is beautiful for the soprano soloist, on this occasion Miss Ada Forrest, but nothing so lovely as the appeal to sinners to be glad unless it is the sublime gloriousness of the refrain of the fifth stanza and the superb sound of the chorus work in the final—a passage well worthy to rank with the famous close of Milton's Ode referred to at the beginning of this notice. . . . We are likely to hear far more of the Ode than of any of the immediately previous compositions by Sir Hubert Parry, and I, for one, will gladly be among the listeners whensoever called upon, for it is a work of sublime loftiness, of joyous feeling.

STANDARD.

It is difficult to decide which to admire more, the fidelity with which the composer repeatedly selects the same method to express his thoughts, or the ease with which he develops his subject and elaborates his contrapuntal themes. . . . There is some good eight-part writing, and the music for the double chorus in the final section is of characteristic strength and fibre, and ultimately develops into a powerful climax, which gives place to a serene treatment of "Pro nobis puer natus est," the refrain of the poem.

MORNING POST.

There is nothing complicated or diffuse in the music. The simple design adopted shows the hand of experience. Anything ornate would have been out of keeping with the nature of the poem. The customary resource of the composer is employed with full effect, and it remains yet another example of Sir Hubert Parry's power of writing vocal music that has a definite and individual ring. An appropriate atmosphere is established at the beginning by an introduction of pastoral character which creates a cheerful mental picture. The impression of simple joy is never disturbed throughout the work. Some broad unison effects from the chorus, a fine choral passage in Sir Hubert Parry's best style, illustrative of the celestial choirs, a melodious and well-written section for the solo voice, and a well-wrought climax before the calm end are the features in this gratifying work. . . . The fame of the work is likely to extend, carrying with it an increase of the renown of the composer.

STAR.

The composer has reproduced the archaic quaintness of the text and there is a fine joyousness about the music. It has an abundance of characteristic Parryish climaxes in which bustling figures tumble over each other in sheer exuberance of spirits, and sometimes, as in the charming pastoral opening, a higher imaginative note is touched. The skill with which the melody of the refrain is varied is notable.

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DR. ARNE
AND
RULE, BRITANNIA
BY
WILLIAM HAYMAN CUMMINGS.

PREFACE.

The glorious National Song, "Rule, Britannia," is familiar to the whole British race; nevertheless, very few men and women are acquainted with the history of its birth and parentage.

In the following pages I have endeavoured to chronicle all the facts which are discoverable by diligent research, and to present them in an attractive and entertaining manner.

The life of Dr. Arne, the composer of "Rule, Britannia," offers to the reader and to the music student an interesting and instructive story, showing that natural ability, even when combined with genius, is not sufficient to ensure a triumphant and successful career. Morality and conscientious rectitude in the affairs of life are essential, and had Arne exercised these, his exceptional gifts might have enabled him to surpass his great contemporary, Handel.

It only remains to be noted that many letters and documents are here printed for the first time, some of them copied from the original autographs in my possession. They illuminate much which has hitherto been obscure and uncertain in the career of a famous composer.

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AUGUSTUS STEPHEN VOGT.

The Musical Times

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1912.

AUGUSTUS STEPHEN VOGT.

In our November number Dr. Vogt, of Toronto, gave an account of some of the musical impressions he had derived during his recent sojourn on the Continent and in this country. It is evident that he is a musician of wide experience, an acute and receptive observer, and able to estimate judicially the force and value of the stream of tendency he has examined. He is best known in this country by his repute as the conductor of the Mendelssohn Choir, on whose achievements critics in Canada and the States have lavished their enviably opulent vocabulary of praise.

It was a wise and prudent step on the part of Dr. Vogt to determine to devote a year's holiday to the investigation of musical conditions here and abroad, in order that by actual experience he might be able to relate the standards that obtain here, especially as regards choral matters, with those attained in Toronto. For this purpose he has been afforded unique opportunities of investigation and of friendly personal intercourse with nearly all the leaders of the profession. We are glad to have his assurance that he is deeply sensible of the cordiality of his reception.

Dr. Vogt's father was a native of Baden and his mother a native of Berne. His musical leanings were inherited from his father, an organ-builder, who emigrated to Canada in 1842, and was among the first to establish an organ factory in Ontario. Dr. Vogt was born in 1861, at Washington, County Oxford, Ontario, but his early boyhood was spent in Elmira, Waterloo County, a centre of the most fertile and wealthy section of this province, inhabited principally by Germans. The district has had, and still has, a good reputation for its musical inclinations, which take shape in the formation of Männerchören and the practice of instrumental music.

Vogt as a boy had a fair singing voice, which brought him into touch with musical influences, and at an early age he studied pianoforte playing and to a smaller extent the organ, under the best local teachers. When he was twelve he was appointed organist of St. James Lutheran Church, Elmira, where the organ built by his father still remains. A mixed-voice choir led the music, and young Vogt was facetiously styled 'Cantor' by the music-loving pastor, the Rev. John Salinger. The musical portion of the service was plain, and largely congregational in character, consisting chiefly of chorales of the usual German type. Dr. Vogt believes that this dignified and serious music exerted much influence over his taste—an influence not displaced by later types of hymn-tunes. Young Vogt's education was bi-lingual; at school he was taught only English, but in the home he talked German. This system still obtains in the German districts, and Dr. Vogt thinks it accounts in a large measure for the remarkable progress that nationality has made in the Dominion. The Germans, he considers, are adaptable to the circumstances in which they find themselves, but some other settlers are not so plastic—they prefer to mould their surroundings to fit their conservative habits. In reply to a question as to whether the Germans have exerted special racial influence in musical matters, Dr. Vogt says that their numbers are too small relatively to effect much in this way. He thinks that Canada has been more inoculated with modern ideas of music by its young musicians who have had their musical education abroad and have returned to their native land. This is especially the case with regard to pianoforte playing.

When Vogt was sixteen years of age he had further instruction in Hamilton, Ontario, from the best-known teachers in that city. A year later he was appointed organist and choirmaster of the First Methodist Church in St. Thomas, Ontario. After acting for three years, he resigned this post in order to study at the New England Conservatory, then, and still, perhaps, the best-equipped and most influential institution of its kind in the States. The principal was Mr. Eben Tourjee. In 1883 he returned to St. Thomas, and remained there until 1885, when he took the important step of going to Leipsic to enter its celebrated Conservatoire. Here he pursued organ study under Dr. Papperitz; pianoforte under Reinecke, Rehberg, and Ruthardt; harmony and composition under Jadassohn and Quasdorf. Amongst his contemporaries were Percy Pitt, Philip Halstead (Glasgow), Georg Schumann (Berlin), W. O. Forsyth (Toronto), H. M. Field (Toronto), Nora Clench (Toronto), Robin H. Legge (London), and Ernest Hutcheson (Australia: now in Berlin). He remained in Leipsic nearly four years. During this period he derived much inspiration from attending the weekly performances of motets at St. Thomas Church by the choir of men and boys, who in that celebrated place of worship carried on the traditions of the Bach period. In these favourable circumstances he heard Bach's Passion music (St. Matthew and St. John), the B minor Mass, and many *a cappella* motets of both the German and Italian (Palestrina) schools—altogether a vitalising influence of supreme value to a young music student. In 1889 he returned to Canada and took up the position of organist and choirmaster of Jarvis Street Baptist Church, Toronto, one of the wealthiest congregations in the city, and renowned for its generous support of music in connection with the service. The choir was a mixed-voice one with professional leaders, but it was not of the soli-quartet type, so common in the States. Dr. Vogt says that this type of musical service has never made way in Canada and is not likely to do so. Whilst he occupied this important position he endeavoured to alter the somewhat characterless nature of the service by introducing as much as possible *a cappella* music by leading classical and

modern composers, and at the same time to preserve the congregational element. In order to stimulate the congregation to take due part in the service of praise, Dr. Vogt held occasional week-night practices at which he lectured on the subject, and he considers that this course had considerable effect upon the choice of music in which choir and congregation combined.

THE MENDELSSOHN CHOIR.

The public recitals of the church choir on week nights led to the idea of forming a large organization open to outsiders. This scheme took definite shape in 1894, and the new choir was named after Mendelssohn, not to indicate a special devotion to that composer's music, but to give it a well-known musical connection. In the first years of the existence of the Society, it did, however, do tribute to its patronymic by including at least one of Mendelssohn's compositions in each programme. Later on, a caustic critic had occasion to remark that he presumed the title was maintained because the choir never performed any of Mendelssohn's works. The new choir started with a membership of 180 singers. All candidates were examined in sight-singing, vocal power, and as to their musical intelligence, and this examination has been in force until the present day. No teaching of musical rudiments or of sight-singing has ever been attempted, such matters being left to teachers who make a speciality of these branches of musical education. Dr. Vogt shares the experience of many other choir-trainers in finding that singers trained on tonic sol-fa lines are amongst the most valuable choralists, and he is also in agreement with other conductors in estimating sight-singing capacity as only one of the factors that go to make the most useful singer. It is only too often the case that the good sight-singer is always sight-singing, and does not learn the music; whereas a less competent sight-singer, gifted with a retentive musical memory, will very quickly sing fluently, and be free to respond to the requirements of interpretation.

In 1897 the choir was disbanded amicably, mainly on a question of government, but it was not long before it was reconstituted on a new basis, which recognised the advantages of a benevolent despotism. The reformed constitution of the choir has some peculiar and interesting features. It is a corporate body of sixteen members, who are required to organize the choir every year for the performance of standard choral works. Every member has to re-apply for membership before the commencement of the season, and to satisfy the conductor that he or she is qualified to remain on the books; and the sixteen members of the incorporation must also similarly qualify each year. The choice of music is absolutely the conductor's responsibility.

The répertoire of the choir covers practically all forms of choral music, including glees and madrigals of the old English and Belgian schools, unaccompanied motets by old Italian and German composers, *a cappella* choruses chosen from the works of such composers as Bach, Cornelius, Brahms, César Cui, Hubert Parry, Edward Elgar, Granville Bantock, Percy Pitt, Tchaikovsky, Mackenzie, Mendelssohn, Gounod, Howard Brockway, Coleridge-Taylor, Dr. Walford Davies, J. Frederick Bridge, George Martin, and many others. In the larger forms the choir has in recent years introduced such works to Toronto as Beethoven's ninth Symphony, Brahms's 'German' Requiem, Verdi's 'Manzoni' Requiem, Wolf-Ferrari's 'La Vita Nuova,' Berlioz's 'Te Deum,' Gabriel Pièrne's 'The Children's Crusade,' Elgar's 'Caractacus,' Hugo Wolf's 'The Mad Fire-Rider,' and other similar larger and smaller compositions indicative of the resourcefulness of the choir, and its desire to avoid the conventional paths of the more conservative choral organizations.

In the New York, Chicago, Buffalo, Cleveland, and Boston concerts of the Society, its greatest successes have been won in such works as the motets of Palestrina and Lotti, *alla cappella* compositions of Elgar, Bantock, Brahms, Pitt, and Cornelius, such short concerted numbers as Parry's 'Blest Pair of Sirens,' the most important choral excerpts from Bach's B minor Mass, Elgar's 'Caractacus' and 'King Olaf,' and Wagner's 'Meistersinger,' and performances in their entirety of Brahms's 'Requiem,' Liszt's 13th Psalm, Verdi's 'Requiem,' and Beethoven's ninth Symphony.

This year's annual souvenir booklet of thirty-five pages reproduces many Press criticisms. We quote a few sentences from the New York journals, which would have no patriotic bias to inspire their tributes. The singing of the choir in the exacting choral movement of Beethoven's ninth Symphony elicited unqualified praise from the foremost critics. 'For once,' wrote Mr. Aldrich (*New York Times*), 'the chorus counted for more in this work than the orchestra.' Mr. Henry Finck (*New York Post*), declared that the choir is as perfect in its way as the Boston Symphony Orchestra (the foremost orchestra of America) is in its class. Mr. H. E. Krehbiel (*New York Tribune*) said that 'The choir seems to be as perfect technically as can well be imagined.' The German organ, the *New Yorker Staats Zeitung* said:

> One has to search the whole world to find such wonderfully fine material as this choir possesses. The attacks are instantaneous, the sustaining of the tone noble, and the release thrillingly spontaneous, without being violently chopped off. Then there is a splendid intelligence and unanimity as to the phrasing and shading, and the climaxes are built up with a daring boldness that one is amazed at times to hear.

Similar glowing remarks are made by the Boston (U.S.) and Buffalo (U.S.) critics. The *Boston Journal* says:

> The Mendelssohn Choir captured musical Boston last night. They came to town with New York's unconditional surrender in their pocket; they achieved another overwhelming triumph.

The decision of Dr. Vogt to visit Europe and to be absent for twelve months was a crisis in the history of the choir. The members would not

hear of another conductor being appointed, and agreed to suspend operations during the absence of Dr. Vogt, and they voted him his full salary, which is no less than 5,000 dollars (£1,000) per annum. A significant personal tribute!

The choir consists of 75 sopranos, 52 altos, 53 tenors, and 60 basses; total 240. Each member subscribes two dollars a year, and is allowed five dollars' worth of tickets for the concerts. All music copies are loaned free to members. In the training in choral technique no special exercises are, as a rule, employed, the music practised being considered sufficient for the purpose; and as many of the best professional solo vocalists in Toronto are members of the choir, vocal exercises would be superfluous.

The season's work of the choir is arranged on festival lines. Meetings begin in October. Three rehearsals are held every week: one for ladies, one for gentlemen, and one collective. No concerts are given until February, when a series of five is given in one week. After this event the choir is open to visit other towns.

The festival takes place in the Massey Music Hall, which will accommodate an audience of 3,200 persons. The 1911-12 series of concerts cost about 27,000 dollars (£5,400), and practically all the seats were sold beforehand. For the last six seasons the Chicago Theodore Thomas Symphony Orchestra of ninety-two performers (conductor, Mr. Fred. Stock) has co-operated with the choir.

The testimony to the outstanding merit of the Mendelssohn Choir we have to accept on trust—a trust mingled with the hope that the choir will soon favour us with a convincing demonstration of its powers. We share the legitimate pride of its promoters that a British organization has accomplished so much for musical art. We are glad to hear that a project for the choir to come to England in the Spring of 1915 is under consideration. If this visit is decided upon, it is certain that the choir and its conductor, as an artistic musical unit, and the members individually, will be very cordially welcomed.

In a recent communication to *Musical Canada*, regarding church choirs, Dr. Vogt writes as follows:

A study of musical conditions in Europe which does not take into account the fine achievements of some of the leading English and Continental church choirs does not fully serve its purpose. Owing to a somewhat prevalent belief that choral music is limited in its range of expression, it does not always win the recognition to which the achievements of its best exponents entitle it. It is but too true that, generally speaking, choral music is in the hands of a hopelessly dull and pedantic type of musician. The narrow musical sympathies of the conventional choirmaster, whose chief musical inspirations have been acquired in the organ loft, are but too often reflected in the dry, laboured, and absolutely inartistic efforts of the unfortunate choristers whose fate it is to be associated with him. Choral societies trained under such conditions usually find an unresponsive public, and sooner or later come to grief. Church choirs, because of the musical limitations of most services, may exist longer under unfavourable leadership than would be the case with concert organizations. But distinctive artistic results in both classes of choral bodies are almost certain to be recognized and appreciated everywhere, and some of my most pleasant recollections of the past few months are those associated with the fine singing of certain choirs of prominent Continental and English churches and Cathedrals.

One of the finest choirs to be heard in Austria is that of St. Stephen's Cathedral, Vienna. It was interesting to note that whilst many of our Roman Catholic churches in Canada are making a brave struggle to live up to the Pope's recent edict regarding elimination of women's voices from the music of the church, St. Stephen's, Vienna, with all its wealth of resources, ignores the restrictions of the edict in this particular. The choir of this church presents a most interesting and elaborate musical service in which, besides the accompaniment of a large organ, a very efficient orchestra is employed. In Dresden one may hear the well-trained choir of the Kreuzkirche, which Dresdeners regard as standing well to the front amongst the leading Continental church choirs. Neither of these, however, quite equal the famous Thomaserchor of Leipsic or the Domchor of Berlin, either in purity of voice-production or subtlety of style.

Two of the most highly efficient church choirs of London are unquestionably those of Brompton Oratory and Westminster Cathedral (Roman Catholic). At the former church a beautiful and dignified musical service has been developed in which the highest vocal standards are allied to an impressiveness of style and a true spirit of devotion. The boys are splendidly trained, and the general balance of the choir is admirable. In choice of répertoire somewhat greater latitude is permitted, apparently, than at Westminster Cathedral. Several things are included in the regular musical offerings of this choir to which the attention of choirmaster Barclay and organist D'Evry was drawn by Toronto choral enthusiasts, including some of the best unaccompanied choruses of Lotti, Grieg and others. On Sunday, September 29, the music of the day was Mozart's Mass in C.

At Westminster Cathedral, the choir of which, under Dr. Terry, is rightly deemed one of the very finest in England, one is impressed with the splendid manner in which the Gregorian music is sung. In *a cappella* singing this choir also demonstrated its quality in beautifully graded and devotional renderings of motets by Palestrina and Arcadelt. There appear to be two choirs in this cathedral, one occupying an elevated position in the rear of the reredos, the other being placed in the usual choir stalls of the chancel, similar to the placing of the boys and men in Anglican Cathedrals. The unaccompanied motets named, which were sung by the choir in the far distance, produced an unusually striking, ethereal effect.

In days gone by the famous choirs of Westminster Abbey and St. Paul's Cathedral were those most discussed by Canadian tourists upon their return home. Although I have many times visited Westminster Abbey and enjoyed the music, the boys never appeared to me to have sung with finer effect than at Evensong on the occasion of my last visit to the church several days ago. The anthem, Handel's 'Let the bright Seraphim,' was rendered with delightful confidence, much beauty and smoothness of tone, and convincing style. Not the least enjoyable feature of the service were the very finely graded and admirably played accompaniments.

Proceeding to St. Paul's one was conscious of the exquisite purity of tone exhibited by the boys, and of the influence of master hands in the control of the musical services of the Cathedral. Unfortunately, the excessive echo at St. Paul's prevents many from realising the superior achievements of the choir and their outstanding excellence, vocally and artistically.

At St. Margaret's the excellent work of the choir in a fine anthem by Coleridge-Taylor, and the really inspiring singing of the choirs of the Temple Church and Southwark Cathedral will remain pleasant memories of our sojourn in London. Mention must also be made of the high standards obtaining at Birmingham where, during the Festival week, special Evensong services were held daily in which the singing of the choir was much admired by the many critical visitors whom the triennial Festival itself attracted to the city.

MUSIC IN TORONTO.

Dr. Vogt says that the musical disposition and, to some extent, the unusual prosperity of the people of Ontario are reflected in the number

and progressiveness of the many schools of music which have sprung up in various parts of the province. In Toronto alone there are four well-equipped music schools, the oldest and largest of which—the Toronto Conservatory of Music, Dr. Edward Fisher, musical director—last year had an enrolment of over 2,000 pupils. The Toronto College of Music, of which the well-known Englishman, Dr. F. H. Torrington, is musical director, also enjoys a large enrolment. More recent additions to the musical institutions of the city are the Hambourg Conservatory, of which Prof. Michael Hambourg is musical director, and the Columbian Conservatory, of which Mr. Peter Kennedy is musical director. A number of chamber-music organizations add variety and character to the city's musical life, and, but for the exception of permanent grand opera, Toronto might almost consider its musical equipment well up to its present artistic requirements. For grand opera, however, it is compelled to look to the admirably organized Montreal Grand Opera Company, and the Metropolitan Opera Company of New York also includes Toronto in its tours. The Montreal Company is perhaps the most important undertaking of its kind to be found in any city in the Empire outside Covent Garden. Canadians are indebted to the public spirit of Colonel Frank Meighen, of Montreal, for the maintenance and development of this highly efficient institution. The weakest feature of musical life in Canada at the present time lies in orchestral work. Outside the excellent Toronto Symphony Orchestra and the orchestra of the Montreal Opera Company, which gives a regular series of orchestral concerts in that Canadian metropolis, there has been a rather slow development in this direction. A large and admirable amateur orchestra exists in Ottawa, under the direction of Mr. Donald Heins. Quebec city also has maintained an efficient amateur orchestral body. Hamilton and London, Ontario, have also, but somewhat spasmodically, done admirable work with amateur or semi-professional bodies of players. In Winnipeg and the Far West there is a gradual awakening in this direction: all of which proves that in the midst of a most remarkable material development the people of Canada are not losing sight of the higher and ennobling things of life.

Amongst the most useful musical organizations in Toronto, the permanent orchestra conducted by Mr. Mark Welsman is distinguished. Orchestral concerts are given every fortnight from October to April, the admission being from fifty cents to two dollars. Last year, notwithstanding very liberal support by the public, the loss was 23,000 dollars (about £4,600). It is an evidence of the musical enthusiasm of the city that this large deficit was promptly paid by the guarantors.

Toronto rejoices in having other efficient choral Societies besides that conducted by Dr. Vogt. There are the Toronto Oratorio Society (Dr. J. Edward Broome), the Madrigal Society for unaccompanied music (Mr. Francis Coombs), the Cecilia Society (Dr. James Dickinson), the Schubert Choir (Mr. H. M. Fletcher), and the National Chorus, established in 1904 (Dr. Albert Ham).

SCHOOL MUSIC.

Dr. Vogt states that the Board of Education of the City of Toronto has for a considerable time pursued a progressive policy with regard to music in the schools. For many years this important work was under the personal supervision of Mr. A. T. Cringan, who gradually developed a most effective system, combining the best features of tonic sol-fa and staff notations. Several years ago, on account of demands on his time in connection with his private classes in voice-culture, Mr. Cringan resigned, being succeeded by Mr. Llewelyn Rees. Mr. Cringan has since continued in the Provincial Normal School as instructor of teachers in this work, and the good results of his methods are noticeable throughout Ontario.

A series of choral competitions for challenge shields and other trophies is maintained annually between the various schools of the city. These competitions have awakened great interest and have resulted in the keenest rivalry. As a consequence there has been noticeable a consistent development in essential matters of voice-production, style, and general interpretative details. In some of the schools a surprisingly high standard has been reached. For some years the adjudications have been entrusted to Dr. Vogt, and since hearing what is being done in Europe in this respect, he feels the Toronto authorities have no reason to be dissatisfied with the quality of what is being achieved at home.

Amongst his diversions Dr. Vogt has a passion for books, more especially of the historical and biographical variety. He is an enthusiastic but, he says, a poor golfer (a facetious journal recently stated that he plays a Jew's-harp when he misses the ball!).

After he left Canada on his present tour the National Club of Toronto elected him as an honorary member—a rare distinction. The degree of Doctor of Music was conferred upon him in 1907 by the University of Toronto in recognition of his services to music in Canada.

OPERA: A PLEA FOR THE TREATMENT OF MODERN SUBJECTS.

By Gerald Cumberland.

If it were just to credit operatic composers with the psychology of their heroes and heroines, we should be faced by the spectacle of a crowd of musicians boiling over with passion, and surrendering themselves either to immediate death or to a long life of hollow-cheeked misery. But the lives of eminent composers are not what they might appear to be from their works; for the most part, they are passed in commendable industry in the dingy but quite respectable suburbs of various European towns. The creatures of their imagination are frenetic, bigamous, unscrupulous, and neurotic; they themselves are quite unassailably

virtuous. Moreover, most of those who crowd to the opera-houses of Berlin, Vienna, Paris, and London to see the latest thing in twentieth century passion, are ordinary ratepaying citizens of unimpeachable integrity; they applaud conduct on the stage which, in private life, would cause them inconceivable horror.

Marvellous, indeed, are the things we suffer on the operatic stage, for we become entirely different persons the moment we enter a theatre. We discard our sense of humour and assume a quite absurd interest in the intricate love-affairs of a group of Italian villagers, or of the Queen of Sheba, or of some mad woman of ancient Greece. We look with complacency on the sentimental cad in Puccini's 'Madama Butterfly,' and approve most heartily of the senseless behaviour of that band of brainless tenors who walk through the pages of Rossini, Verdi, Meyerbeer, Donizetti, and of all the long list of Italian and Jewish composers whose music has become so quickly unnecessary. One of the very few operas in which unadulterated passion justifies itself is 'Carmen'; there we have tragedy instead of futility, and a feeling of sincerity in the place of sentimental make-believe. But out of every thousand operas that have ever been staged, nine hundred and ninety have dealt with the passion of love either in a mawkish and utterly ridiculous manner, or in a style of outspoken and rather revolting crudity. And generation after generation of mankind has not only put up with this, but has consistently and by no means in vain asked for more. Operatic music has always inclined towards flabbiness, and at definite periods it has degenerated into nothing more dignified than the indiscretion of the servant-girl. The atmosphere of the opera-house is very largely the atmosphere of the halfpenny novelette.

Now, why is this? What is there in human nature which compels men to accept gladly at one moment what they would scornfully reject at another? The explanation of the matter, I believe, lies in this: that most music-lovers regard opera either with genial tolerance or with half-conscious contempt. It is certain that they do not look upon it as a serious form of art. It is a prolonged liqueur and cigar—a digestive—a fashionable way *pour passer le temps*. These, you say, are platitudes. They are; that is why I have felt impelled to write this article.

Now, the worst feature of this absurd business is that the public attitude to opera is not altogether unreasonable. Opera is not taken seriously simply because it is not serious. It trifles with the public. It is a pretence—a quite charming and attractive pretence, if you like, but still, for all that, a pretence. I myself have frequently been in doubt whether to go to the music-hall or to the opera, because the attractions offered by both were so similar in kind; and on one or two occasions I have chosen the latter as being a less severe mental exercise than the former. Sooner or later every kind of art obtains the recognition it deserves, and opera has well-earned the friendly condescension which we give it. The modern Italian work is preferred to the nobility of Gluck, and a year hence we shall no doubt find that a certain French opera is a successful rival to Wagner's 'Parsifal.' We are all inoculated with the virus of sentimentality, and our musical sinews have been relaxed by the hothouse atmosphere of uncontrollable passion.

It is frequently said that music is only emotional; it would be more true to say that music is anything you wish to make it. The operatic composer excuses himself for his choice of subject by declaring that the public is not interested in drama, save in that form of drama which is induced by the conflicting emotions brought into play by love, jealousy, and the like; he adds that music lends itself most naturally to the exploitation of sensuous feeling. Neither excuse has the warrant of actual fact. 'Hamlet,' the greatest drama in the world, has no sensuous emotion; 'Macbeth' has none; the historical plays by the same writer have little. Even our contemporary stage has recognised that fine and stimulating drama may be made out of other material than the eternal trio involved in love, hate, and jealousy. Mr. Galsworthy, Mr. Bernard Shaw, Mr. J. M. Synge, and a host of smaller playwrights, have given us work that touches life at many points instead of only at one, and what has been done on the stage of the theatre may also be done on the stage of the opera-house.

I venture to put forward a plea for the selection of modern heroic subjects for operatic treatment. It is mere affectation for writers and composers to hunt persistently in historical records for material for a plot; life to-day is as abounding in colour and as full of fine action as ever it was. Men without imagination can see no chivalry in contemporary life; it is so near them that they are blind to its beauty. There never was a generation of men that did not decry the ugliness and cynicism of its own time, declaring that the age of heroism was dead, that commercialism was rampant, and that romance had departed from the world. These things are never true. While man remains man and does not degenerate into a beast, there will always be heroism and romance. If a man is never a hero to his valet, that is the fault of the valet. No age is noble to those who live in it; but that is owing to the blindness of the people themselves. Is there no romance in aviation? None in the colonisation of Canada? None in stricken Ireland? None in the ambition of the politician? None even in the Insurance Act? There is romance in a thousand things to the man with the seeing eye. It is only the prig or the fool who worships the days of his grandfather. The true man lives at this moment and in whatever place he finds himself; his imagination is fed not only by the contemplation of the scroll of history, but by every event of his own time. He is stimulated into action not so much by the example of those who are dead, as by the deeds of those who are living, and most of all by the quick, generous emotions he feels within his own breast.

Though it be true that each of us is rooted in the past, it is truer still that each of us breathes the air and eats the food of to-day. The Past may not be dead, but it is not so warm and fertile and inspiring as the Present.

Do you gather from all this that I advocate the writing of an opera about aviation or the Insurance Act? I do nothing of the kind. But if there be romance in these things, as I contend, is there not still more romance in other modern subjects more suitable for operatic treatment? The ardent spirit of man expresses itself in countless aspirations made visible and audible; many of these manifestations of his spiritual activity are ignored by composers, for to them the thing that is near is never romantic. There is no glamour in what is familiar. Opera has but a slender hold upon the affections of English people, because it is largely a pretence. No opera I know of is founded on a modern subject of deep and general interest. If there were such an opera it would command the respect we deny to the opera of passion. But in this country, at least, opera will remain an exotic growth until we have a composer who is absorbed in and obsessed by the problems of his own time.

REAL PROGRAMME MUSIC.

By Claude Aveling.

The following is the title-page of a work in the writer's possession:

PEACE
A Grand Characterestic (*sic*)
SONATA
Composed and humbly dedicated to the Right Honble.
LORD HAWKESBURY
BY
LOUIS JANSEN

London: Printed by J. & H. Caulfield, No. 36 Piccadilly and T. Jones & Co., No. (*) Bishopsgate Street Within.

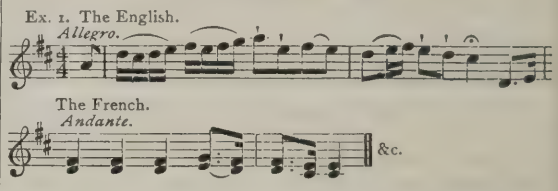
It was written to celebrate the peace negotiations of 1801, which formed the basis of the Treaty of Amiens in the following year. For the present purpose it is enough to mention that France and England, having been at death-grips for some time, were now so exhausted that a 'breather' was welcome. Lord Hawkesbury, our Foreign Secretary, and M. Otto, the French Envoy, patched up a compromise and signed the preliminaries of peace amid remarkable scenes of 'mafficking' and rejoicing in London on the part of the Peace party (the 'Honest' men of this work), shouting down the whines of the War party (the 'Monopolists'), who foretold failure for any treaty which left France with a single ship with which to challenge Britain's maritime supremacy.

'Peace' is too fine a specimen of the idiotic descriptive pianoforte piece to be buried in oblivion. Its eight pages contain practically all the absurdities which go to make programme-music an object of derision when its vaulting ambition o'erleaps itself: the classic 'Battle of Prague' must look to its laurels, for, amongst other impossibilities of suggestion, 'Peace' attempts to make notes mean words, the hearer being expected to guess at the words in the composer's mind from notes hammered out on the keyboard.

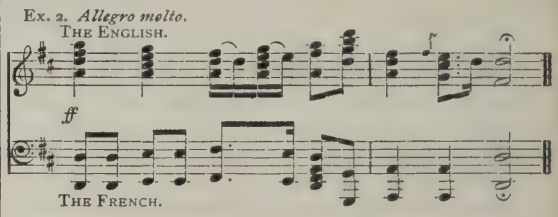
The work may now be allowed to speak for itself: the pianoforte is very talkative, as may be gathered from the fact that the wording attached to the music examples is all as in the original text.

We open with 'The Negotiation,' the usual alternation of tunes—'Rule, Britannia,' and the 'Marseillaise':

'THE NEGOTIATION.'



leading eventually to a very feeble attempt at making both parties talk at once:

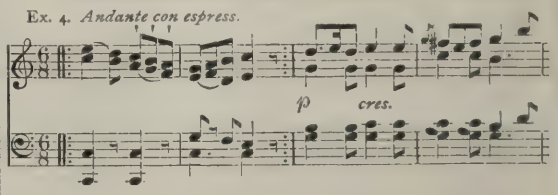


There is a good deal of 'back-chat,' and as much running backwards and forwards as in a modern strike conference:

'THE MESSENGER'S JOURNEY TO CALAIS.'

A placid barcarolle suggests that the treacherous English Channel was caught napping:

'THE MESSENGER CROSSING THE SEA TO DOVER.'

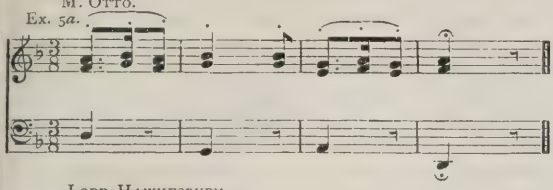


The same land-tune which brought the messenger from Paris to Calais takes him from Dover to London for the conference, at which we hear the persuasive tones of the French Envoy, suave and polite, as he shrugs his shoulders, answered by honest John Bull with mixed affability and asperity:

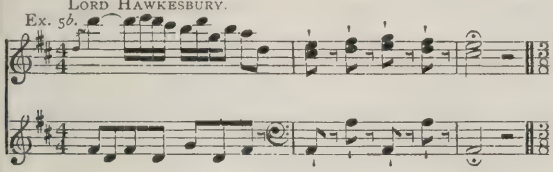
* *Sic.*

'CONFERENCE BETWEEN LORD HAWKESBURY AND M. OTTO.'

Ex. 5a.



Ex. 5b.



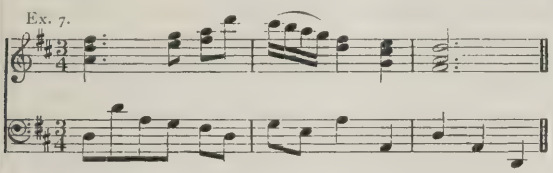
Finally, M. Otto and Lord Hawkesbury sign their names, the pianoforte kindly assisting :

'SIGNING THE PRELIMINARIES.'

Ex. 6.

'God save the King' is played (at an inconvenient point, or the reverse, according to the attitude of the audience), with the unfamiliar ending :

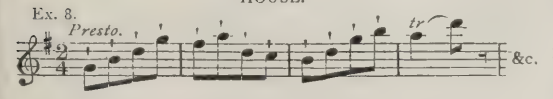
Ex. 7.



The Lord Mayor is then sought, with much knocking at doors :

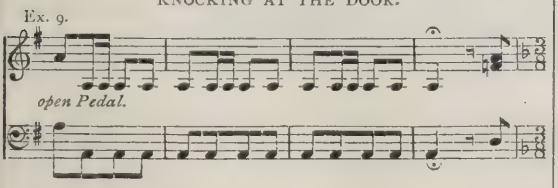
'EXPRESS TO THE LORD MAYOR AT THE MANSION HOUSE.'

Ex. 8.



'KNOCKING AT THE DOOR.'

Ex. 9.

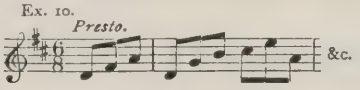


'THE MESSENGER'S DISAPPOINTMENT IN NOT FINDING HIS LORDSHIP IN TOWN.'

But his Lordship has gone to his country seat at Clapham, so hither the messenger gallops in the regulation $\frac{6}{8}$ time :

'HE PROCEEDS TO CLAPHAM.'

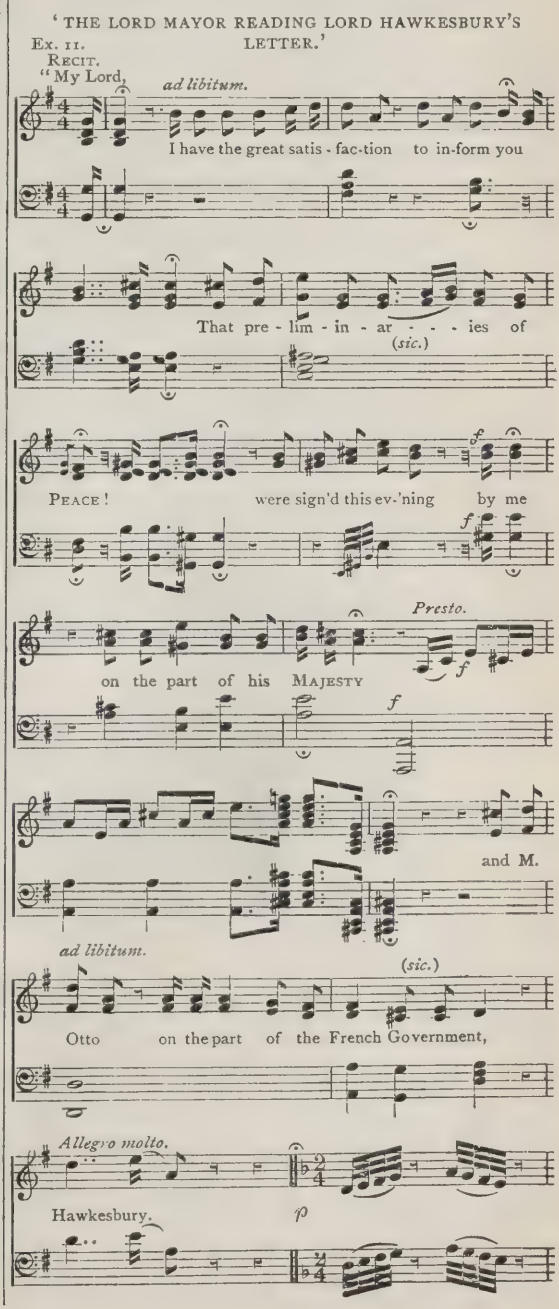
Ex. 10.



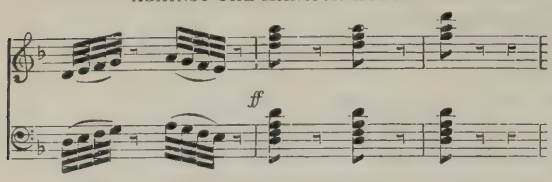
After more knocking, his Lordship is found and reads Lord Hawkesbury's letter, or rather the pianoforte does so for him, the audience having to guess the words for themselves (note the proud *forte* on 'by me') :

'THE LORD MAYOR READING LORD HAWKESBURY'S LETTER.'

Ex. 11.



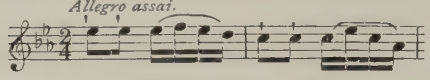
'POSTING COPIES OF LORD HAWKESBURY'S LETTER AGAINST THE MANSION HOUSE.'



Great rejoicing now ensues among the Peace party (the 'Honest'):

'THE EFFECT ON THE MINDS OF THE HONEST.'

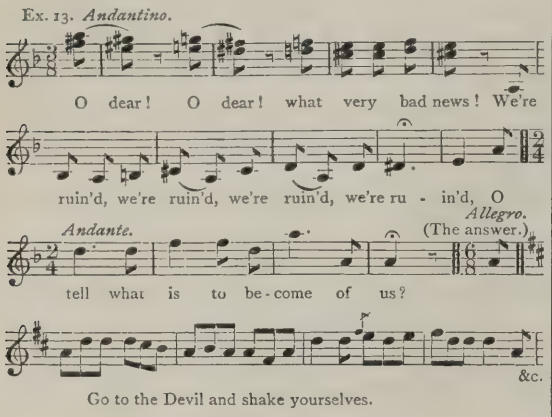
Ex. 12. *Allegro assai.*



The War party ('Monopolists') protest, blubbering, but are soon silenced by an answer that admits of no retort, and the Sonata ends with the 'Ratification and Rejoicing,' illustrated by roaring cannon (fat D major chords in the bass) and clanging bells (running scales in the treble):

'THE CRIES OF THE MONOPOLISTS.'

Ex. 13. *Andantino.*


O dear! O dear! what very bad news! We're
ruin'd, we're ruin'd, we're ruin'd, we're ru - in'd, O
Andante.
Allegro.
(The answer.)
tell what is to be-come of us?
&c.

Go to the Devil and shake yourselves.

A FORERUNNER OF WAGNER.

By Ernest Newman.

It has long been a commonplace among musical historians that most of Wagner's reforms in connection with opera had been urged previously by some writer or other. An art-form capable of so much in theory, and yet so absurd in practice, must have set every man of intelligence in Europe thinking how it could be improved. Beaumarchais, Schiller, Goethe, Hoffmann, Herder, and others all contributed something to the discussion. Gluck's manifestos are of course classic. The most complete statement, however, of the case for the reformers before Wagner has only recently come to light again. It is to be found in a book entitled 'Versuch einer Aesthetik des dramatischen Tonsatzes,' by one Ignaz Franz Mosel. It was originally published in 1813—curiously enough, in the year of Wagner's birth—and has recently been made accessible to the modern reader in a reprint edited by Dr. Eugen Schmitz. Mosel was born at Vienna in 1772, and died there in 1844. He was exceptionally well qualified to write on the subject of opera. He had had a thorough musical education, and had some gifts as a composer; and it was only family pride that prohibited him from taking up musical composition as a profession. For a time he was a vice-director of the Vienna Hoftheater; and he was one of the founders of the Gesellschaft der Musikfreunde, whose concerts he occasionally conducted. Some operatic works of his own were performed at the Vienna Theatre.

Mosel's idol was Gluck, and his book is largely an exposition of the principles on which Gluck's reforms were founded, together with suggestions prompted by a generation or so of further experience. It is remarkable how frequently he anticipates Wagner. He states more clearly, probably, than any previous writer that conception of the unified art-work upon which Wagner so strongly insisted. For Mosel the ideal opera is a combination, on practically equal terms, of poetry, music, acting, singing, and the art of the stage. The plastic arts, however, play less part in his theory than they do in Wagner's. He regards the drama as the basis of opera. Like Wagner, he sees clearly that the rules of procedure of pure music were not applicable in their entirety to the dramatic stage. As he expresses it, 'the prescriptions of pure music are as necessary to the dramatic composer as the rules of grammar are to the poet,—but no more.' The drama being the first thing to be considered, Mosel begins with an examination of the best kind of poetry for operatic setting. He first of all disposes of the theory that the Italian language is the best for opera. Italian may be more liquid and flexible than German, but these very qualities in it are apt to lead it into exaggeration and superfluity of musical ornament, whereas German is essentially a more expressive instrument for dramatic purposes. In his remarks upon the best kind of subject for opera, Mosel anticipates some familiar theories of Wagner. Complicated subjects, founded upon intrigue or political action, are unsuitable. Music is a purely emotional art, and must address itself more to the heart than to the head. The best subject, therefore, is that which gives full play to this emotional power of music. Mythological subjects are most suitable; and, says Mosel, again anticipating Wagner, if a poet can give his subject a national interest he will make of an opera something as moving as the ancient Greek tragedy. He has the wit, however, to see that these prescriptions do not apply so absolutely to the Singspiel, in which spoken dialogue is admitted, as to heroic or tragic opera. The lower plane upon which the Singspiel functions permits of a less ideal combination of material. While the choice of subjects for heroic or tragic opera is limited by the nature of music, the romantic and comic Singspiel can take any subject that the romantic play and comedy can make use of. In the handling of the subject the poet must not be egoistic; he must have regard for the nature and the needs of music. It will be all the better

Reproduced from a Photograph by Matin, Paris.

10 Mars 1912

Faudlé

if he has some musical knowledge himself; if he has not, he should consult the composer both before and during the composition of the poem. 'The opera poet's first care, therefore,' he says, 'will be to write in such a way that his text is thoroughly musical, that is, not only containing nothing that is outside the possibility of musical expression, but also nothing to which music cannot give a heightened beauty and a strengthened effect.' The poet, of course, in writing his libretto, must not have the slightest regard to the exorbitant demands of the singer. As for the structure of the verse, the poet must adopt a metrical form that is suitable to musical rhythm. He should make it easy for the composer's melody to spring naturally out of the verse. The more regular lyrical pieces should have a more uniform verse structure than the essentially dramatic portions. Now and then we are made to realise that music has moved a good deal since Mosel's day. His remarks upon aria and recitative, for example, are mainly interesting only as showing how a thoughtful man of that day approached a problem that has been made less real to us now by Wagner's reform. Mosel lays it down that as music cannot follow rapidly all the changes of expression of which poetry is capable, the lyrics should therefore be of much the same character all through; the sentiment should change, at most, with each number only, not every second or third line; if the composer should aim at trying to reproduce all the changing expressions that the poet can put into a stanza, the result would only be musical chaos. There must be no spoken dialogue in tragic opera: the action must be carried on by means of recitative. Mosel gives full instructions as to the best sort of verse for recitative. Transitions from recitative to aria or ensemble must only be made when the interest of the action or the passion of the character demands an intensification of expression; arias must not be inserted in stereotyped places, such as the end of a scene or act, or in any place in which they do not seem to be naturally evolved out of the action. The aria should generally consist of one simple idea or one clearly expressed emotion. It should lead naturally out of the dialogue and into it again. In ensemble pieces, the composer must not try to express a number of contrary emotions at once; here again we have Mosel anticipating Wagner. The chorus must only be introduced when it is quite natural that a number of persons should be simultaneously expressing the same idea.

In his section on dramatic music Mosel remarks that 'it is a general delusion that any good instrumental composer can also write the music for an opera.' The opera composer, he says, requires other qualifications besides a knowledge of harmony and counterpoint. We have here probably an echo of the conflict that raged then, as it does now, between the partisans of the purely dramatic and the purely instrumental styles. Just as Wagner was accused of being no musician by the advocates of classical music, because he did not develop his music along the lines of pure form, so Gluck and his followers were assailed by the old contrapuntists as semi-amateurs. Every one knows Handel's remark about Gluck knowing no more counterpoint than Handel's cook. Mosel insists very strongly that the stage demands a style of music of its own. The aim of dramatic music, he says, being to intensify the poet's emotion, it must be simply a heightened declamation, or rather, a more animated expression of the emotions of the poet. This definition, he is careful to add, necessarily presupposes a good poem. Dramatic music must be simple and clear, and free of superfluous ornament. The first necessity of opera is the complete intelligibility of the words. As a rule one syllable should be set to one note only. The methods of instrumental music—fugues, imitations, inversions, &c.—are not suitable for opera. He anticipates Wagner all but verbally in his remark that 'music is not the end of opera, but merely the means to the end.' The composer must express the poet's idea as a whole, not in detail. This bars out the exaggerated word-painting that was still current in the opera of his day. Painting, he says, must never be substituted for expression. The expression itself is never to be overdone; it is always to be adapted in intensity to the needs of the situation. The prosody of the text must be followed by the composer in his melody; that is to say, rises, falls, accents, declamation, &c., must not be capricious. When the composer has a succession of ideas to express, he must forget that he is a musician, and remember that he is only a translator from poetic speech into musical speech; but when he has to depict emotions and passions, the composer resumes his own rights. The music must never interrupt the action, but support and animate it. If the music is good, it will carry away the singer, and make an actor of him unknown to himself. Nothing must be put in the arias merely for the sake of the singers, and the orchestration must be subordinated and adapted to the words and the voices. A true opera, he says, is not a concert of a few fine arias, but a unity made up of poetry and music, the effect being more powerful than that of any other art of the theatre. He insists very strongly upon the necessity of preserving the prosody of the verse unimpaired. Specially important words must be brought out by means of the oratorical accent. The melody must rise or fall precisely at the point where a declaimer of the verses, who is not musical, would make them do so. Pauses must only be inserted in the melody where they would naturally occur in the process of speaking the words; and no musical pause must be inserted where the poetic sense runs on. He sees that frequently dramatic music demands a different method of structure from pure music; as he puts it, the so-called musical period of two-, four-, or eight-bar melodies can often be departed from with advantage. The style of the music as a whole must vary with the quality of the poetic subject; and not only must the general nature of the theme thus be reproduced in music, but also the

physical, moral, or conventional character of each person; and this adaptability of style to subject must be preserved not only in the writing, but in the orchestral accompaniment. The overture, having for its function the preparation of the hearer for what is to come, must bear the same character as that which is dominant in the opera itself.

The recitative is necessarily the foundation of the whole interest of the opera. It must be founded on good natural declamation; he praises Gluck for having diminished the old-time distinction between recitative and aria. It is always best when recitative and song melt naturally into each other at each end. The aria must not have any fixed form, but must vary in accordance with the text and the nature of the action; form and expression must always follow the feeling. The words must be clear, and the instruments used in conformity with the sentiment of the moment, not all employed all the while indiscriminately. Mosel everywhere inculcates that naturalness upon which Wagner insisted. The second singer in a duet, for example, is not to answer with the same musical phrase as the first singer, unless he is saying the same thing; and each character in an ensemble must preserve his individual expression. The harmonies of the chorus should be as simple as possible, so as not to obscure the words. For the chorus, as for the aria, there are to be no set forms; the form is to be determined by the situation. Mosel ends with some instructions to the singers as to the clear articulation of their words, and the respect they owe, as representative artists, both to the poet and the musician.

Interesting and thorough as Mosel's examination of the problem of opera is, however, the upshot of it all is to make us realise afresh the enormous originality and imaginative power of Wagner. In some ways the situation when Wagner arose was similar to that in the time of Gluck. Theorists had pointed out the true path to the salvation of opera, but the road could not be cut until the man of genius came. Without Wagner we might still have been theorising in the style of Mosel upon the best way of combining aria, recitative, duet and chorus into an artistic whole. To read Mosel's book now is to have it borne in upon us how greatly the problem of opera has altered since his time. Within less than a generation of the publication of his book, the youthful Wagner was thinking out the whole problem afresh. He saw, as probably no one else in Europe saw at that time, the enormous expansion in the possibilities of musical expression effected by the instrumental music of Beethoven; and it was only by utilising this new stream of music for the fertilisation of poetry and of the older operatic form that the new music-drama became practicable. Mosel seems quite unconscious that a new spirit had come into music under his very eyes.

It is interesting to speculate as to what would have happened to opera had Wagner not been born. The development of opera does not seem, like that of instrumental music, to follow some hidden and inevitable law. It has always depended upon the personality of some original thinker—Monteverde, Gluck, Wagner, Debussy, Strauss—and had Wagner not come, with his extraordinary blend of capacities, his poetic sense, his power of sustained musical invention, his sense of the stage, his ability to impose his ideas upon his fellow men, should we have been very much further in opera now than we were in the days when Mosel wrote?

Occasional Notes.

At the time we are writing M. Jaques-Dalcroze is giving in this country a series of demonstrations of his Rhythmic Gymnastics. He has brought with him six young girls who have learnt the system from him, and who show remarkable skill and grace in adapting their movements to the rhythm of the music played to them. It will be fair to M. Dalcroze to await the completion of his exposition before describing and passing judgment on the system. But it may be well to state here that we are convinced of the value of M. Dalcroze's methods in developing the potentialities of the rhythmic sense. The weakest part in nearly all music teaching is that to do with rhythm.

It would seem that '*Ariadne auf Naxos*, Oper in einem Aufzuge von Hugo von Hofmannsthal; musik von Richard Strauss: zu spielen nach den *Bürger als Edelmann* des Molière' has been exceptionally successful, if only because it has provoked less disapproval than any of Strauss's other stage works. Readers of the *Musical Times* are by now acquainted with the peculiar design of the piece—a fantastic medley of comedy, serious opera, and ballet—and with its novel scoring—a kind of glorified chamber music for thirty-seven instruments. What has most impressed its hearers seems to be a facile, fresh, melodic quality having its roots in the old-fashioned type, and a new manner of florid vocal writing, as purely decorative as the old Italian *fioriture* but in free modern tonality. We are unable to give a first-hand impression of the music, but three articles contributed to *The Times* by a writer present at the first production are so ably and luminously written that we make no apology for quoting extensively from them below. The production took place under Strauss's own direction at the Hoftheater, Stuttgart, on October 25, as a preliminary to a Strauss Festival, at which 'Feuersnot,' 'Salome,' 'Elektra,' and 'Der Rosenkavalier' were also given. The chief players in 'Ariadne' were Madame Mizzi Teritza (Ariadne), Herr Herrman Tadlowska (Bacchus), Madame Margarethe Siems (Zerbinetta), and Herr Albin (Harlequin). The mounting (by Max Reinhardt) and incidental details were done on a lavish scale, even to the extent of providing Stradivarius, Guarnerius, and Amati stringed instruments in the orchestra and the engaging of so eminent an artist as Herr Max Pauer as orchestral pianist.

It will be remembered that Von Hofmannsthal's 'M. Jourdain' finds himself the patron of two spectacles, the serious 'Ariadne auf Naxos' and the comic 'Zerbinetta und ihre vier Liebhaber,' and that he orders them to be presented simultaneously. *The Times* correspondent writes:

The curtain rises upon a scene of extravagantly luxuriant coconut palms, and at once we get the strangest incongruity between Ariadne in her Greek draperies and her naiads and

dryads, who are nymphs of the Louis XIV. period. Her music, both in the lament which opens the opera and in the love scene with Bacchus, is Strauss in the earnest vein of 'Elektra'—although very much simpler and indeed generally quite diatonic. The trio of the Louis XIV. nymphs is Strauss amusing himself with the conventions of operatic concerted music; and in the Zerbinetta scenes we get the Strauss of 'Der Rosenkavalier'—or perhaps we should rather say the Strauss of Madame Margarethe Siems, for without her one can scarcely suppose that this music would have been written at all. Was ever a song filled with such wonderful *coloratur* as the one which Strauss has written for her here and the wordless cadenza which follows it? The old *coloratur* singers embroidered in conventional patterns; Strauss's far-flung arabesques come from the voice of Madame Siems as though she were making them up at the moment, and they suggest that even he can scarcely find enough for her wonderful voice to do . . . . It is part of the plan that the singers in the young composer's opera should entirely ignore the frivolous interruptions of Zerbinetta and her troupe. The work is elaborately staged according to Herr Reinhardt's method, as though for a serious representation of 'Ariadne'; and the beauty of the last scene, when the grotto of vine branches encloses the lovers and stars shine out in an azure night sky, makes it genuinely impressive; but no sooner is the impression made than Zerbinetta comes tripping on, with her song about her own many lovers, turning all to a laugh again. At one moment one is ready to let it all go by as a mere *jeu d'esprit*—Strauss amusing himself with his technical mastery, and determined that there shall be no settled plot or dramatic purpose to come between the display and the audience; then again at another moment he seems to be speaking seriously in spite of all the ridiculous confusion.

In a second article the critic deals with an important duet sung by Ariadne and Bacchus:

In this duet Strauss gives us a really big melody which deserves comparison with that of the second act of 'Tristan.' This does not mean that, like a hundred and one works by innumerable composers which owe their whole existence to 'Tristan,' this scene copies the mannerisms which it is so easy to copy, but simply that it has something of the same width of range. It might equally be compared with the monologue which ends Strauss's own 'Salome.' The declamation is wonderfully eloquent, and it is no small part of its eloquence that the voices are heard with such ease above the orchestral music. Yet, so far from being conscious of any thinness in the orchestral sound on account of the smallness of the orchestra, the texture of the music at the climax seems as complex and as richly composed of many strands of colour as in any of Strauss's works for a large orchestra. Here one is directly conscious of each component part, and the ear gains in quality far more than it loses in quantity. If only the opera stopped with the closing of the branches around Ariadne and Bacchus one would leave it with a sigh of content, but, as has been said already, there are both Zerbinetta and Jourdain to be reckoned with afterwards. These elements seem to be irreconcilable, no matter from what point of view we look at the work, and if the opera never gains the hold upon a large public which the earlier ones have gained, it will be largely through the strange incongruity of its dramatic elements.

In a third article the critic considers the work as a whole:

It strikes one very forcibly with regard to Strauss's 'Ariadne auf Naxos' that it could only have been written for and successfully produced in a country where opera and drama are both very much at home, where they live side by side and are both quite normal forms of artistic activity. For this reason one scarcely expects it to be brought to England, or, if it were given here by some enterprising experimentalist, one feels fairly certain that it would only be given to satisfy the natural curiosity which every work by Strauss and Hofmannsthal arouses, and that when once that was done there would be nothing more heard of it. It presupposes a keener interest in stagecraft for its own sake than is likely to be found in this country. Its dramatic plan is polyphonic in much the same way that Strauss's musical style is polyphonic in the critics' part of 'Ein Heldenleben' or the scene of Don Quixote's derangement. There is no single line of predominant interest to which the other interests subordinate themselves, no essential plot carried out to its conclusion. As we suggested in an earlier article, one motive of the action obliterates another. It is evidence of the sanity of Strauss's judgment that in these circumstances he should have resisted the temptation to indulge in the corresponding complexities of musical style, and that he should have kept his score comparatively simple. No doubt he realised that to do anything else would be to bring about chaos. . . . . In a comedy set to music the drama naturally bears less responsibility, but in the case of 'Ariadne' it bears none. We have to look to the music to give unity of expression to the multiform ideas of the drama, instead of following the more normal process of finding in the music the multiform expression of the dramatic unity. This implies a mental agility on the part of the hearers which is hardly to be expected where the combination of music and drama is generally looked upon as an occasional entertainment, where the theatre means one thing and the opera another.

The November issue of S.I.M. (*La Revue Musicale de la Société Internationale de la Musique*) provides, as usual, a store of interesting matter. M. André Suarès writes both fancifully and thoughtfully upon 'L'homme qui improvise.' M. Robert Chauvelot contributes an article upon the music and dances of certain countries of the extreme East. Of chief importance, however, is a long and copiously-illustrated article by M. Charles van den Borren upon the English Virginalists and the Fitzwilliam Virginal Book. He deplores the fact that no enthusiast has yet seen fit to collate the manuscripts of Virginal music that exist in various European collections and libraries, and extols the work of Mr. Fuller Maitland and Mr. Barclay Squire, in their new edition of the Fitzwilliam Book. The writer considers first the instrument, then the composers of the Virginal school, and proceeds to a close analysis of the music. He devotes special attention to the many curious instances of ambiguous rhythm and of false relation. In one example of the latter practice he finds a foreshadowing of Moussorgsky!

M. Emile Vuillermoz, in the same volume, makes the Strauss Festival at Stuttgart the peg for an amusing and fantastic word-picture of Strauss's position with regard to his French contemporaries. The author writes:

We were cultivating the art of the *mot juste*, the study of exact detail, the luxury of perfect appropriateness; we relished thoughts exchanged in half-suggestion; we had a common pride in discovering the secret of poetry that does not raise its voice, of pathos that does not gesticulate . . . But someone came to disturb the feast. The door of our salon burst open noisily, a loud and authoritative voice was heard in the ante-room, stout nailed boots fastened upon the carpet, and Richard Strauss, a heavy trunk in hand, made his entry.

The newcomer laughs uproariously at their refinements, and then sets to work. He executes all sorts of wild capers, sweeps aside the little objects of their vanity, bellowing vulgar but 'terribly energetic' refrains, jumping on the tables in a savage rhythm, coolly extinguishing the candles with revolver shots, and so forth, for three hours, without pausing to breathe. And yet at the end

Many of us could not repress our 'bravos!' and our gentle companions were actually looking with the eye of indulgence upon this Huron.

Coming however to 'Der Rosenkavalier' and 'Ariadne,' the author sees a conversion of Von Hofmannsthal and Strauss to the spirit of gallant witticism, the elegance of a Court, and the atmosphere of 'nuits bergamasques,' a park à la Verlaine peopled with 'donneurs de sérénades' and with 'belles écouteuses. Tircis, Eglé, Clitandre,' &c. . . . . Elektra, Salome, Death and Transfiguration were but regrettable errors of youth! What a loss of time for the mandoline!

Soon however the writer's badinage only thinly veils a real dislike for the level of taste shown in 'Ariadne.' The volume contains also some characteristically French comments upon passing events and things in general by Claude Debussy, Vincent d'Indy, E. Ysaye, Henri Maréchal, and others.

Reference was made in our November issue to the Festival jointly organized by the Incorporated Society of Musicians and the Musical League, to take place at Birmingham on December 30 and 31, January 1, 2 and 3. The programmes of the concerts have now been arranged, and are as follows:

CHAMBER CONCERTS.

January 1, at 8.30; and January 2, at 3.30.

Quartet in G minor ... ... *J. D. Davis.*
Pianoforte quintet ... ...*César Franck.*
Quartet in D flat ... ... *Dohnànyi.*
Songs ... ... *Mabel Moss.*
Fantasie for string quartet ... ... *Waldo Warner.*
Fantasie for string quartet ... ... *Balfour Gardiner.*
String quartet, 'Molly on the shore' *Percy Grainger.*

Artists: Madame Marie Brema, Mr. E. Howard-Jones, and the London String Quartet.

CHORAL CONCERT.

January 3, at 4.30.

Choral Symphony, 'Atalanta in Calydon' (unaccompanied) } *Granville Bantock.*
'Rhapsodie,' for contralto solo and male-voices *Brahms.*
'The Reveille,' for male-voices ... ... *Elgar.*
'The Exiles' } for female-voices { *de Rillé.*
'The Spanish Gipsy Girl' } for female-voices { *Lassen.*
'Sound sleep' } for female-voices { *Vaughan Williams.*

The Liverpool Welsh Choral Union, the Manchester Orpheus Glee Society, and the Gitana Ladies' Choir (400 voices). Conductor: Mr. Harry Evans.

ORCHESTRAL CONCERT.

January 3, at 8.15.

Festival Overture ... ... *Arnold Bax.*
Fantasie for orchestra ... *H. Balfour Gardiner.*
Suite, 'Beni-Mora' ... ...*G. von Holst.*
Songs ... ... *Frederic Austin.*
Frederic Austin.
'Othello,' Prelude to Act IV. ... ...*H. A. Keyser.*
'Cap and bells,' for soprano solo and orchestra *E. L. Bainton.*
Variations, 'Down among the dead men' *Julius Harrison.*
Comedy-overture, 'Dr. Merryheart' *Havergal Brian.*

Conductors: Messrs. Balfour Gardiner, von Holst, H. A. Keyser, Edgar L. Bainton, and Julius Harrison.

An interesting series of articles by Professor C. E. R. Mueller, of Dresden, on editions and analyses of J. S. Bach's 'Wohltemperirte Klavier,' appeared recently in the *Allgemeine Musikzeitung*. After reviewing all the well-known editions and commentaries, Professor Mueller writes in the most enthusiastic terms of Dr. Iliffe's 'Analysis of Bach's 48 Preludes and Fugues.' We quote from the article as follows: 'This absolutely splendid work differs totally from those above-mentioned. It is published by Novello & Co., in London, and forms No. 56 of their excellent series of Music Primers.' Quoting the views expressed in the preface of the work, the writer concludes thus: 'I consider Iliffe's work so excellent that it would be a pity if it were not translated. We have, as I have already said, many fine analyses in German, but this work is unique. We have nothing to put beside it.'

A discussion as to the metronome rate at which the Trio in Beethoven's ninth Symphony should be played has been renewed recently in *The Times*. In October, 1911, Sir Charles Stanford wrote a letter to that journal in which he gave reasons for the presumption that the printed metronome rate, semibreve = 116, was a misprint for minim = 116. Now, Mr. Edward Speyer, who has meantime been investigating the matter abroad, writes a long letter to *The Times* (October 29) in which he contends that it is not clear that Beethoven desired to fix the *tempo* of the Trio at minim = 116. He caps the account of his investigations by quoting the following passage from Schindler's biography of the composer (4th edition, vol. ii., p. 250):

Beethoven asked me to copy for London the list of metronome marks (for the ninth Symphony) which a few days before had been made out for Mainz, but the original paper could not be found, the matter was pressing, and he was obliged therefore to undertake this unpleasant business once more. The task, however, was hardly finished when I found the paper with the original notations again. A comparison showed a deviation in all the movements, upon which Beethoven, furious, exclaimed: 'No metronome at all! Whoever has the right feeling (*Gefühl*) does not require it, and to him who has not got that it is useless, for such an one could not help being run away with by the whole of the orchestra!'

Sir Charles Stanford in a reply (November 5) declares that the main contention of his 1911 letter was that it should be perfectly clear that the minim of the Trio should be at the same rate as the dotted minim of the Scherzo, whether that rate be 116, 118, 120, or 112. Mr. Speyer, unconvinced, rejoins (November 11) by quoting a letter (dated November 3, 1912) written to him by Professor Hugo Riemann, in which he (Riemann) says:

The difficulty regarding the Trio, according to my feeling, rests upon the fact that Beethoven tried to fix the *tempo* of the minims instead of that of the semibreves, for in the Trio it is the semibreves, in fact, which determine the beats [*Schlagzeiten*], as Bülow has rightly recognised. 𝅗𝅥 = 116 is indeed unthinkable and would be destructive of its immanent character; perhaps ♩ = 126 might be right, or rather ♩ = 132; that would be equal to 𝅗𝅥 = 66; ♩ = 116 for the *Scherzo, and* 𝅗𝅥 = 66 *for the Trio seem to me to be the most plausible tempi, whilst I would consider* ♩ = 116, *equal to* 𝅗𝅥 = 58, *too slow and dragging.*

So, after all, the solution of the enigma is a dependence upon Beethoven's *Gefühl* and Brahms's *Discrezione*!

The musical situation in Wales is just now engaging the special attention of many persons interested in the Principality. On November 21 an influentially-attended meeting convened by the Denbighshire Society was held in the Caxton Hall, Westminster, in order to discuss a project to establish a National College of Music in Wales. At present the scheme is in a nebulous stage, and the only definite result of the meeting was the appointment of a special committee to inquire into ways and means. There are apparently some vested interests to consider.

Another matter that has aroused much interest in Welsh musical circles is the resignation by Mr. Granville Bantock of his post as adjudicator at the Royal National Eisteddfod which is to be held at Abergavenny in August, 1913. Mr. Bantock is not satisfied with the quality of the tests chosen for the choirs. The matter is dealt with more fully in our supplement, the *Competition Festival Record.*

REVIVAL OF MACKENZIE'S 'COLOMBA.'

This opera, which was produced at Drury Lane Theatre on April 9, 1883, by the Carl-Rosa Opera Company, is to be performed on the afternoon of December 9, at His Majesty's Theatre, by the Royal College of Music. This spontaneous and graceful act is a striking proof of the kindly relations existing between the Royal Academy of Music (of which Sir Alexander is Principal) and its great sister institution. Sir Charles Stanford will conduct. The opera, which is founded upon the famous romance by Prosper Mérimée, has recently undergone a thorough revision: the original four acts have been condensed into three, and the text of the libretto in part re-written, with the concurrence of the late author's son, Mr. Ford Madox Hueffer, by Mr. Claude Aveling.

It is interesting to recall the reception the opera had from the public and the musical critics when it was produced by the Carl Rosa Company. The season at Drury Lane was only of four weeks' duration, and 'Colomba' was performed on five occasions and with a crescendo of success to increasingly large audiences, who received the work with unmistakable enthusiasm. So popular was it found, that it was the general opinion that the opera would have enjoyed a long run if the company could have extended their season. The critics hailed the work as the first attempt by a British composer to apply to opera the theories of Wagner. 'Colomba' was soon afterwards performed in German, at Hamburg and Darmstadt. At the former city Frau Rosa Sucher, who sang the principal part, and her companions in the cast, were recalled no fewer than seventeen times.

In these days, when London opera is under a temporary cloud, the revival of this British work has especial interest.

THE MUSICAL INTEREST OF LÜBECK.

Mr. D. C. Parker writes: In the *Musical Times* for October, Dr. A. W. Wilson, of Ely, drew attention to those parts of Thuringia and Saxony which are associated with Bach. It has always seemed to me that the musician when abroad misses much that is interesting. Dr. Wilson rightly points out the historical fascination of such places as Eisenach, and those who feel a thrill at being put in touch with a great past will appreciate his point of view.

In this connection, may I call attention to the town of Lübeck, which also played a part in the wonderful career of Bach? Lübeck has a long and interesting history. Its prosperity came into being by reason of the efforts of Henry the Lion, Duke of Saxony. Like other towns which belonged to the Hanseatic League, its trade and commerce grew enormously, and by virtue of its proximity to the Baltic it did a large business with the northern countries.

Any musician who cares to visit it is sure to be delighted with the little town. It is picturesquely situated on the Trave, and beautiful promenades are now laid out where the old walls of the city stood. Its inhabitants are industrious and thrifty, it is clean, and smokeless; and in the summer, with its red roofs and patches of flowers, it looks charming. The chief centre of interest for the musician is the Marien Kirche, where Buxtehude was organist. (The fact that Buxtehude, though a Dane by birth, settled in Lübeck, is an example of how the town, from its position, was brought into touch with the north.) The church is a large building in the Gothic style. It was to this place that Bach tramped in order to listen to Buxtehude. The latter was brought up in a musical atmosphere, for his father was a noted organist at Helsingör. During his residence in Lübeck his enthusiasm did much to make it the greatest musical centre in the north of Germany. He organized performances the value of which can scarcely be over-estimated. Of these Spitta writes at length in his 'Life of Bach.' Buxtehude's seed fell on good ground, for the burghers of Lübeck responded heartily to his efforts, and he found himself surrounded by several young musicians of talent.

For those who hold that tradition has much to do with music, the present status of Lübeck as a musical centre is interesting. Considering its size (it has some 75,000 inhabitants), the musical scheme advertised at the beginning of this winter is ambitious. It includes operas by Gluck, Mozart, Wagner, Puccini, Strauss, and Wolf-Ferrari. All these are to be given in the New Theatre, which is up-to-date in arrangements and fittings. It will thus be seen that the devotion of Buxtehude to his art has not been without an effect, felt after long years.

HAS PLAINSONG ANY PRACTICAL VALUE TO-DAY?—LECTURE BY R. R. TERRY.

In a lecture delivered to the London section of the I.S.M. on Saturday, November 9, Dr. R. R. Terry asked the question 'What is Plainsong?' The text-books of our youth, he said, told us that it was a species of obsolete chanting used in the Roman Church, founded on eight scales or modes, four of which were invented by St. Ambrose and four added by St. Gregory: that it flourished in the Dark Ages until its barbarisms gave place to part-music. In the popular mind, Plainsong was another word for 'Gregorians'; 'Gregorians' were a something which was the antithesis of 'Anglicans,' and were derived, some said, from the Greeks, and others from the Hebrews. The latter hypothesis apparently found most favour, for it was held that in the historic interview between David and Saul, the former sang 'Gregorians' to the monarch, with disastrous results. These legendary accounts were disposed of by the lecturer, who proceeded to answer in detail the equally fallacious statements that Plainsong was crude, barbarous, obsolete, formless, rhythmless, ponderous, and unvocal. To understand any form of art one must see it with the eyes, or hear it with the ears, of the century which produced it. Criticism of mediæval music in the light of the major and minor scales, the rhythm of barred music, and with ears attuned only to modern harmonic progressions, was futile. Our major and minor scales were not a fixed law of the universe; they were barely three hundred years old. They meant nothing to an Oriental, and even in our Western civilization we had composers who to-day announced their intention of 'abolishing keys.' Plainsong was once a *living art*, and no cultured musician could afford to shut off periods of his art into water-tight compartments and say, 'This will I recognise, and that will I discard.' Imagine an architect declining to study Greek or Byzantine art, and scoffing at it as 'obsolete'; yet one constantly heard musicians scoffing at all music previous to Bach. Imagine a literary man sneering at Dante or Chaucer, or a painter sneering at Memling or Van Eyck as 'mediæval' products of 'the Dark Ages,' and one realized the absurdity of the position. The golden age of Plainsong was the age of our Gothic Cathedrals. Was it rational to suppose it could be described as barbaric?

Granted Plainsong to be worthy of study, the first step to the understanding of it was to realise what the Modes were. The second step was to eschew the

popular text-book explanations of them. An amusing account was given of the lecturer's early struggles in Plainsong accompaniment in the light of text-book learning. One must learn to think in the Modes—in Plainsong idiom—otherwise one was in the position of the Englishman who spent long years in studying French as taught in our Public Schools, and then proceeded to Boulogne to find that he and the inhabitants were unintelligible to each other. The popular explanation of the Modes—beginning on certain notes of the pianoforte and being confined to the white keys—was shown to be misleading, as was indeed any attempt to connect them with the keyboard. The structure of authentic and plagal Modes was explained, and examples given of melodies formed on them. Among their chief characteristics were: (1) Authentic Modes had the dominant a fifth above the final, except Mode III., in order to avoid the tritone; (2) Plagal modes had the dominant a third above the final, except (for the same reason) Modes IV. and VIII.; (3) In authentic Modes, the melody tended to ascend, in the plagal to descend; (4) Progressions [illustrated] occurred in authentic Modes, seldom or never found in plagal, and *vice-versa;* (5) In authentic Modes the melody generally moved stepwise to the final, in the plagal generally by skip.

The rhythm of Plainsong was still a debated point, as was natural in the case of any art revived after its principles of interpretation had been obscured by long disuse. The scientific study of Plainsong was not much more than twenty-five years old. Previous to that, most recognised manuals of Plainsong were written in the light of the spurious Medicean text of the 16th century. Tribute was paid to Helmore and other pioneers who revived interest in Plainsong, but it was pointed out that their labours (based on a spurious text) could not be other than in vain. To understand Plainsong we must go back to ancient MSS. which were in use when it was a living art, before the days of the printing press, and not to a 16th century printed text now dismissed by all scholars as spurious. The monks of Solesmes had now collated a sufficient number of MSS. for us to form a fairly accurate idea of what Plainsong really was. The work of Wagner and Gastoué was alluded to, and Widor was quoted in support of the lecturer's contention that now that archivists had (more or less) done their work, the time had come for some attempt at a working hypothesis as to interpretation of the text. The archivist must be a blind guide unless he was also a fully-equipped musician. But the musician could make use of the archivist's material, and it was to the musician so equipped that we must look for the final solution.

The necessity of a modal accompaniment to Plainsong was demonstrated. Nature abhorred a hybrid, and of all hybrids a modal melody with modern harmonies was the most fearsome. The chief point of contrast between modal and modern music was that in the latter the object was to increase and stimulate interest until the cadence: to have as few perfect cadences as possible if one would avoid puerility. The opposite was the case in Plainsong; the more points of repose one had the better; the essence of Plainsong was the repose of meditation, and this must not be disturbed by the accompaniment.

Illustrations of syllabic and melismatic chant were artistically sung by Mr. A. Thorogood, accompanied by the lecturer, who in conclusion summed up the chief advantages to a musician of the study of Plainsong: (1) It was essentially ecclesiastical in character, and still remained the only 'official' music of the Roman rite. Its study would therefore engender that feeling for ecclesiastical style so little cultivated to-day; (2) It would enable the student to think in melodic as opposed to harmonic idiom. This would prove a wholesome corrective to the aimless successions of chords which too often did duty for extemporisation; (3) It would enable him to think in modal idiom, and thus reveal the beauties of Palestrina and his school to ears hitherto attuned only to modern harmonic progressions; (4) It would throw a flood of light on the study of counterpoint as it existed when it was a living art, and before it had become hybridised by 18th-century schoolmasters; (5) It would make clear the original reasons for certain contrapuntal rules which, under present-day harmonic conditions, appear unjustifiable. In a word, it was essentially Church music, and its study would produce Church musicians of surer grip and wider culture than those to whom it was a sealed book.

Church and Organ Music.

THE PEDAL ORGAN. (Second Article.)*

By George Dixon.

It is more than a quarter of a century since the present writer first began to take an interest in the organ. Some stray articles by the late Mr. Thomas Casson, on the design of the instrument in general, and the Pedal organ in particular, which appeared about that time, helped to stimulate that interest, till it has become an enthusiasm. New developments have not only been studied with eagerness, but have also been frequently commented on. The views thus expressed from time to time have no claim to originality. Nevertheless, candid criticism of those ideas which were considered to be wrong, and unflinching advocacy of methods which seemed to be right, appear to have been not without effect in the organ-building world. Under these circumstances then, criticism, seriously undertaken, of the proposals of a professional musician on such a subject may not have been regarded as altogether inopportune. If this be the case, attention may be legitimately called to a few further comments which Dr. Froggatt's reply in the June number of the *Musical Times* invites.†

If there is anything in Dr. Hopkins's contention that the Pedal should possess its own characteristic tone-quality, in addition to the purely bass-forming function, it cannot logically be denied an individual harmonic structure. Again, as the Pedal is very rarely used in chords, it is possible to treat such independent mutation ranks considerably more boldly than those of the corresponding manual compound stops. There is no more difficulty in voicing such a Pedal mixture so as to blend properly with those of the manuals, than there is in getting two manuals of different tone-qualities—one of which may be registered for solo purposes—to blend together when coupled. As the question in dispute is not the actual provision of a variety of Pedal basses for the softer manual combination, but the *method* of such provision, the remark in italics about the use of the open wood uncoupled as such a bass, is hardly relevant to the discussion. Dr. Froggatt's original article quite rightly emphasised the importance of the provision of Pedal solo effects,

* Lieut.-Colonel Dixon's first article on the Pedal Organ appeared in our issue for April, 1912. Articles on the same subject by Dr. A. T. Froggatt appeared in February and June, 1912.—(Ed., *M. T.*)

† Apologies are due to Dr. Froggatt and the readers of the *Musical Times* for the belated appearance of this article. It was originally drafted in June, but owing to pressure of military work during the training season, it had to be temporarily put aside unfinished. It should, of course, be read in conjunction with Dr. Froggatt's June article.—G. D.

and curiously enough said nothing further about this subject. It is now implied that where the tuba is absent, a heavy Pedal with reed cannot be used against the full Great without reeds. It seems doubtful indeed whether such a combination is even possible when the fourth manual is actually present, for how, under the system, is the tuba (bass) to be added to the full flue-work on the Pedal unless it be coupled to the Great at the same time?

This is scarcely the place to enter into a detailed discussion of the registration of organ fugues. It may, however, be pointed out that any player on the pianoforte who wished to give an intelligent rendering of a fugue would not hesitate to emphasise the entry of the subject, whether it occurred in the bass or any other part. How is the case altered, where the organ is concerned? Surely such method of interpretation is sometimes not only legitimate but even desirable where it can be conveniently applied.* In the organ at St. Mary Redcliffe, Bristol, a reversible piston, actuating the Pedal ophicleide, is provided. Two at least of the eminent players who gave opening recitals there a few months ago evidently do not share Dr. Froggatt's views, as they were not slow to avail themselves of this contrivance. On several occasions the fugue subject was emphasised on the Pedal reed with fine effect, the stop being withdrawn immediately the ordinary bass was resumed. With regard to the inner parts the same argument applies, though it is seldom possible to put it into practice except in those rare instances where the instrument is provided with the double touch. However, leaving the question of fugue-playing aside, it would be interesting to know how Bach's choral preludes such as 'Valet will ich dir Geben,' with the *Canto fermo* in the Pedal, which seem to demand at the same time a loud organ in contrast for the manual part, are to be rendered. Lastly, what is to be said of perhaps the most stupendous of all Bach's organ works, if not in the whole realm of pure organ music—the great Passacaglia? Here, although the reed may be required only occasionally, the Pedal tone must surely predominate over the manual during more than half the piece, otherwise what becomes of the subject on which the whole composition is built?

Let us now turn to more modern times. In Mendelssohn it is only necessary to allude to the Pedal choral, 'Aus tiefer Noth,' in the third Sonata, and the first section of the last variation in the sixth Sonata, where a reed appears to be demanded on the Pedal apart from the manuals. Finally, reference may be made to Rheinberger, a composer certainly not given to elaborate registration. In the last movement of the sixth Sonata, in E flat minor, he actually directs Posaune 16 ft. where the fugue subject enters in augmentation on the Pedal. Now, all these illustrations can be effectively rendered with facility on the ordinary three-manual organ of thirty stops quoted by Dr. Froggatt at the outset—nay, they may even be adequately performed on a smaller instrument of two manuals, provided it contain a Pedal reed. Surely any system of organ design and control which claims superiority, but at the same time fails, possibly even in its most elaborate form, to provide easily such stock registration required for the adequate rendering of well-known examples of classical organ music, stands self condemned, whatever advantages it may offer.

* This passage was written before the first volume of the new critical edition of Bach's Organ Works edited by Schweitzer and Widor had appeared. It is only fair to state that these authorities seem to some extent to support Dr. Froggatt's contention; but even they allow the player to exercise his discretion in the use of the Pedal reed.—G. D.

Again, for trio playing, ordinary two-manual organs, except the humblest, provide some such combination as: Man. I., Salicional 8 ft., Man. II., Reed 8 ft., Pedal Sub-bass 16 ft. and Flute 8 ft. No system ought to deny such possibilities of contrasted registration in small instruments, where it is most important that the very utmost should be made of the limited resources at command.

With regard to the simple experiment which Dr. Froggatt proposes, let any one try it, selecting the first eighteen bars of Bach's great G minor Fugue as an example. Play this on the Great organ open diapason, first with the Pedal part as written, using the open wood, and again with the Pedal part an octave lower, using the Great to Pedal coupler alone. In the latter case the majority of listeners, unless well acquainted with the work, would miss the Pedal entry, and would scarcely be conscious of any Pedal effect whatever. The single low A which occurs would have perforce to be omitted, but that does not affect the argument.

This illustration also serves to show that if the Pedal is to be really effective throughout its compass, the Great bass is also quite as essential in its upper register as it is below tenor C. The point, moreover, is not that there is no alternative between the Great bass and no bass at all on the Pedal, for, with trifling exceptions which do not count, every instrument containing the open wood possesses at least one soft Pedal stop. The real question is whether, in addition to a variety of softer basses, the large-scaled open wood should be retained, in spite of Mr. Casson's strictures, as *the* characteristic foundation stop of the Pedal organ. So far from being undesirable above tenor C, its upward extension into the 8-ft. octave is invaluable. The octave wood not only provides an effective solo stop, but it binds together the whole Pedal ensemble in a manner attainable by no other register.

The criticism of the Doncaster Pedal had reference to the general lack of effect in relation to the rest of the organ, and did not of course apply to the individual stops, which may be all that the late Dr. Hopkins claimed for them.

As Dr. Froggatt expressly declares the Great bass to be a luxury—nay, even a monstrosity—except in very large organs, there does not seem to be much point in trying to prove the existence of its manual counterpart. The English Great bass bears no relation to any manual stop (except perhaps the Hope-Jones Tibia), least of all to the real manual diapason tone. The claims put forward for this relation are somewhat misleading, and mainly rest on the confusion caused by the indiscriminate use of the term 'diapason' to describe alike the metal manual and the Pedal wood tone. It is of course quite true that the former class of stop has been successfully made in wood either wholly or in part, witness for example the Smith diapason, still extant at Auckland Castle, or Schulze's beautiful wood basses to the Great diapasons at Armley. These examples are, however, not large-scaled heavy flutes like the Great bass, but real diapason quality, barely distinguishable from metal tone. Curiously enough the stop labelled 'Open diapason' (wood) on the Great organ at St. Paul's Cathedral, hardly differs from Willis's ordinary claribel flute. It is very small in scale compared with the Pedal open wood, and in no sense its manual counterpart.

Dr. Froggatt originally claimed economy as well as simplification and saving of space. The remarks made concerning the necessity of separate soundboards, actions, and trunking, cannot therefore have been so

entirely beside the mark as he appears to imagine, for it now looks as if these claims have been virtually abandoned.

Concerning the provision of the 32 ft. on the Pedal, it has been previously pointed out that this stop is now almost universally obtained by adding *twelve* pipes to one of the existing Pedal 16-ft. Pedal stops, so that thirty are not required. The Great bass is generally chosen, as its downward extension gives us by far the most useful and effective 32-ft. tone we possess. Adding twelve pipes to the Great Double need not be any less costly, and would probably be more expensive unless that register be already used as a Pedal stop in 16-ft. pitch. So far as saving of space and expense are concerned, it has been shown that by borrowing manual doubles in identical pitch, a variety of soft basses suitable for use with Swell and Choir stops can be obtained at small increase of cost, without adding any pipes whatever. As the great advantages claimed by Dr. Froggatt are the provision of such a variety of soft basses, and the utilisation of large manual pipes seldom otherwise employed, such borrowing of manual doubles has a very real bearing on his system.

With regard to the undue enlargement of the 8-ft. manual diapason in the lower part of the compass making the Pedal appear relatively weaker than it really is, Dr. Froggatt's contrary opinion is obviously true only when the Pedal under his system is used alone in single notes. There is no contradiction, however, in stating that such a Pedal would appear *relatively* weak in its upper register whilst playing on the Great diapason, especially if the left hand, as sometimes happens, descends below the Pedal part itself. A Pedal entry under such circumstances could manifestly not be recognised as such. All this emphasises the importance of the Great bass to give the necessary point to the Pedal entry in such cases, as may be proved by trying the experiment previously alluded to.

It is satisfactory to note that Dr. Froggatt does not after all desire the entire abolition of independent Pedal stops. It may, however, be permissible to quote his own words as given in his first article :—'However, for my own part, these entirely independent Pedal stops, except perhaps in the case of very large organs, seem to be superfluous.' As this passage occurred *after* he had stated that one or more independent stops apparently of a soft character might, under certain circumstances, be included, it seemed scarcely unfair to take the passage quoted as representing his own final opinion. Misunderstandings would probably have been avoided if 'large' and 'very large' organs had been more clearly defined.

If he is really prepared to admit, as a general rule, such independent Pedal stops as the Great bass and the Pedal reed, and their extensions, as well as the borrowing of manual doubles to form a variety of soft basses, then the method he advocates might usefully be employed to supplement the resources of the Pedal organ. Needless to say, the plan of combining all these methods is—barring the inclusion of the Great bass—the one formulated by Mr. Casson. It has been carried out successfully by one or two of our more enlightened builders, and has been adopted in the organ alluded to by Mr. Kenneth Burns.

In the matter of Pedal control, it is not clear whether Dr. Froggatt claims any advantage over Mr. Casson's system or not. So far as can be judged from the description given by the former, Mr. Casson's system appears to accomplish not only everything that Dr. Froggatt requires, but a great deal more besides. It provides for the control of independent Pedal stops and couplers ; it also allows free hand registration, and supplies Pedal solo effects regardless of the number of manuals and the size of the instrument.

In theory it may be correct to extend every manual stop an octave below the present compass, but for the reasons already stated it cannot be right to allow such a plan to displace foundation registers which are or ought to be characteristic of the Pedal organ itself. In practice, such wholesale extensions would scarcely ever be possible, even if they were really required.

It has been well said that an ounce of practice is worth a ton of theory. If the criticisms which have been made concerning the system proposed by Dr. Froggatt are not justified, then there should be no difficulty in persuading organ-builders and players to take the matter up. Until, however, an organ of reasonable size has been built embodying the system so that it can be put to thoroughly practical tests, there seems to be but little object in discussing the matter further.

We should remind our readers of the special Advent Service which will be held in St. Paul's Cathedral on Tuesday, December 3, at 7 p.m., when Brahms's 'Requiem' will be sung, accompanied by a full orchestra. It would be impossible to imagine surroundings more appropriate to such a service, while the fact that the Cathedral choir is to be entirely responsible for the choral part must ensure a splendid performance. We were present on the last similar occasion, and were deeply impressed by the intensely devotional character of the whole service.

Sir George Martin, will, of course, conduct, and to him belongs the honour of having firmly established these important and helpful services. If the Cathedral were to be as crowded as at the singing of the 'Last Judgment,' we should become quite hopeful of the raising of popular taste, fine as 'Spohr's' work undoubtedly is. It should be added that no tickets will be required.

At Holy Trinity Church, Ventnor, on November 7, Mr. Edwin Lemare received a presentation accompanied by the following address :

To our beloved friend and organist,
Mr. Edwin Lemare.

In this year when we have been keeping the fiftieth anniversary of the consecration of our church it is impossible that we should forget the debt due to him who has for 50 years rendered such faithful and valued service as organist in that church, and it is therefore our desire that the accompanying cheque may be accepted by you as a small token of our gratitude and also of the esteem and affection which your loyal service during those many years has won.

The fourth annual dinner of the Free Church Musicians' Union was held at the Hotel Great Central, London, W., on Saturday, November 2. Dr. Coward, as president, was in the chair, and was supported by Dr. J. D. McClure, Dr. Leonard Fowles, the Rev. E. P. Powell, the Rev. Wesley Woolmer, Mr. Stephen Collins, M.P., Mr. George Dodds, Mr. J. A. Meale, Mr. F. Heddon Bond, Mr. Horace Holmes, Mr. Fred. Meen, Mr. J. E. Leah (treasurer), and Mr. H. F. Nicholls (secretary). The general-secretary, in responding for the Union, stated that they were still able to report progress, and inasmuch as this Society was entirely carried on by voluntary effort, the results they had obtained during the four years of its existence were very gratifying. An invitation to all interested in Free Church music to become members was extended, and it was hoped in the New Year that the Union would at least double its membership. During the evening an excellent programme of music was performed by the Crouch End Congregational Church Choir, under the direction of Mr. Josiah Booth.

A new organ has recently been erected in the First Baptist Church, Calgary, Alberta, by Messrs. Cassavant Frères, St. Hyacinthe, Quebec. We understand the instrument is giving great satisfaction, its beauty of tone and responsive mechanism being remarkable. We give the specification:

Compass of Manuals. CC to C. 61 notes.
" " Pedals. CCC to F. 30 notes.

GREAT ORGAN.

	Feet	Pipes		Feet	Pipes
1. Open Diapason ..	8	68	5. Octave	4	68
2. Violin Diapason ..	8	68	6. Super Octave ..	2	61
3. Doppel Flöte ..	8	68	7. Trumpet	8	68
4. Dolce	8	68			

SWELL ORGAN.

	Feet	Pipes		Feet	Pipes
8. Bourdon	16	68	14. Harmonic Flöte ..	4	68
9. Open Diapason ..	8	68	15. Flautino	2	61
10. Stopped Diapason	8	68	16. Dolce Cornet ..	3 ranks	204
11. Viola di Gamba ..	8	68	17. Cornopean ..	8	68
12. Voix Celeste ..	8	68	18. Oboe	8	68
13. Aeoline	8	68	19. Vox Humana ..	8	68

CHOIR ORGAN (enclosed).

	Feet	Pipes		Feet	Pipes
20. Melodia	8	68	23. Piccolo	2	61
21. Dulciana	8	68	24. Clarinet	8	68
22. Wald Flöte ..	4	68			

PEDAL ORGAN.

	Feet	Pipes		Feet	Pipes
25. Open Diapason ..	16	30	28. Octave	8	30
26. Bourdon	16	30	29. Stopped Flute ..	8	30
27. Gedeckt (in swell box)	16	30	30. Trombone	16	30

COUPLERS (stop keys above Swell manual).

31. Swell to Pedal.
32. Great to Pedal.
33. Choir to Pedal.
34. Swell to Great Unison.
35. Swell to Great Sub.
36. Swell to Great Super.
37. Choir to Great Unison.
38. Choir to Great Sub.
39. Swell to Choir Unison.
40. Swell to Choir Super.
41. Great Super.
42. Swell Sub.
43. Swell Super.
44. Choir Sub.
45. Swell to Choir Sub.
46. Tremulant to Swell.
47. Tremulant to Choir.

PISTONS (adjustable).

Three to Great Organ.
Four to Swell Organ.
Two to Choir Organ.
Two to Pedal Organ.

PEDALS.

Swell Pedal to Swell
Swell Pedal to Choir — All balanced.
Crescendo Pedal

Crescendo indicator; electric action; detached console. A set of twenty Deagon's Cathedral Chimes in swell box (played either from Swell or Choir).

Concave radiating pedal board.

Wind supplied by 3½-h.p. electric motor in basement of church.

Front pipes done in plain gold bronze. Case of ¼-cut oak, richly carved.

The important Annual Festival of the Liverpool Church Choir Association took place on November 21 in St. George's Hall. In addition to the choir of 600 voices, mainly of men and boys, but including ladies, there was a crowded assembly, headed by the Lord Bishop of the Diocese. Special interest attached to the visit of Sir George C. Martin, who came for the second time as the Association's honoured guest. He conducted excellent performances of his majestic Thanksgiving Te Deum in B flat, and anthems 'Rejoice in the Lord' and 'Holiest, breathe an evening blessing' (sung unaccompanied). As a mark of respect to the late Dr. A. L. Peace, his anthem 'Come, and let us go up,' was sung, and the programme concluded with Beethoven's 'Hallelujah.'

Another feature was the Magnificat and Nunc dimittis in C, by Dr. W. B. Brierley, which was selected by the adjudicator, Dr. J. C. Bridge, from the compositions sent in anonymously by local composers. This proved a bright and effective work.

The principal soloists were Master Reginald Pearce and Messrs. Donald Reid, Frank Webster, and Greeves Johnson, of St. Paul's Cathedral choir. Brass instruments and drums supplemented the organ accompaniments, played by Dr. A. W. Pollitt and Mr. Branscombe.

Generally speaking the success of the Festival quite sustained the high reputation of the long series, and credit is due to the choirs and choirmasters concerned, and also to Mr. Ralph H. Baker, the invaluable hon. secretary.

On November 8, at Emmanuel Church, Guthrie Road, Bristol, there was a Festival of the Clifton Deanery in connection with the Bristol Diocesan Choral Union. The choirs which took part were the following: Emmanuel, St. Saviour, Christ Church, St. John the Evangelist, St. Michael, St. Matthew, St. Nathaniel, St. Alban, and St. Katharine. Mr. John Barrett conducted, and Mr. Dinelli Skelding (organist of Emmanuel) was at the organ. The singing of the Festival service was of gratifying excellence; the anthem was 'Give thanks, O Israel,' by the Rev. Sir F. A. G. Ouseley.

The Annual Service of the United Choirs of Upminster, Hornchurch, Squirrel's Heath, and the Romford churches, was held at St. Edward's, Romford, on October 17, when 'O come, let us worship,' from Mendelssohn's 95th Psalm, was sung, the soloist being Mr. F. P. Hammond; the Magnificat and Nunc dimittis was Stainer in B flat, and the Te Deum, Dykes in F. The service was under the direction of Mr. A. C. Chappell Haverson, Mr. Henry Disney presiding at the organ.

A very interesting organ recital was given on October 17 at St. Nicholas Cole Abbey, by Mr. Herbert Hodge, organist of the church. The programme consisted of the Test-pieces selected for the Royal College of Organists' Examination in January, 1913. Such a performance must be of great educational value, and of considerable help to intending candidates who may have been present.

On November 20, at All Saints' Church, a performance of Haydn's oratorio, 'The Creation,' was sung by Dr. Abram's Musical Union, assisted by the members of the choir. The principal soloists were: Mrs. Strickland, Mr. A. Winter, and Messrs R. Abraham and G. H. Green. The organist was Mr. Henry Poole, and Dr. Abram conducted.

Mendelssohn's 'Elijah' was given at the Broomwood Wesleyan Church, by a choir of 100 voices, on October 30. The soloists were Miss Maude Willby, Miss Wilhelmine Fink, Mr. Vivian Bennetts, and Mr. Bertram Mills. Mr. Allan Brown presided at the organ, and Mr. G. Harold Paine was the conductor.

At the recent Municipal contests in London, Mr. Francis Burgess, the musical director of the Gregorian Association, headed the poll in the election of members to the Kensington Borough Council (St. Charles's Ward).

Mr. Henry R. Bird, Organist of St. Mary Abbots, Kensington, begs to announce his change of address to 6, Pembroke Road, Kensington, W. Telephone, 2450 Western.

ORGAN RECITALS.

Mr. Fred Gostelow, Sheffield Parish Church—'Clair de Lune,' *Karg-Elert.*
Mr. T. W. Hanforth, Sheffield Parish Church—Concert Fugue on a Trumpet Fanfare, *W. T. Best.*
Mr. Albert Orton, Walton (Liverpool) Parish Church—Fantasia in C, *Tours.*
Mr. Paul Rochard, Hinckley Parish Church—Grand Offertoire in D, *Batiste.*
Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Harmonies du Soir, *Karg-Elert.*
Mr. Jesse Timson, First Church of Otago, Dunedin, N.Z.—Grand Chœur in D, *Guilmant.*
Mr. Thomas W. H. Veale, All Saints, Leavesden—Prelude and Fugue in C minor, *J. S. Bach.*
Mr. Harold A. Jeboult, St. Mary Magdalene, Taunton—March for a Church Festival, *W. T. Best.*
Mr. G. T. Pattman, St. Mary's Cathedral, Glasgow—Sonata No. 20, *Rheinberger.*
Dr. M. J. Monk, Truro Cathedral—Prelude, Theme, Variations and Finale, *Guilmant.*
Mr. J. Matthews, St. Stephen's, Guernsey—Concert Rondo, *Hollins.*
Dr. Caradog Roberts, 'Moriah,' Ffynongroew—'The Storm,' *Lemmens.*

Mr. Alfred E. Floyd, Oswestry Parish Church—Choral Preludes, (*a*) 'Sleepers, wake,' *J. S. Bach* (*b*) 'Dundee,' *C. H. H. Parry.*
Mr. A. E. Jones, Town Hall, Bolton—Introduction and Fugue in F minor, *Aug. Freyer.*
Mr. B. Langdale, St. George's Church, Barnsley—Allegretto, *Wolstenholme.*
Mr. Arthur R. Saunders, St. Stephen's, Wandsworth—Sonata in G major, *Elgar.*
Mr. Claude A. Foster, St. John's Episcopal Church, Forres—Caprice in B flat, *Botting.*
Mr. Louis H. Torr, St. Peter's Church, Pontardawe—'The Storm,' *Lemmens.*
Mr. Warren Tear, Rock, Worcestershire—Offertoire in D, *Batiste.*
Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—'Ite Missa est,' *Lemmens.*
Mr. H. C. L. Stocks, Ludlow Parish Church—Fantasia in F minor, *Mozart.*
Mr. Henry Riding, St. Mary Abchurch, E.C.—Concerto in G minor, *Camidge.*
Mr. Sydney Wéalé, Derry Cathedral—Fantasia in E flat, *Saint-Saëns.*
Mr. Sydenham James, Okehampton Parish Church—Moderato in F, *Gade.*
Miss Ethel A. Pakes, Christ Church, Gorey, Ireland—Festival March, *Elvey.*
Mr. Joseph T. Smith, St. Peter-upon-Cornhill—Prelude and Fugue in D minor, *Bach.*
Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Harmonies du Soir, *Karg-Elert.*
Mr. Arthur S. James, St. Peter's Church, Rickmansworth—Allegro from Concerto in G major, *Bach.*
Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Finale Jubilante, *John E. West.*
Dr. W. Prendergast, Winchester Cathedral—Pièce Héroïque, *César Franck.*
Mr. C. J. Brennan, Ulster Hall, Belfast—Three Preludes, *C. V. Alkan.*
Mr. Nelson V. Edwards, Colne Parish Church—Toccata and Fugue in F, *Bach.*
Mr. R. W. Browne, St. Faith, Wandsworth—Prelude and Fugue in G, *Bach.*
Mr. R. E. Parker, St. Saviour's, Oxton, Birkenhead—'The Storm' Fantasia, *Lemmens.*
Mr. Frederic Fertel, Bromley Parish Church—'Prologus tragicus' (Op. 86), *Karg-Elert.*
Mr. Francis Burgess, Church House, Westminster—Epilogue, *Healey Willan.*
Mr. Alfred R. Stock, Braintree Wesleyan Church, Rayne Road, Choral Prelude—*Strungk.*
Mr. F. Heddon Bond, Trinity Wesleyan Church, Leamington—Fantasia and Fugue in E minor, *Silas.*
Mr. C. à B. Williams, Llangattock, S. Wales—Toccata and Fugue in D minor, *Bach.*
Mr. W. Wilson Foster, St. Nicholas' Church, Whitehaven—Chorale No. 1, in E—*César Franck.*
Mr. T. C. Dunlop, St. Michael and All Angels, Northampton—Toccata and Fugue in D minor, *Bach.*
Mr. Allan Brown, Higham Hill Baptist Church, Walthamstow—Fantasia in E minor, *Silas.*

APPOINTMENTS.

Mr. Guy Ambrose, organist and choirmaster, St. Vedast, Foster Lane, E.C.
Mr. W. H. Carter, organist and choirmaster, St. Ignatius the Martyr, Sunderland.
Mr. William Cook (organist and choirmaster, Lymm Parish Church, Warrington); and to be in addition choirmaster of St. Michael and All Angels, Runcorn.
Mr. J. G. Cooper, organist and director of the choir, St. Paul's Church, Weston-super-Mare.
Mr. Frank Gamon, organist, St. Michael and All Angels, Runcorn.
Mr. Gerald Gardiner, organist, St. Margaret's, Oxford.
Mr. George B. Grant, alto lay-clerk, Ripon Cathedral.

Mr. F. W. A. Drake, organist and choirmaster, Congregational Church, High Street, Deptford (not Dartford, as printed by error in our last issue).

Reviews.

Dr. Arne and 'Rule, Britannia.' By William Hayman Cummings, Mus. Doc.

[Novello & Co., Ltd.]

Dr. W. H. Cummings is already well known as a painstaking investigator in musical biography, and although an octogenarian he is not spending his days in richly-earned 'leisured ease,' but is still contributing to make straight the crooked paths of English musical history. It is a far cry back to 1847 when Dr. Cummings sang, as an alto, in Mendelssohn's 'Elijah,' he being at that date organist of Waltham Abbey, and ever since he has been enriching British music in many ways, notably by his advocacy of Purcell, whose biography he wrote for the 'Great Musicians' series, and by numerous standard works.

The bicentenary of Dr. Arne two years ago furnished an opportunity of reviving selections from the works of that great English musician, and it was felt by many that the time had come for an adequate memoir of the man who composed 'Rule, Britannia.' At the time numerous articles were published dealing with various phases of the musical activity of Arne, but these merely whetted one's appetite for an authoritative life. Now, at length, Dr. Cummings has given us a biography of Arne, the result of diligent research, and has presented his narrative in a most attractive manner. The format of the book is delightful, and is worthy of the contents.

The composer of 'Rule, Britannia' was born in King Street, Covent Garden, in 1710, and was educated at Eton College. Dr. Burney's description of young Arne practising on 'a miserable, common cracked flute' must not be taken seriously, as Dr. Cummings rightly points out, for, from the painting by Gainsborough (reproduced), Burney must have been slightly exaggerating.

As a composer Arne may be said to have made his début in Addison's 'Rosamund,' on March 7, 1733, and this success he followed up with the burletta of 'Tom Thumb' on May 31, 1733. He married Cecilia Young in 1736, and the fair songstress soon after became a Catholic, the faith of her husband. The Masque of 'Comus,' in 1738, was a palpable hit, and at once established the fame of Arne. 'Alfred' was given at Cliefden, on August 1, 1740, and 'Rule, Britannia' was first heard by the privileged crowd invited by the Prince of Wales to his lovely gardens in Buckinghamshire. Dr. Cummings prints a facsimile of the original printed score of this 'celebrated Ode'; and he writes that the first public performance of 'Rule, Britannia' was at the Theatre Royal, Smock Alley, Dublin, on March 10, 1744; it was not heard in London till March, 1745.

Dr. Cummings gives ample details of the more important performances of 'Alfred,' and he quotes the use made of 'Rule, Britannia' by Handel, Beethoven, and Wagner. It may, however, be well to note that Dr. Burney makes the extraordinary statement that Arne took his theme from the close of 'Cedo allo sorte,' the first air in 'Giustino,' produced on February 16, 1737. Wagner declared that the first eight notes of Arne's celebrated Ode embodied the whole character of the British people, and in 1837 he wrote his 'Rule, Britannia' Overture, the score of which was recovered by a lucky accident in May, 1904.

Most interesting details are furnished by Dr. Cummings of Mr. and Mrs. Arne's visit to Dublin in 1741-42, and the learned author rightly surmises that 'Comus' had previously been heard in the Irish metropolis; as a matter of fact, it was given at Aungier Street Theatre with Quin, Kitty Clive, Lucy Ryan, &c., on August 6, 1741—the music being arranged from Arne's score by Dubourg. Handel himself was in Dublin at the time of Arne's visit, and Arne's sister (Mrs. Cibber) had sung at the first production of the immortal 'Messiah.' Moreover, as noted by Dr. Cummings, Arne selected many excerpts from Handel' works for performance in Dublin, and he used the same Music Hall in Fishamble Street, so praised by Handel for its acoustic properties. The Arne season was continued in Dublin in 1742-43, and again in 1743-44, during which Dr. Arne showed his versatility as composer, harpsichordist, violinist, and actor, as well as conductor. Among the novelties presented was the oratorio, 'The death of Abel,

on February 18, 1744, an excerpt from which, 'The hymn of Eve,' is still sung; in fact, it is included, under the title of 'Uxbridge,' in 'Hymns Ancient and Modern.'

The early precocity of Arne's son Michael is dealt with. He appeared as early as April 2, 1750, at Galli's benefit, at the Little Theatre in the Haymarket, and his début as a composer was on the 17th of the same month, at Miss Falkner's benefit at Covent Garden. Dr. Cummings tells us that Michael Arne's beautiful song, 'The lass with a delicate air,' is sometimes ascribed in error to his father.

In 1755, Dr. Arne arranged the music for an operatic version of 'A Midsummer Night's Dream,' by Garrick, which was duly produced at Drury Lane Theatre. In the autumn of the same year, Arne and his wife again visited Dublin, and a new opera, 'Eliza,' was produced on November 29, by command of His Excellency the Marquis of Hartington. Arne left Dublin in June, 1756, never to return. But worse still, it appears that the composer deserted his wife at the same date, and only became reconciled to her in 1770.

On July 6, 1759, the University of Oxford conferred upon Arne the degree of 'Doctor in Music,' and in December following he composed 'Thomas and Sally.' The oratorio 'Judith' was produced at Drury Lane Theatre on February 27, 1761, and met with undoubted success, it being repeated on March 4 and 6, and again during the Lenten season of 1762. The full score of this oratorio, in Arne's handwriting, is now in the British Museum. In connection with 'Judith,' it is of interest to mention that at a performance at Covent Garden Theatre on May 16, 1767, a pianoforte was heard for the first time in public, played by Mr. Charles Dibdin, the composer of 'Tom Bowling.' Arne, taking a cue from Handel, introduced 'The hymn of Eve,' from 'The death of Abel,' into 'Judith'; it occurs as the introduction to Act 3. This oratorio was again given at the Shakespeare Festival at Stratford on Avon, in 1769, on September 6, conducted by Arne, on which occasion Mrs. Barthelemon, Mrs. Baddeley, Mr. Vernon, Mr. Champness (the original singer of 'Heart of Oak') and Master Brownacre were the vocalists, and, at the end of the first Act, Mr. Barthelemon played a solo on the violin.

'Artaxerxes,' produced at Covent Garden on February 2, 1762, was an instantaneous success, and was popular for over a century. It had an equal success in Dublin in 1765, and Tenducci sang so well that he captivated an Irish heiress, Miss Maunsell, whom he married in the autumn of 1766, and who sang the part of Mandane, in Edinburgh, in 1769.

'Love in a village' and 'The Guardian outwitted,' and an Italian opera, 'Olimpiade,' increased Arne's reputation, and he also composed two Masses and some Motets for the Chapel of the Sardinian Embassy. In 1772, he composed 'Squire Badger,' with a new Irish and Scotch Medley Overture, and he set the music to Mason's 'Elfrida' and 'Caractacus.' The latter work has disappeared unaccountably, though the music is said to have been very fine; it was re-set in 1795 by Charles Wesley, but Wesley's music is puerile in the extreme.

It is pleasant to record that Arne and his wife became reconciled shortly before the death of the composer, and the reconciliation was effected by their grand-niece, Cecilia Maria Barthelemon, the daughter of Pollie Young. Arne passed away on March 5, 1778, fortified by all the rites of the Catholic Church, and by his will he bequeathed all his effects to his wife and his son Michael. He was interred in the graveyard of St. Paul's Church, Covent Garden. Mrs. Arne survived him eleven years, and her death took place on October 6, 1789.

It only remains to add that the book is enriched with nine admirable illustrations and two facsimiles. The frontispiece is a portrait of Arne by Dunkarton, and there are three other portraits of the composer reproduced—by Gainsborough, Bartolozzi, and Zoffany. The other illustrations include the Music Hall, Fishamble Street, Dublin, Cliefden House, Mrs. Cibber, Cervetto, and a facsimile of the score of 'Rule, Britannia.' The printing and get-up of the book are irreproachable, and reflect the utmost credit on the firm of Novello. Again, congratulations to Dr. Cummings on his admirable monograph on a composer who, under altered circumstances, might have been a formidable rival of Handel, and who still lives as the composer of 'Rule, Britannia,' 'Where the bee sucks,' and 'Uxbridge.'

Masterpieces of Music. Edited by E. Hatzfeld. [T. C. & E. C. Jack.]

Ten volumes of this attractive series have now been issued. Each volume provides, for the price of 1*s.* 6*d.*, a biographical and critical essay upon a great composer, written by a musician of standing, a short selection of the composer's works, and a portrait. The musical section is as representative as the laws of copyright, convenience, and public requirement allow. Tchaikovsky is represented only by five short pianoforte pieces, and two songs. A fair selection is made from Mozart's works. The three vocal numbers are well-chosen, as are also the pianoforte works, with the exception of the 'Turkish Rondo' from the Sonata in A; symphonic work is represented only by a transcription of the Menuet from the Symphony in E flat. Delightful as this movement is, surely the slow movement from the same Symphony is more so, and is far better adapted for the pianoforte. Most of the musical selection is, however, as well done as circumstances permit.

The literary side of the venture is far more important and useful. Its best features are the essays on Beethoven by Mr. Frederick Corder and on Brahms by Sir Charles Stanford. Mr. Corder, by an extremely able examination of the essentials of Beethoven's style, sets out to establish his premier position amongst all composers. Sir Charles Stanford gives an account of Brahms's place in history that should prove enlightening to the average amateur (for whose benefit this series is devised). Mr. Landon Ronald writes attractively on Schumann and Tchaikovsky; Mr. G. H. Clutsam writes on Schubert; Mr. Corder also deals characteristically with Wagner; and Sir Frederic Cowen contributes clever studies of Haydn, Mendelssohn, Mozart, and Rossini. His essay on the last-named is quite a collection of anecdotes and caricatures. It is a happy characteristic of the biographies in general, for which doubtless the general-editor is responsible, that the personal traits of the composers are dwelt upon.

Second Symphony. In E flat. By Edward Elgar. Arranged for pianoforte duet by Sigfrid Karg-Elert. [Novello & Co., Ltd.]

At first Elgar's second Symphony impresses one as being little adapted for representation in the form of a pianoforte duet, but the impression is reversed when Herr Sigfrid Karg-Elert's version is examined. Of course there are passages that 'play themselves,' but the path of the arranger is not always so smooth. The weird and arresting passage in the development section of the opening movement, which the composer has likened to 'ghostly lovers in a garden,' seems to belong to the orchestra and only to the orchestra, yet it loses little of its ghostliness and strange fascination in the hands of duet players, and the same is true of its disguised reappearance in the third movement. The big crescendo of rushing scales and arpeggios that comes twice in the second movement is another problem that admits of solution. The Scherzo of course has its puzzling moments, as has also the middle section of the Finale, but both lend themselves to elucidation by the process of practising. The amount of effectiveness that remains in Elgar's music when its orchestral colouring is taken away is a tribute to its intrinsic value. There must be few pianists who will study this arrangement without gaining an increased respect for Elgar's technical powers.

BOOKS RECEIVED.

The History of the Philharmonic Society of London, 1813-1912. By Myles Birket Foster. Pp. 610. Price 10*s.* 6*d.* (London: John Lane.)

Aural Culture, based upon musical appreciation. By Stewart Macpherson and Ernest Read. Part I. Pp. 112 + xvi. Price 2*s.* 6*d.* (London: Joseph Williams.)

The Thought in Music. By John B. McEwen. Pp. vi. + 233. Price 3*s.* 6*d.* (London: Macmillan.)

Charles Dickens and Music. By James T. Lightwood. Pp. xi. + 177. Price 2*s.* 6*d.* (London: Methodist Publishing House.)

Jimmy Glover: his Book. By J. M. Glover. Pp. 286. Price 1*s.* (London: Methuen & Co.)

Obituary.

We regret to announce the following deaths:

M. EDGAR TINEL, the well-known Belgian composer, who passed away on October 28, at Brussels. He was born in Sinay, in East Flanders, on March 27, 1854. His father was the local organist, and at eight years of age young Tinel, whose musical gifts were revealed early, was able to deputise on the organ for his father. Coming under the notice of Fétis, the famous critic, he was enabled to enter the Brussels Conservatoire, where he became a pupil of Gevaert, Joseph Dupont, and Louis Brassin, the pianist. At eighteen he gained the first-prize for pianoforte-playing. In 1877 he won the Prix de Rome with his oratorio, 'De Klokke Roeland.' In 1881 he succeeded the organist Lemmens as director of the Ecole Interdiocésaine de Musique Sacrée at Malines. It was there that he composed the oratorio 'Franciscus'—a composition which has been performed all over Europe and in America, and is generally regarded as his masterpiece. In 1909 his opera 'Katharina' was produced, and he was appointed to the post of Principal of the Royal Conservatoire. His works also include a great Te Deum, the oratorio 'Sainte-Godelieve,' a Mass for five-part chorus, an Overture and Symphonic Intermezzi to Corneille's 'Polyeucte,' the picturesque little cantata, 'Kollebloemen,' and numerous smaller compositions.

Mr. HENRY HUDSON, organist for nearly forty years of Holy Trinity Church, Southport, died with unexpected suddenness at his residence on November 20. It is fifty years since Mr. Hudson became connected with Holy Trinity Church as a chorister. For some years he was conductor of the Southport and Birkdale Philharmonic Society.

Mr. W. F. C. SCHOTTLER, at Hill Crest, Lansdown, near Bath, on November 19. The deceased, who was forty-nine years of age, was a well-known musician in the West of England. He was director of the orchestra of the Theatre Royal, Bath, bandmaster of the Bath Territorials, and conductor of the Summer Band in the city.

Madame SUSANNA COLE (Mrs. William Offord), at the age of eighty-two. In the 'sixties and 'seventies Madame Cole enjoyed a brilliant career as a solo-singer, an account of which was given in our issue for October.

Correspondence.

THE 'HAMMERKLAVIER' SONATA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—A reviewer of my recently published Essay on Wagner's 'Tristan und Isolde' has taken exception to a note censuring the title 'the Hammerklavier' for Beethoven's Sonata, Op. 106. He alleges that it is Beethoven's own word and is not like 'Pastorelle' or 'Appassionata,' which were affixed by publishers. As the question seems to me one of general interest, I ask permission to raise it in your columns. The facts are these: About the year 1816, *i.e.*, when Europe was breathing again after the Napoleonic wars and a feeling of nationality had begun to revive among the German peoples, a fashion arose of using German words wherever possible in preference to foreign ones, a fashion eagerly adopted by Beethoven and noticeable in the superscriptions of his works about this period. Now the Viennese German for pianoforte was at that time 'Hammerklavier,' *i.e.*, the keyboard with hammers, in distinction to the still common clavichord and clavicembalo with tangents or jacks in the place of hammers. Beethoven therefore gave instructions to his publishers that in future *in all his works* the German word 'Hammerklavier' should be used instead of 'Pianoforte.' 'Sonate für das Hammerklavier' means nothing more than 'Sonata for the Pianoforte,' and is Beethoven's superscription to the Sonatas Opp. 101, 109, 110, as well as for 106. It is not a distinguishing title of one sonata. The documentary authority for what I write will be found in Thayer-Deiters iii. 499, 500 and iv. 230, 231. If I remember rightly the use of the term as a special title for Op. 106 originated with a Leipsic publisher in a modern edition, and owing to the high reputation of the editor as an executant pianist is in danger of becoming general.

Perhaps it will be answered that a name is only a label, and does not very much matter. I do not think so; on the contrary, I think a misleading title may often be most mischievous. The titles 'Pastorelle' and 'Appassionata' for Opp. 28 and 57, though objectionable because unauthorized, are at least not misleading, whereas 'Hammerklavier' distinctively for Op. 106 is both unauthorized and misleading.—I am, Sir, yours obediently,

GEO. AINSLIE HIGHT.

Samer, Pas de Calais, Nov. 11, 1912.

THE LATE S. COLERIDGE-TAYLOR.

Mrs. A. Glen Broder, of Calgary, Canada, part of whose letter we print, writes as follows: 'To the lament of the world of music at the early death of a composer of fertile fancy and of a rich vein of originality, the Far-West is entitled to contribute a distinctive note, as one of his most hotly-discussed works, "The Atonement," had in Calgary a first hearing in Canada a few months after its production at the Hereford Festival, and shortly after its performance in New York by the Church Choral Society under the conductorship of Richard Henry Warren.

'Coleridge-Taylor's great work, "Hiawatha," has unfortunately not yet had a hearing in the new provinces of Alberta and Saskatchewan, which is all the more deplorable as in it the composer has so successfully conveyed the atmosphere of the prairies.

'Expressing lively interest in a strophical version of the "Legend of Qu'Appelle," which he intended to set for tenor voice (he mentioned Mr. Ben Davies as its interpreter), Mr. Coleridge-Taylor asked the present writer for more lyrics to complete a Canadian cycle of six. These, alas! will never now see the light. But though the Canadian West was not destined to have its moods and legends immortalised by so exceptionally imaginative a musician, Calgary claims the right to pay its tribute of admiration to his memory.'

TALLIS'S PSALM SETTINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I have to thank Dr. Madeley Richardson for his letter. The matter to which he calls attention is not, however, very important. In view of the existence of Dr. Richardson's fuller representation of the original, of which I was not aware, Mr. John Heyward's setting out of the Psalm is, I admit, better described, in regard to notation, as abridged or condensed, although the Psalm itself is given in full.

If any of your readers have knowledge of any chants or chant-settings of the period, besides those set out or referred to, I should be glad to hear of them.—Yours faithfully,

S. ROYLE SHORE.

November 19, 1912.

SOUTHPORT.—The fourth of the present series of Bohemian Concerts was given by the Southport Vocal Union on Monday, November 18, in the concert-room of the Prince of Wales Hotel. The choir, which was re-organized in the early part of the year, maintained its high reputation as one of the leading male choirs in the country, and gave a fine interpretation of Hegar's 'Phantom Host,' and part-songs by Mendelssohn, Sullivan, &c., under the conductorship of Mr. J. C. Clarke. All the artists were particularly successful in their songs, but special mention should be made of Miss Gertrude Ferber and Mrs. Beswick for their artistic singing. Mr. E. P. Beaumont accompanied, in his usual able manner.

THE COLERIDGE-TAYLOR MEMORIAL CONCERT.

ROYAL ALBERT HALL, NOVEMBER 22.

It is gratifying to record that this imposing tribute to the memory and achievements of one of the nation's most distinguished composers, whose career was recently so sadly cut short, was an unqualified success. The chief choral and orchestral organizations in the metropolis willingly co-operated to honour the musician whose compositions had yielded them so much delight, and an immense audience readily responded to the appeal. The choir of about 1,100 voices was formed by the Royal Albert Hall Choral Society (Sir Frederick Bridge), the Alexandra Palace Choral Society (Mr. Allen Gill), the London Choral Society (Mr. Arthur Fagge), and the Crystal Palace Choir (Mr. W. Hedgcock); and the following orchestras were represented: the London Symphony, the New Symphony, the Royal Amateur, the Stock Exchange, and the Handel Society. The solo artists were Miss Carrie Tubb, Miss Esta D'Argo, Madame Ada Crossley, Mr. Ben Davies, Mr. Gervase Elwes, Mr. Julien Henry, and Mr. Robert Radford. The conductors were Sir Frederick Bridge, C.V.O., Sir Charles Villiers Stanford, Mr. Adolf Schmid, and Mr. Landon Ronald. The following is the full programme:

'Hiawatha's Wedding-feast' and 'The Death of Minnehaha.'

Ballade in A minor, for orchestra.

Songs ... ... { 'Unmindful of the roses.' / 'Big lady moon.'

Madame ADA CROSSLEY.

Songs ... ... { 'My love.' / 'Over the hills.'

Mr. GERVASE ELWES.

Valse de la Reine } from 'Four Characteristic Waltzes'
Valse Bohémienne } for Orchestra (Op. 22).

Air ... 'Spring had come' (from 'Hiawatha').

Miss ESTA D'ARGO.

Song ... ... 'Thou art risen, my beloved.'

MR. ROBERT RADFORD.

Bamboula (Rhapsodic Dance), for orchestra.

The audience was a highly representative one. It included many choral conductors from both London and the provinces, and royalty was present in the person of H.R.H. Princess Louise, who was accompanied by H.S.H. Princess Louise of Battenberg and the Duke of Argyll.

The programme was selected simply to exhibit the composer at his best and in all his diverse moods. The occasion does not call for criticism of the proceedings, but it must be recorded that the performance, under Sir Frederick Bridge, of the two parts of 'Hiawatha' was smooth and agreeable, notwithstanding the mixed character of the resources employed. The always touching appeal of 'The death of Minnehaha' derived additional pathos from its inevitable association with the late composer. The Ballade in A minor, conducted by Sir Charles Stanford, was one of the successes of the evening, and the Waltzes were charmingly played under the skilful conducting of Mr. Landon Ronald. The songs had been admirably scored for the orchestra by M. Adolf Schmid, who was closely associated with Coleridge-Taylor in connection with incidental music used at His Majesty's Theatre. During the interval the widow and the two children of the composer were received by Her Royal Highness in her box. The gross receipts were over £1,200; but the amount of the net proceeds has not transpired.

The success of the event was very largely due to the labours of Col. H. Walters, V.D., and Mr. Julien Henry.

BRISTOL MUSICAL FESTIVAL.

The thirteenth Musical Festival which, in the ordinary course, would have been held last year, was postponed owing to the Coronation, and took place on four days in October this year, commencing on the 23rd. Musically it proved a great success, and there was a special feature in the performance of the four works comprised in Wagner's 'Nibelungen Ring' for the first time on the concert-platform, which drew particular attention to the Festival from different parts of the country, and in consequence of which numbers of enthusiasts came from other towns.

On each day of the Festival, there was a concert on the usual lines. The choir of 450 voices, under the careful direction of Mr. George Riseley, had thoroughly rehearsed productions which, although not new, had in the case of one—Elgar's 'Caractacus'—not before been heard in Bristol.

Upon the opening day 'Elijah' was given, with Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Lloyd Chandos, and Mr. Dalton Baker as chief soloists. The performance was one of all-round excellence, the effectiveness of the choral vocalisation exciting much admiration.

Variety characterized the evening concert given on the same day. A pleasing commencement with Percy Pitt's 'English Rhapsody' for orchestra, skilfully conducted by the composer, was followed by Chopin's Concerto in F minor, for pianoforte and orchestra, with M. Paderewski at the solo instrument. The remainder of the concert was taken up with a performance of 'Caractacus,' in which the soloists were Mr. Charles Knowles, in the title-rôle, Mr. Lloyd Chandos (Orbin), Miss Mabel Manson (Eigen), Mr. Robert Radford (the Archdruid and a Bard), and Mr. Percy Heming (Claudius).

At the evening concert, after 'Siegfried,' Herr Fritz Kreisler played Beethoven's Concerto with the utmost finish, and received at the end an elaborate presentation. 'Samson and Delilah' was then performed, the music of Saint-Saëns exercising its customary charm. The part of Delilah was taken by Miss Phyllis Lett; that of Samson, by Mr. Morgan Kingston; that of Abimelech, by Mr. Robert Radford; that of the High Priest of Dagon, by Mr. Charles Knowles. Minor characters of Philistines, &c., were apportioned to Messrs. Lionel E. Venn, Arthur E. Gough, and Percy Heming.

The Festival was brought to a termination on the evening of Saturday, October 26, with a popular concert, including among other features Sinigaglia's 'Piemonte' Suite, Schubert's 'Unfinished Symphony,' and Tchaikovsky's Overture '1812.'

On the Monday following the choir were entertained at the Drill Hall, in Queen's Road, by the Lord Mayor (Sir F. W. Wills). Mr. Riseley was presented by members of the choral body with a handsome writing-table. The band of the local battalion of the Gloucester Regiment played, and Miss Mabel Manson sang.

THE 'RING' PERFORMANCES.

Whatever may be the financial aspect of the arrangement, there can be no question whatever that good service was done by arranging a performance of the whole of Wagner's 'Nibelungen Ring.' In the face of the approval with which the performance of 'Die Walküre' was received four years ago, the interest and enthusiasm aroused, and the obvious success of the plan, it was a natural sequence that the whole of the trilogy should be given on the next occasion. It was unquestionably a feature of the Festival. It ought to have attracted Bristolians in their thousands. One would have thought that a work of this kind would have been of absorbing interest to the musical. But instead of crowded houses, the attendance was very indifferent. It was obvious, however, that those who had taken their courage in both hands and decided to face the awful ordeal of listening to the whole of the 'Ring,' were delighted with the experience. Certainly there was much enthusiasm at the close of each of the performances. There was every justification for it. Mr. Riseley provided a thoroughly sound interpretation. As far as his share of it went—and that was the direction of the orchestra—he succeeded in securing a very fine reading of the score. There was masterly attention to the representation of the motives, there was sustained homogeneity in the tone, and, moreover, there was perfect respect for the voices of the singers—not too often shown in Wagner performances. It is indeed a question whether the orchestral side of the work has ever been better given in this country. Thanks to the co-operation of the orchestra, most of whose members belonged to the London Symphony organization—the body that Herr Nikisch on one occasion described as being made up of artists—the tone was never blatant nor obtrusive. There was always a wonderful background of sound, probably just the very thing Wagner intended, although with the German instrumentalists it was necessary to put them twenty feet underground to secure the same effect. Mr. Riseley got it

on the level. It was an extraordinary achievement, on which he and his forces are to be congratulated. It provided the true relation between orchestra and voices. Never once was the vocal tone overwhelmed by the orchestra.

For the representation of the characters Mr. Riseley took no risks. He wisely secured the services of those English singers who had taken part in the now historic performances of the work at the Royal Opera, and to these he added certain of the foreign artists who shared in that and subsequent triumphs. Where circumstances forbade the engagement of the same artists for the same parts he made a choice of his own, and was in every way justified. As an example, his selection of Miss Marion Beeley for the part of Fricka in 'Das Rheingold' was excellent. There was a fine cast for this section. Mr. Clarence Whitehill was the Wotan, sonorous and impressive, a little shy in finding himself with the use of both eyes, and inclined to keep both of them on the score, but nevertheless invariably gratifying. Mr. Frederic Austin, on the other hand, was the most animated of Alberichs, and not only sang superbly, but also indulged in hints of the stage that made it impossible to say that the performance was given without action. Herr Bechstein, curiously restrained by the conventional garb proper to the evening concert, gave all effect to the part of Mime. Miss Alice Prowse sang the music of Freia, and Miss Gertrude Winchester that of Erda, with very notable volume. The Rhine maidens,—Miss Lilian Coomber, Miss Alice Prowse, and Miss Marion Beeley—alone seemed a little out of their element. But Mr. Radford and Mr. Arthur Winckworth made an uncommonly good pair of Giants. The performance of 'Die Walküre' was even better. Miss Agnes Nicholls, who has been singing the part of Sieglinde in all parts of the Empire since she sang it at Covent Garden, made it perfectly clear that she has developed—on the concert-platform, at least—into a great operatic artist. Mr. Morgan Kingston did nothing so well as Siegmund, and there was a stirring performance of the long duet in the first Act. Miss Perceval Allen was once again a most gratifying Brünnhilde. Mr. Robert Radford, though not clad in furs, was as sinister as ever as Hunding, and Wotan's young ladies did their work well. With the assistance of Herr Cornelius and Herr Bechstein, a remarkably fine performance of 'Siegfried' was given. Herr Cornelius indulged in gesture of an illustrative kind in blowing his horn outside Fafner's cave, but the real effect came from his magnificent delivery of the Forging songs. Mime contented himself with gesticulating vocally, and the audience, at first puzzled by his quaint vocal mannerisms, very soon realised their import. The 'Awakening of Brünnhilde' was given in a highly romantic manner, for Miss Agnes Nicholls has rarely sung so well. The demonstration at the close was a spontaneous tribute. Mr. Austin (Alberich), Miss Phyllis Lett (Erda), Miss Alice Prowse (Waldvogel), and Mr. Clarence Whitehill (Wanderer), all contributed to enhance the value of the performance, and Mr. Arthur Winckworth as Fafner, with a megaphone, was uncommonly vocal from his lair in the organ-loft. The high level of the 'Siegfried' performance was well maintained in 'Götterdämmerung.' In this Herr Cornelius was the Siegfried, Miss Perceval Allen an untiring Brünnhilde, and Mr. Radford, Hagen. Miss Marion Beeley distinguished herself by her interpretation of the part of Waltraute. The orchestral playing was as good as ever, and Mr. Riseley maintained his enthusiasm, doubtless stimulated by the presentation, half-way, of a laurel wreath of enormous size,—though by no means so large as he deserved.

The friends of Miss Bertha Murray, who has been a successful teacher of school violin classes, will be pleased to know that the Testimonial Fund which was raised as a token of sympathy and regard in connection with her recent severe illness has amounted to £75, and that this sum was presented to Miss Murray by the chairman of the committee and treasurer of the fund, the Rev. Dr. Scott Lidgett, on October 25. The committee included Dr. C. W. Kimmins, the Mayor of Bermondsey (Councillor H. F. Morriss), and Dr. John E. Borland (hon. sec.), also a large number of representatives of L.C.C. and other schools, of the National Union of School Orchestras, and of the Bermondsey Settlement.

THE ANCIENT DANCE FORMS.

On November 5, Mr. Jeffrey Pulver lectured at the Musical Association on 'The Ancient Dance Forms,' selecting for treatment those which constituted the Suite—up to, but excluding, the Gigue. The first form of the Suite was a slow dance followed by a quick one, and it was thus that the Pavane and the Gaillarde were used to replace more primitive forms of dances, the Allemande and the Courante being added to build up the Suite of the 17th century, while later the Sarabande was also attached. The Basse-danse and the Branle were worthy of notice, because from them many of the later forms were derived. The former was written in both duple and triple measures, and led to the Pavane and the Gaillarde. The Branle, or danced Rondo, was probably identical with the German Reigen.

The Pavane was of Italian origin, its name being derived from Paduana or Padovana. It was a solemn and stately dance which enjoyed immense popularity in France, Italy, Spain, and England; one form of the Italian Canzone was suggested by it, and the *largo* of the French overture of 1700 owed its origin to it. The Pavane was invariably followed by the Gaillarde, the joyousness of which provided the desired contrast of style. The two enjoyed equal and contemporaneous popularity, and when about 1650 the one disappeared the other vanished also, their places being taken by the Sarabande and the Gigue. Shakespeare makes many references to the 'Galliard.'

About the Allemande there has been much misunderstanding, owing to the fact that there were two forms, one in duple and the other in triple time. The former was probably derived from the Reigen; the latter was and is a national dance in parts of Germany. At the commencement of the 17th century the Allemande was actually danced, and when so used was by no means so ornate as it was in the Allemande of Bach and other Suite-builders. When it was used as the opening movement of the Suite it lost much of its dance rhythm and became gently flowing. Mattheson says that 'Allemandes to dance and Allemandes to play are as different as heaven and earth.'

The Courante seems to have been suggested by the Gaillarde, and it assumed many shapes, speeds, and characteristics in the different countries and in the various periods during which it was used. It was necessary to distinguish between the French Courante and the Italian Corrente. The Corrente consisted of a succession of running notes, but the Courante was more like the Gaillarde with its dotted crotchet, quaver, crotchet rhythm. Bach, Mattheson, and Couperin—to mention only three—used both forms and adhered to the distinguishing titles. In time Courantes were evolved that were as unlike the original dance as could well be imagined. The Courante in its two forms and various speeds may be regarded as forming the link between the early Gaillarde and the later Canaries and Gigues on the one hand, and led to the Minuet—some say to the Waltz also—on the other.

The Sarabande was of Oriental origin. Modified in Spain it was still further changed in France, where it became very popular. From being of a sensuous character it was developed into a dance full of nobility and dignity. In the middle of the 17th century we find it admitted into the Suite, where it took its place between the Courante and the Gigue, and was made the vehicle for the display of polyphonic skill, reaching in the hands of the Germans great and important artistic heights. When the dance came to England it was quickly relieved of its solemn characteristics, and became a sort of country dance. Charles II. was particularly fond of the Sarabande, and it was consequently much used at his court.

We are pleased to note that Mr. Beecham's zeal for opera-giving in London, to which we owe many unique sensations, has returned, and that he will give a six weeks' season of opera and Russian ballet at Covent Garden, commencing on January 27. The list of operas to be mounted includes 'Salome,' 'Elektra,' 'Der Rosenkavalier,' 'Tristan und Isolde,' and 'Die Meistersinger.' The Russian Dancers will introduce four ballets new to England—'Petrovschka' (Stravinsky), 'Dieu Bleu' (Reynaldo Hahn), 'The Mask of the Red Death' (Tcherepnin), and 'L'après-midi d'un Faune' (Debussy), as arranged by M. Nijinski. The orchestra will of course be Mr. Beecham's own.

THE LATE WILLIAM KUHE. BORN DEC. 10, 1823, DIED OCT. 8, 1912.
(An Obituary notice appeared in our November issue, p. 722.)

BRIGHTON MUNICIPAL FESTIVAL.

There is a long record of musical Festivals at Brighton. It is well-nigh a century since the first of them was held. The most consistent, as well as the most enduring, effort in this direction was that carried out by the late William Kuhe. For thirteen years he sought to make a Brighton Musical Festival. The result was invariably a loss, even though there was some artistic gain. It is possible that the amateur tenor would never have been put in possession of his favourite ballad, 'I'll sing thee songs of Araby,' but for the Brighton Festival: for that very graceful and characteristic number belongs to a cantata, 'Lalla Rookh,' composed by Frederick Clay, and produced by Mr. Kuhe, with Mr. Edward Lloyd as its first exponent, thirty-five years ago. Then there was a long interval, and the Brighton Festival was heard of no more until the Corporation took over the Aquarium and, proceeding to carry on the good musical tradition laid down by Ryloff, Mr. F. Corder, and others—but especially Mr. Corder, who used to treat the trippers to Beethoven and Schubert—gave prominence to music. Two Festivals were the outcome. These took place in 1909 and 1910, and resulted first in a profit and then in a loss. Then there was an outcry against the cost—a twopenny rate was considered too much for music—and an era of retrenchment set in. A fresh musical director was appointed, and the size of the band was reduced to a minimum. Undismayed by the smallness of his force the new director, Mr. H. Lyell-Tayler, set himself to make the best of his opportunities. His first step was to make friends with the Brighton people—a factor that had been overlooked—and his next was to make the public familiar with the best music. Evenings with Wagner, Tchaikovsky, Grieg, and others made way for greater plans, and after it had lapsed for a year the Festival was re-instituted, and took place on November 13, 14, 15 and 16 last. The scheme provided six concerts in all, two being given on the last day. The Festival chorus, recruited largely from the old-established Sacred Harmonic Society, was re-constituted into the Municipal chorus, an excellent body of 350 voices; the Municipal Orchestra was augmented, and an executive force of 450 faced an interested public. Thus was history made, for herein was found a purely local force as the nucleus of the Festival. As soloists local artists were engaged as far as possible, and local musicians of distinction were invited to take a share in the proceedings. Business methods were adopted from the beginning. A certain sum (£1,000) was allocated to the purposes of the Festival, and was not exceeded. The receipts reached £1,200, and the profit was £250 more than on any previous occasion.

The object of the undertaking was frankly to provide an attraction at this popular resort. It is a gratifying thought that a musical Festival should be offered as an attraction. This fact—and the profit realised—show a healthy state of musical appreciation. There can be no doubt that the strong local character of the undertaking was of the greatest service in bringing about this notable result. Then the programme was well chosen, being designed on the principle of giving the public what it wanted. Thus, what amounted to an Elgar concert under the direction of the composer himself, and including his very latest work, 'The Music Makers,' was a wise move. It proved highly popular, and did what the other concerts rather failed to do, namely, induced music-lovers to make a special visit from London.

Although the audience for Saint-Saëns's 'Samson and Delilah,' which opened the Festival, might have been larger, the representation itself was excellent. The soloists who shared in it were Miss Alice Lakin, Mr. Morgan Kingston, Mr. Thorpe Bates, and Mr. George Baker.

At the second concert the Festival reached a very high level. There was a large audience, attracted no doubt by the double opportunity of hearing Sir Edward Elgar's new work 'The Music Makers' and of making its acquaintance under the direction of the composer. This, Sir Edward's most recent effort, was heard for the second time on this occasion. The means of its presentation differed very considerably from those of the initial performance at

Birmingham, but it is nevertheless a tribute to the grateful character of the music that it proved equally effective. It must be accounted one of the most successful of his shorter works. The references to his own writings contained in it are singularly apt; the arrangement of the 'Nimrod' theme—to cite one example only—is particularly happy, since the vocal medium is so well suited to those beautiful phrases. The choir responded well to the composer's direction, and the performance was a striking proof of the ability of the work to make its appeal. Later Sir Edward directed his 'Enigma' Variations, and also the two recently-orchestrated songs, 'The torch' and 'The river.' These were given with Miss Muriel Foster as soloist, a service she also fulfilled in 'The Music Makers,' and in both cases with a degree of success that was indicated by the spontaneous demand for the repetition of the second of the songs. Other features in the scheme were a well-written 'Patriotic song' composed by Dr. Alfred King, the esteemed Brighton musician, who directed the performance in person; a delicate and appreciative performance of the second Pianoforte concerto of Saint-Saëns, by Mr. Max Darewski, who has thrown off the garb of the prodigy in favour of that of the virtuoso; and a highly-spirited representation under Mr. Lyell-Tayler's perceptive guidance of the 'Till Eulenspiegel' tone-poem of Richard Strauss, which was heard for the first time at Brighton. The following evening was given up to a performance of the 'Faust' of Berlioz. This was the choir's opportunity. They took full advantage of it, and sang well on the whole. The female voices were again the better. They were certainly the larger in point of numbers. The men were less satisfactory, but their appreciation of rhythm was very keen, although sometimes there was rhythm and less tone. This point, like that of the attack, release, and discipline generally, revealed well-directed preparatory work in connection with which the name of Mr. G. H. Witcomb, the deputy chorus-master, must be mentioned as well as that of Mr. Lyell-Tayler. But the finer points, such as are heard from choirs well drilled in competition work, were wanting. In this connection it is satisfactory to know that next year the Competitive Movement is to be instituted in association with these meetings. Under existing conditions, the Municipal Chorus is entitled to all praise, although want of resource within itself produced some weak moments in Berlioz's curiously modern choral writing. The orchestral portions, better known than any other parts of the work, were admirably played. The soloists were Miss Jennie Taggart, Mr. Frank Mullings, Mr. Thorpe Bates, and Mr. W. Lauder.

A Wagner programme for the last evening but one, constituted a popular feature, more especially as it was directed by Sir Henry Wood in most helpful fashion. He showed how good was the work done with the Municipal Orchestra by his former lieutenant. The most popular Wagner numbers were chosen, and those that were vocal were well sung by Miss Carrie Tubb and Mr. Herbert Heyner. The choir was silent—rather a pity, for if there is anything Wagnerian the general public loves, it is the Choral March from 'Tannhäuser.' As a contrast Mr. Harold Ketèlbey, the leader of the orchestra, played the Bach Chaconne in uncommonly good style, and was accorded an ovation. At the only day concert there were several works new to Brighton. Two of these were actual novelties: one, a 'Mélodie pathétique,' by Miss Marie Horne, was a tuneful production, somewhat tentatively scored; and the other, two orchestral pieces by Dr. W. H. Speer, entitled 'Infancy' and 'Childhood,' being part of a suite that has developed no further than these stages—but they showed all the sweetness and light of a somewhat ingenuous youth.

A first hearing was given to the new and highly-effective version of Mr. Edward German's 'March Rhapsody,' under the direction of the composer, who was warmly welcomed; as was Sir Alexander Mackenzie, who conducted his 'Invocation' and 'Humoresque' from 'Under the Clock' from his 'London day by day' Suite, which was as much appreciated at London-by-the-Sea as in the Metropolis itself. Among the choral numbers was the late Mr. S. Coleridge-Taylor's 'A tale of Old Japan,' which was given its first but clearly by no means last hearing at Brighton. It was received with all the approval its graceful and fanciful writing invariably excites. The soloists were Miss Mary Leighton, Miss Effie Martyn, Mr. Wilbur Reed, and Mr. Julien Henry. Mr. Lyell-Tayler conducted. The choir sang Gounod's 'Gallia,' under Mr. Robert Taylor's direction, the solo part being sung by Miss Maud Barlow. For the performance of 'Carmen' at night the services of Miss Maude Santley and Signor Cellini were secured. Miss Mary Leighton, Miss Ella Webb, Mr. Julien Henry, Mr. William Chester, and Mr. Harry Taylor gave effective help in a performance that astonished and delighted both by its spirit and its pace. This, conducted by Mr. Lyell-Tayler, brought the Festival to a stirring close.

'ATALANTA IN CALYDON'

(GRANVILLE BANTOCK).

PERFORMANCES IN MANCHESTER AND LIVERPOOL.

This amazing work is a setting of four of the odes of Swinburne's celebrated poem of the same name. It is in four separate movements, and entitled 'A Choral Symphony,' and is written for groups of variously constituted choirs, divided into twenty parts. It is wholly unaccompanied, and occupies about thirty-five minutes in performance. It was first produced by the Hallé Choir at Manchester on January 25, under the direction of the composer. In our March number (pp. 165-6) we printed an article on the work written by Mr. Ernest Newman, to which we must refer readers who desire to learn more about its exceptional character. An account of the Manchester performance also appeared in the March number (p. 187). It was there stated that the Symphony was prepared under special difficulties, and although great honour must always attach to the Manchester Choir and their able trainer, Mr. R. H. Wilson, for the enterprise displayed, it had to be confessed that the performance was not satisfactory. But it served to create a deep impression, and led two well-known northern conductors,—Mr. Harry Evans (the Liverpool Welsh Choral Union) and Mr. W. S. Nesbitt (Manchester Opheus Male-voice Choir),—to resolve to unite their resources in order to give a more adequate interpretation, and in view of the peculiar demands of the work, they enlisted the willing assistance of the Gitana Ladies' Choir, Birkenhead, a first-rate organization conducted by Madame Maggie Evans. The combined choirs numbered four hundred singers. The task was a formidable one, because the music presented unprecedented difficulty, and demanded an extraordinary devotion of time and tenacity of purpose. But happily the result achieved fully justified the enormous trouble taken. The combination and their trainers can pride themselves on having accomplished a record—a virtuoso performance of the most difficult *a cappella* choral work ever written. The significance of this triumph of choral technique and interpretation is deep. A new path for choral effect is indicated. There is one qualm. Must the path always involve so much toil—one, as it were, *viâ* the North Pole, that must always be suffered? Cannot the way be made more comfortable? There must be some limits to human capacity in matters choral, and it would seem that these limits are now sufficiently ascertained.

The performance of the combined choirs at Manchester took place on October 30, under the baton of Mr. Nesbitt. A great audience assembled, and it is to their credit that they received the work with enthusiasm. Technically, the performance may not have been flawless, but it was grand in the main essentials and revealed generally the message of the music.

At Liverpool the performance was repeated on November 16 at the Philharmonic Hall, this time under Mr. Harry Evans, who by dint of further strenuous rehearsals was able to secure an even finer interpretation than that attained at Manchester. The attack gained in certainty, the climaxes were overpoweringly fine, and the tone-colour was exquisite and at times gorgeous. One felt that the *ff* of a fine choir was infinitely superior as music to that of an orchestra, which almost always involves some admixture of mere noise.

The Meeting of the Waters.

OLD IRISH MELODY.

Words by Thomas Moore. Arranged for S.A.T.B. by Thomas F. Dunhill.

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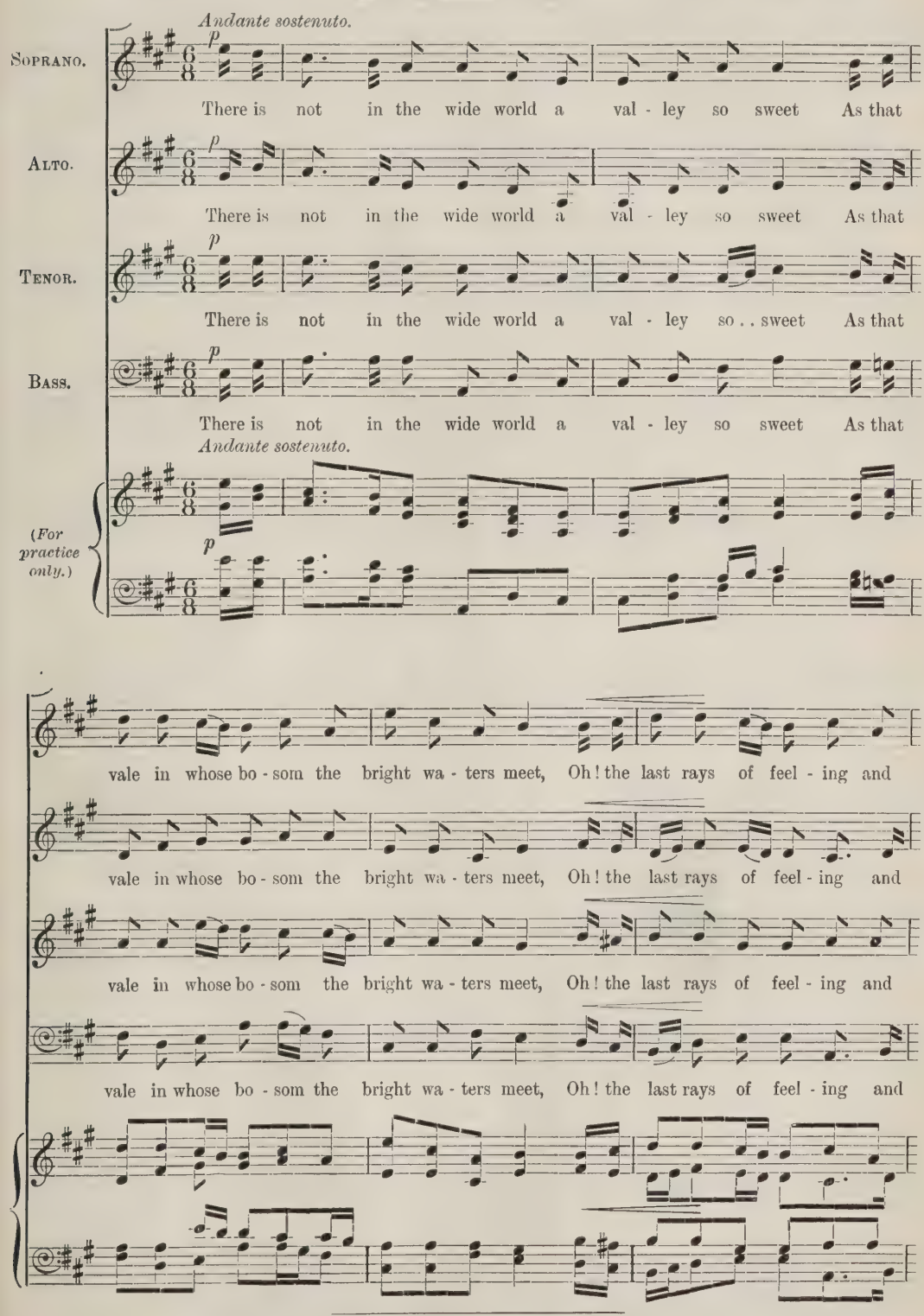
Andante sostenuto.
Soprano.
Alto.
Tenor.
Bass.
There is not in the wide world a val - ley so sweet As that
vale in whose bo - som the bright wa - ters meet, Oh! the last rays of feel - ing and
(For practice only.)

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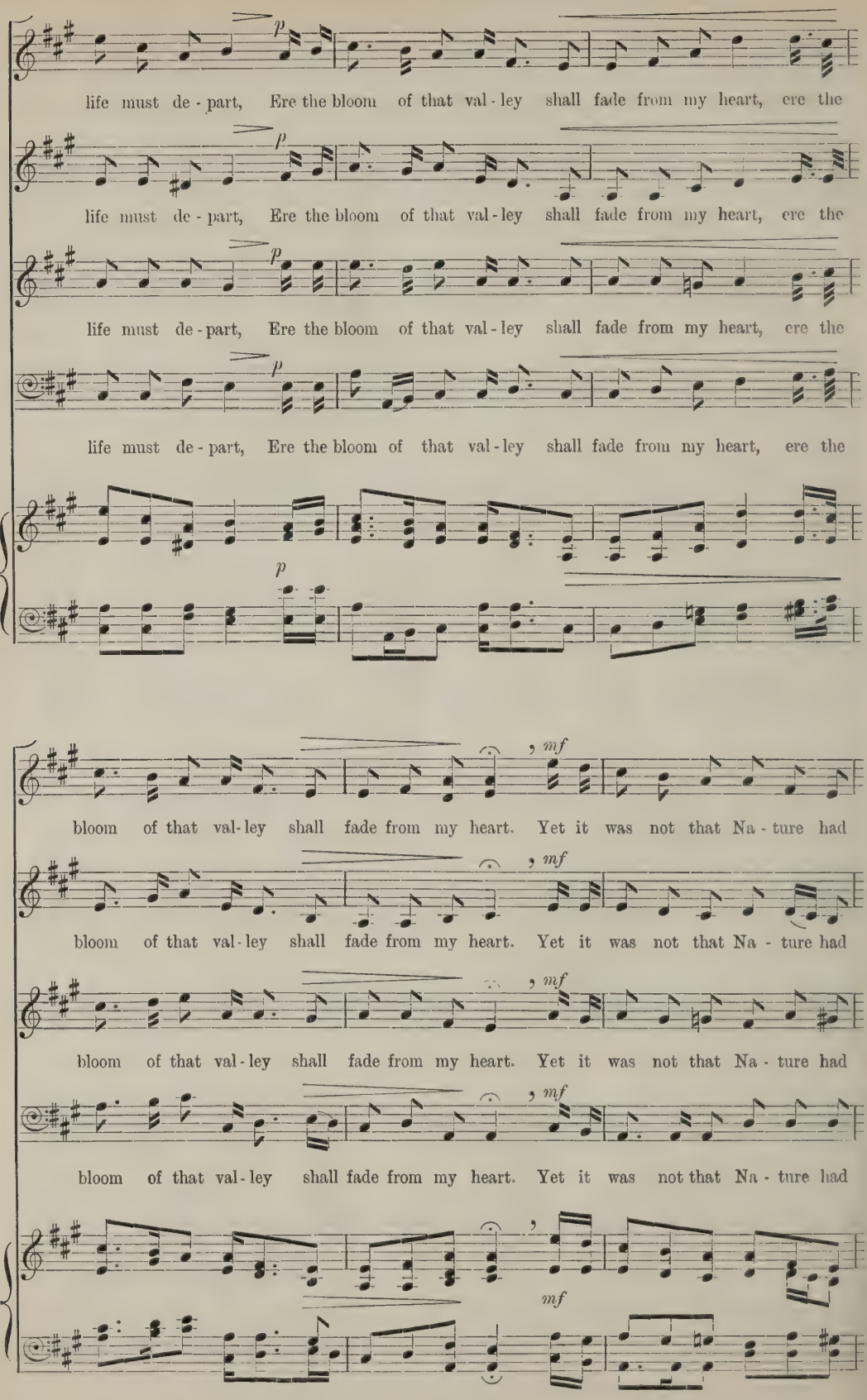
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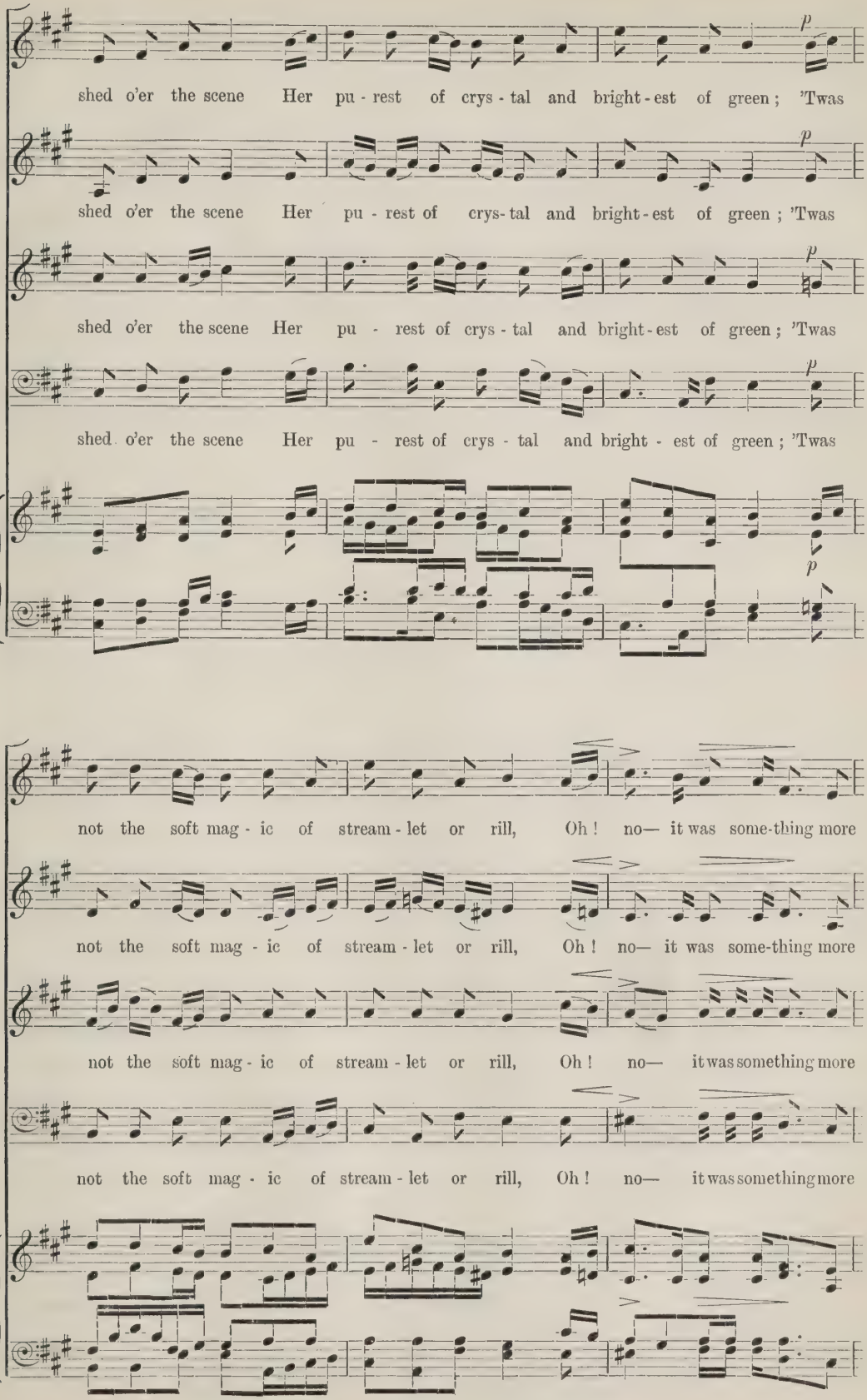
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p
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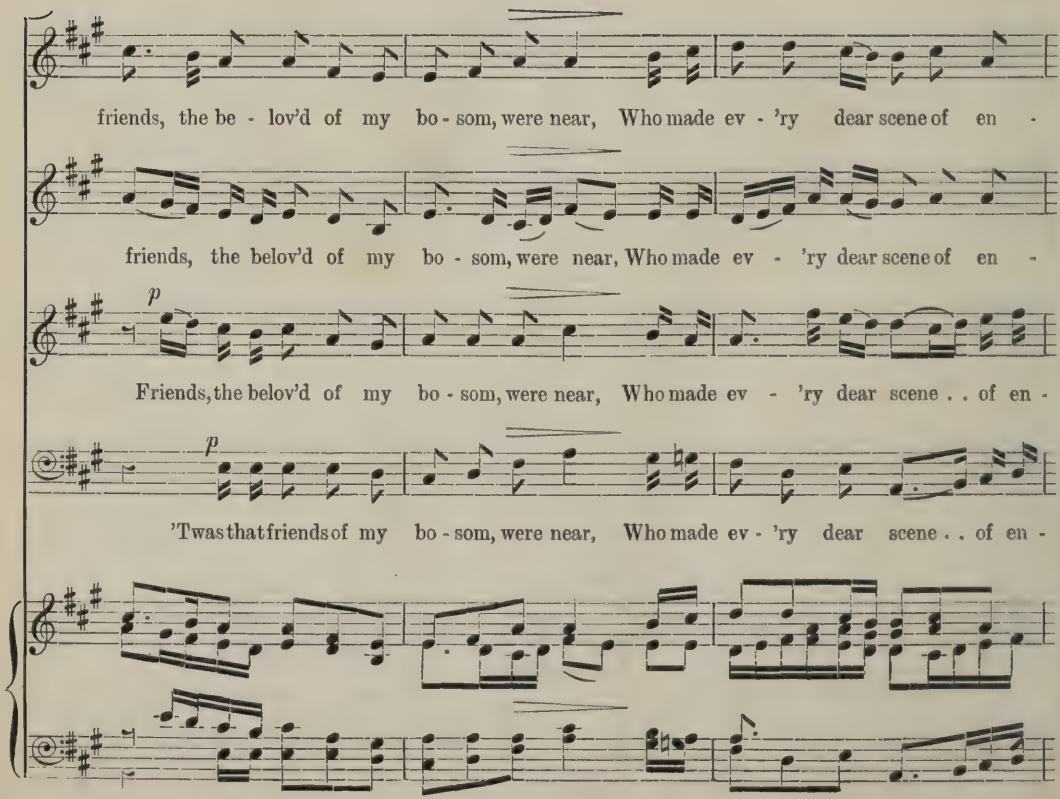
ex - quis - ite still, oh! no— it was something more ex - quis - ite still.


friends, the be - lov'd of my bo - som, were near, Who made ev - 'ry dear scene of en -
friends, the belov'd of my bo - som, were near, Who made ev - 'ry dear scene of en -
Friends, the belov'd of my bo - som, were near, Who made ev - 'ry dear scene . . of en -
'Twas that friends of my bo - som, were near, Who made ev - 'ry dear scene . . of en -

The Musical Times. **EXTRA SUPPLEMENT.** December 1, 1912.

This Supplement is part also of the December issue of The School Music Review, *and can be obtained with the* Review, *price* 1½*d.*

The Competition Festival Record

No. 53.

THE ROYAL NATIONAL EISTEDDFOD, ABERGAVENNY.—August, 1913.

The choice of tests for use at the Royal National and other Welsh Eisteddfodau has often occasioned controversy, but the discussion has never before reached the stage of acuteness that has developed in connection with the chief tests selected for next year's 'National' at Abergavenny, which we enumerate below:

Chief Choral Mixed-Voice Choirs

(150 to 200 voices).

Choruses in the first part of 'St. Paul.'

Second Choral Mixed-Voice Choirs (Open)

(From 60 to 80 voices).

'Theme Sublime,' from 'Jephtha' (Handel).
'Yr Ynys Wen' (Isle of Beauty) (J. H. Roberts).

Chief Male-Voice Choirs (60 to 80 voices).

'Fallen heroes' (Cyril Jenkins).
'Oleuni claer' ('Lead, kindly Light') (Protheroe).

Ladies' Choirs.

'The Pixies' (Coleridge-Taylor).
'Hail to thee' (Smart).

Mr. Granville Bantock was engaged as one of the adjudicators. Now he has resigned on the ground that the tests are not important enough for the occasion, and show a retrograde policy on the part of the committee. This trend of policy is not denied by the Eisteddfod secretary, Mr. R. H. Jackson, who defends it as a reasonable course in view of the whole circumstances of the case. The committee, not being disposed to go back on their choice, have had to decide to accept Mr. Bantock's resignation. The following are extracts from the correspondence that has passed.

On October 1, Mr. Bantock, after expressing his disappointment, says:

'I cannot consent to waste my time over the choruses in "St. Paul," and am astonished to find that no unaccompanied choral work has been selected for the chief competition. In these circumstances, my only course seems to be to offer your committee two alternatives, either the withdrawal of the pieces in question and the substitution of more suitable works or the acceptance of my resignation. If you would replace "St. Paul" by one of Bach's unaccompanied motets and commission one of your modern Welsh composers to write a special unaccompanied part-song, you would avoid the necessity of engaging an orchestra for the accompaniments—an unnecessary expenditure—and you would be maintaining the standard initiated by the enlightened musical committee at Wrexham. It is a suicidal policy to take any retrograde steps merely for the sake of attracting a capricious public. Your duty at these national gatherings should be to provide encouragement and a stimulus to musical art, and carefully to foster the national spirit of the country, which is aspiring to a higher level in efficiency, technique, and interpretation. This is obviously a critical moment, and your committee will deserve and receive no sympathy or encouragement if they turn backward. Let them remember Lot's wife!

'If the committee care to avail themselves of my further services I am willing to submit an alternative selection of pieces. It must, however, be clearly understood that I cannot adjudicate upon the music in the present programme.'

Mr. Jackson, in a long letter in which he questions whether 'the basis of the efforts that are being made to erect the edifice of progress is a reliable one,' declares that recent experiments made to raise the character of the tests have been failures, the number of choral entries having fallen off considerably. He goes on to say:

'In view of these facts the committee were bound to come to the conclusion that the fundamental conditions on which the present progressive standard has been erected are not sufficiently sound to ensure an uninterrupted upward movement, and that a natural reaction is desirable to discover a more correct basis upon which to erect the edifice of progress.'

He declares that Welsh emotionalism has not been intellectualised. He concludes by asking a depressing question, which, if it is justified, reveals how little has been accomplished by the Welsh nation—a nation of choralists—whose exploits in tone and expression have so often called forth the unstinted admiration of the best musicians. He says:

'In all seriousness, I should like to ask you how many choirs you consider there are at present in Wales qualified to effectively render one of Bach's unaccompanied motets in competition? A test of this kind would, I venture to say, spell financial disaster; and, after all, enterprise must be tempered by caution.'

Mr. Bantock in his reply says that until the Welsh make some effort to intellectualise their emotionalism their efforts will fail to interest any beyond their own border, and 'Wales as an art centre must cease to count. Art is emotion under the control of the intellect'; and he adds:

'You ask me how many Welsh choirs do I suppose capable of undertaking a Bach motet? To which I reply that there are very many Welsh choirs who have shown themselves quite capable of doing so, having already performed, and performed well, much modern music which is more difficult; that the supposed difficulty of the Bach motets is really the dread of the unknown, for in reality the technique of modern choral music is far more exacting than Bach's; and that in any case I only suggest a Bach motet for the highest class, *i.e.*, for prize-winners.'

For our part we confess that the sight of the Abergavenny syllabus gave us a depressing shock. It recalled the experience of twenty or more years ago, and seemed to be a deliberate retreat from the progress that has been shown in National syllabuses in recent years. It is lamentable that gifted Wales should voluntarily cut itself away from the stream of progress that has distinguished the competition movement in England. We cannot help hoping, and believing, that a reaction from this reaction will come from within the Principality.

KEIGHLEY (THE 'SUMMERSCALES' COMPETITIONS).—October 19 and 26.

This year the annual competitive festival organized to perpetuate the memory of Mr. W. H. Summerscales 'came of age' amid gratifying conditions. The new features were a class for action-songs, a contest of Band of Hope and Sunday School choirs, and the first contest for a challenge shield presented by Mrs. J. B. Summerscales for competition in the mixed-voice choral class.

In this division the tests were Leslie's 'Thine eyes so bright' and Davidson's 'Sweet summer night.' The following choirs competed, with the result indicated:

1st. Armley Choral Society (Mr. H. H. Pickard).
Eccleshill Choir, Bradford (Mr. J. T. Wilcock).
3rd. Keighley Vocal Union (Mr. W. H. Whitaker).
Crosland Moor Wesleyan (Mr. R. H. Dyson).
2nd. Bradford Vocal Union (Mr. J. Barker).

Among the male-voice choirs Holme Valley (Mr. I. Silverwood) showed a decided superiority in 'The sturdy rock' by Walford Davies and 'Peace' by Dr. Bridge. Armley were first among female-voice choirs, and Lower Wortley Boys C.S. (Mr. Tom Morton) among school choirs. In classes where the entries were restricted by conditions the prizes were won by Settle Choral Society (Mr. F. Lord) and Heaton Parish Church Prize (Male) Choir (Mr. C. Milne Rooke). West End S.S. (Miss C. Wadsworth) were best among Sunday Schools, and Walverden C.S., Nelson, won the action-song prize with 'O no, John!' There were also some solo classes which were well supported.

The adjudicators were Mr. T. Tertius Noble and Mr. Charles Risegari.

NOTTINGHAM.—October 26.

This is a well-managed event, and it was surprising that so much was accomplished in one day. The following six adjudicators were working individually in separate halls for the greater part of the day: Dr. McNaught, Mr. Harry Evans, Mr. Allen Gill, Mr. Arthur Barlow, Mr. Frederick Wyatt, and Miss Cantelo. The committee is a strong one, presided over by Mr. E. Wynne Humphrey, and the secretarial work is all unostentatiously carried out by Mr. F. Purdy and Mr. A. K. Purdy. Another tower of strength to the Festival is Mr. Charles E. Riley, whose late father, Mr. William Riley, established it in 1902. The Girls' Solo-singing Section revealed many beautiful voices and much attractiveness of style, and the Boys' Section was also successful in bringing forth talent. Pianoforte playing is evidently well studied in the district, if we may judge by the players that came forward. Adult solo-singers were numerous, no fewer than 128 having entered. Some very charming singing of exceptionally pretty tests (two-part song, 'Lullaby,' by Brahms, and a unison song, 'Sparrows in a tree,' by Colin Taylor) by the school classes was a feature. Fifteen male-voice choirs appeared to sing MacDowell's 'Love and Time,' and his 'War song.' In the female-voice trio class, Mackenzie's 'Distant bells' was performed with moving sincere expression and beautiful tone by the winning choir from Manfield, Northampton, under Mr. W. F. Marshman. Twelve mixed-voice choirs competed in one section, and four others in the chief challenge shield class. The chief awards were as follows:

Solo (girls under 15).—'Verdant meadows' (Handel). 1st. Winifred Adams, Ilkeston.

Solo (boys under 15).—'Where'er you walk' ('Semele') (Handel). 1st. Edgar Turner, Nottingham.

Violin (under 18).—Corelli's Sonata in E minor. 1st. Leslie Chettle, Nottingham.

Pianoforte (under 14).—Test, Mozart's Sonata in C major (first movement). 1st. Grace Truswell, Nottingham.

Pianoforte (under 21).—Valse, Chopin, Op. 34, No. 1. 1st. Edith H. Wood, Whitnash.

Pianoforte accompanying and sight accompanying test.—1st. Bert L. Andrews, Cleethorpes.

Soprano.—Jewel song from 'Faust.' 1st. Miss J. Winchester, Rubery.

Contralto.—'The Lord is my light' (Frances Allitsen). 1st. Miss L. Callis, Belgrave.

Tenor.—'Onaway, awake, beloved!' (Coleridge-Taylor). 1st. Mr. L. W. Wildgoose, Matlock.

Baritone.—Toreador song from 'Carmen.' 1st. Mr. P. Pugh, Leamington.

Bass.—'Song of Hybrias, the Cretan' (Elliott). 1st. Mr. B. Matthews, Beeston.

Organ.—Fantasia sonata in A flat, and sight-reading. 1st. G. H. Taylor, Leicester.

Children's choirs. — Brahms's 'Lullaby' and Colin Taylor's 'Sparrows in a tree.' 1st. Wilford Endowed School (Mr. C. S. Harris); 2nd. Forster Street School, Nottingham (Miss E. T. Nixon); 3rd. Newgate Council School, Mansfield (Mr. W. R. Crow).

Girls' choirs (G.F.S.).—'Oh, the summer' (Coleridge-Taylor). 1st. Arnold (Miss Burgis); 2nd. Skegby (Rev. L. J. Stamper).

Male-voice choirs.—'Love and time' and 'War song' (MacDowell). 1st. Coventry Musical Club (Mr. J. Chapman); 2nd. Church Gresley P.M. 'A' (Mr. G. Walton).

Female-voice choirs. — 'Distant Bells' (Mackenzie). 1st. Manfield Choir, Northampton (Mr. W. F. Marshman); 2nd. Garibaldi, Grimsby (Mr. P. Wilson); 3rd. William Turner's Girls' Prize Choir, Nottingham.

Mixed-voice choirs (not exceeding 30 voices).—'Battle of the Baltic' (Lloyd) and 'Yea, though I walk' (Sullivan). 1st. Manfield Choir, Northampton; 2nd. Annesley Woodhouse Co-op. (Mr. G. H. Attwood).

Grand Challenge Shield contest (choirs of not more than 60 voices).—Tests, 'The Tempest' (Cornelius), 'Come, pretty wag' (Parry), and 'Evening scene' (Elgar). 1st. Wm. Woolley Choral Society, Nottingham (Mr. W. M. Woolley); 2nd, Garibaldi Choral Society, Grimsby; 3rd. Philharmonic Society, Nottingham (Mr. W. Turner).

At the evening concert the most attractive feature was the singing of the combined choirs under the skilful conducting of Mr. Charles Riley.

JERSEY.—October 28-31.

The musical side of the fifth Jersey Eisteddfod included several contests for school choirs in which the first-prizes were won by the National Girls' School Junior Class (Miss L. Daniel), St. Ouest's Parochial School (Mr. J. G. Allen), Brighton Road School Infants, and—in the chief class—St. Luke's Mixed School (Mr. T. C. Stent). In an Inter-Decanal Choir Competition the test was Pinsuti's 'Eldorado,' of which the Eastern Town Choir (Mr. W. B. Morris) gave the best out of four performances. There were numerous solo, duet, and quartet competitions. The adjudicators were Miss Lily Fairney and Mr. Robert Taylor.

LEIGH.—November 2.

The Eisteddfod held here under Welsh Presbyterian auspices was exceptionally successful this year. The chief prizes were won by Longsight Wesleyan Juvenile Choir (Miss E. Fletcher), Runcorn Highfield Male Choir (Mr. S. Hassel), Chowbent Chapel Choir (Mr. T. Martin), and Atherton Baptist Choral Society (Mr. G. Meadows). The adjudicators were Mr. Emlyn Davies and Mr. D. D. Parry.

BARROW-IN-FURNESS.—November 7, 8, 9.

This Festival, now in its fourteenth year, continues to flourish. There were thirty-two sections represented in the programme, and the entries were numerous, sometimes embarrassingly so. There was some good pianoforte playing. The unison violin playing was not satisfactory, but Miss Richard, of Preston, showed excellent talent in the open class. Nine contraltos essayed Ernest Austin's original and beautiful song, 'Life,' which was written to Mrs. Barbauld's touching words. Miss Foulds, of Earby, was first. In the children's

vocal solo sections the most remarkable class was that for girls under sixteen, in which the test-piece was the very expressive and naïve song, 'At night,' by Randegger. Some of the performances were wonderfully moving. Three girls—Doris Young (Millom), Ethel Benson (Barrow), and Annie Sutherland (Birkenhead)—tied for first place. School choirs competed in singing Percy Fletcher's cantata, 'The walrus and the carpenter.' The Millom St. George's Girls' (Mr. H. G. Cooke) gained one more mark than Barrow; St. James's Girls' (Mrs. G. Ashburner) were second. On the evening of the children's day, the combined choirs gave a delightful performance of the cantata.

On the third day all the classes were open, and there were heavy entries. Sixty tenors, baritones, and basses competed in the solo classes. There were some exceptionally fine choral performances during the afternoon and evening. The celebrated Barrow Choir, under Mrs. Bourne, took part, and won two first-prizes, but in the men's choir section they were beaten by one mark by Mr. Grosse's Lancaster Choir. A feature in the chief mixed-voice class was the advance to the front made by Mr. Ernest E. Unsworth's Carnforth Choral Society. Here again only one mark separated them from the first place, which was taken by the Barrow Choir.

The adjudicators were Dr. W. G. McNaught and Mr. Arthur Wilson, of Stockton.

The following is a summary of the chief awards of the open day:

(Maximum, 80 marks.)

Tenor Solo.—'Ah, moon of my delight' (Liza Lehmann), 23 entries. 1st, Mr. Victor J. Higman, Barrow, 72; 2nd, Mr. Albert A. Wood, Workington, 70.

Baritone Solo.—'Roadways' (Balfour Gardiner), 23 entries. 1st, Mr. Jack Woodruff, Millom, 73; 2nd, Mr. Virgil Crowther, Earby, 72.

Bass Solo.—'Young Dietrich' (Henschel), 16 entries. 1st, Mr. W. J. Dobie, Dumfries, 74; 2nd, Mr. Stanley Cross, Barrow, 73.

Female-voice Choir Competition.—'Encinctured with a twine of leaves' (Coleridge-Taylor), 6 entries. 1st, Blackpool Orpheus (Mr. Clifford Higgin, conductor), 71; 2nd, Carnforth Choral Society (Mr. Ernest E. Unsworth), 70.

Male-voice Choirs.—'Sorrow's tears' (Cornelius) and 'Crusaders' (MacDowell), 4 entries. 1st, Lancaster (Mr. R. T. Grosse), 71 and 73, total, 144; 2nd, Barrow (Mrs. T. Bourne), 68 and 75, 143.

Madrigal.—'Ye that do live in pleasures plenty' (Wilbye), 7 entries. 1st, Barrow Madrigal Society (conducted by Mrs. T. Bourne), 73; 2nd, Carnforth Choral Society (Mr. Ernest E. Unsworth), 71.

Mixed-voice Choirs Challenge Shield Competition.—'O'er Jordan's banks' (Max Bruch) and 'Come o'er the sea' (Havergal Brian), 6 entries. 1st and Challenge Shield, Barrow Madrigal Society (Mrs. Bourne), 76 and 73, 149; 2nd, Carnforth Choral Society (Mr. Ernest E. Unsworth), 75 and 73, 148.

SALFORD.—November 16.

With commendable enterprise the Wesleyan Choir of the colliery village of Irlams o' th' Height organized a Competitive Festival, the only regrettable feature at which was the small number of entries in the Choral Classes.

The following were the principal classes and prize-winners, together with the test-pieces:

Soprano Solo.

Tests: 'Solveigj's song' (Grieg).
'My birthday' (Cowen).
Muriel A. Bradburn, Stretford.

Contralto Solo.

Test: 'Beloved, it is morn' (Aylward).
Lizzie Bates, Seedley.

Tenor Solo.

Test: 'Love is mine' (Gartner).
Edward P. Jones, Old Trafford.

Mixed-Voice Choirs.

Test: 'Moonlight' (Eaton Faning).

		Marks.
	Hyde Road Choral Society, West Gorton (Mr. F. Annable)	82
1st.	Salford Vocal Society (Mr. F. W. Blacow) ...	90

Male-Voice Choirs.

1st.	Salford Vocal Society (Mr. F. W. Blacow) ...	84
	Cambria Male-Voice, Eccles (Mr. Llewellyn Hughes)	78

The adjudicators were Mr. W. H. Cradock (Manchester Cathedral) and Mr. Luther Greenwood (conductor of the Colne Orpheus).

THE BLACKPOOL GLEE AND MADRIGAL SOCIETY.

A notable coming of age was celebrated at Blackpool on November 11, when the Blackpool Glee and Madrigal Society gave a concert to mark the twenty-first year of its existence. The retrospect printed in the programme recounts many splendid achievements. Mr. Herbert Whittaker was a pioneer of the new choral technique and insight of interpretation, and generally he has done noble service to the cause of choral music. The programme on this occasion brought forward many gems, by the performance of which the Choir has from time to time won its triumphs. We shall now look forward to the jubilee of the Choir, and meantime offer our heartiest good wishes to its members and conductor.

WEDNESBURY.—November 16.

The chief events in the course of the first Wednesbury and District Competitive Festival were contests for children's choirs and for church and chapel choirs. In the former, Fletcher's 'Song of the summer winds' was the test and, out of nine entries, Station Road Girls' School, Aston (Miss A. L. Toye) were first, and Dorset Road Girls' School, Darlaston (Miss M. Millner), were second. Among the church choirs Bilston Wesleyan (Mr. F. A. Bendall) won the first-prize, and Rushall Congregational (Mr. Tom Dean) the second for their singing of Woodward's anthem, 'The radiant morn,' and the hymn, 'Lead, kindly Light.' There were various solo classes for juvenile competitors, and an action-song class. Dr. Alfred J. Silver adjudicated.

QUEEN'S HALL, LONDON.—November 20.

The annual 'chair' Eisteddfod, held under the auspices of the C.M. Church, Falmouth Road, S.E., attracted an excellent choral entry. Of the five mixed-voice choirs that sang Jenkins's 'They that go down to the sea in ships,' the best was Folkestone Philharmonic Society (Mr. H. E. Fletcher); Essendine (Mr. W. Kendall) was second, and Maidstone Choral Union (Mr. F. Wilson Parish) third. Twelve choirs entered in the Male-Voice Class, the test for which was Paliard's 'The Hebrew captives.' The prizes were won as follows: 1st, Cardiff (Mr. Roderick Williams); 2nd, Pontypridd Maritime (Mr. F. Temple Evans); 3rd, Kenfig Hill (Mr. William Rees).

Prizes for solo-singing were won by Miss Lily Clatworthy (soprano, 28 entries), Miss Myrtle Jones (contralto, 27 entries), Mr. W. M. Griffith (tenor, 20 entries), and Mr. Nevin Jones (baritone, 41 entries).

The adjudicators were Mr. D. Jenkins and Dr. Caradog Roberts.

NEW COMPETITIONS.

Bolton.

At a meeting held in Bolton on November 5, it was decided to hold a Competitive Festival. At the time of going to Press we have not been informed as to the date.

Croydon.

A musical Competition Festival will be held here on March 10 and 15. The secretary's address is 'Beethoven House,' 28, George Street, Croydon.

BRISBANE.—March 22 and 24, 1913.

The test-pieces in the chief choral classes at this Eisteddfod are as follows: Mixed-voice choirs, 'The captivity in Babylon' and 'But then His flock forsook' from 'Zion' (Gade) and 'O wild west wind' (Elgar); Male-voice choirs, 'Walpurga' (Hegar) and 'The lost love' (D. Thomas); Female-voice choirs, 'Something brighter, purer far' (Smart); Madrigal class, 'Sweet nymphs that trip along' (Greaves) and 'Arise, awake' (Morley). There are in all thirty-six musical competitions.

MORECAMBE.—April 29 to May 3, 1913.

The full syllabus of this event can now be obtained from the secretary, Mr. W. C. Fawcett, West End Road, Morecambe. It contains many interesting features, and should attract a large number of entries. No fewer than eight adjudicators are announced.

A bazaar held a few months ago was very successful. It not only cleared off the debt incurred during the last few years, but left a handsome surplus.

STRATFORD AND EAST LONDON.

The Stratford (East London) syllabus for next Spring (1913) Festival just issued, gives a list of eighty-two classes, thirty of which are instrumental.

The number seems unusually large, but this is to some extent owing to what are elsewhere regarded as sub-divisions (*a*, *b*, *c*, &c.) being enumerated as separate classes. Stratford adopts the proper course, and saves confusion.

We read that 'quite a number of prizes have been won during the last year in other places by choirs that first earned their laurels at Stratford. In the North, the Midlands, at the Crystal Palace, in Paris, and many other places, people have found out that the "far, far East," as they have been heard to call it, "has far, far away the best singing."'

But no East London choirs besides the children's choir from the Farmer Road School have won prizes or even competed at the great Midland and Northern Festivals. Local patriotism is, however, a too precious virtue to deserve to be discouraged.

We are glad to note that the choral tests selected for the event show progress. Elgar's 'Evening scene' and Bantock's 'Music when soft voices die' are chosen for the chief open class. But the men's choir still seem 'far, far away' from, say, Bantock's 'Kubla Khan.'

The influence of this great Festival in the districts appealed to must be immense. The secretary is Mr. John Graham, 74, Park Hall Road, East Finchley, London, N.

A choral contest held at the Moot Hall, Colchester, on October 9, attracted four choirs—those of All Saints, St. Nicholas, and St. Giles representing the town, and that of Birch representing the neighbourhood. Under the direction of the Rev. Percy Luard, Birch were successful. The test-pieces were 'O Saviour of the world,' by Goss, and 'Almighty and everlasting God,' by Orlando Gibbons. Dr. Percy Buck adjudicated.

The William Woolley Choral Society gave a concert at South Street Schools, Ilkeston, on November 19, under the direction of Mr. William Woolley, who has led this organization to many competitive successes. The programme included compositions by Cornelius, Elgar, Parry, Pinsuti, Rogers, Buck, Wilbye, and Morley.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1912.

COLNE MUSICAL FESTIVAL.—December 6 and 7. Mr. J. Hacking, Princess Street, Colne.

OTLEY.—December 7. Mr. F. Swainston, 1, Pisgah Terrace, Otley.

CONGLETON.—December 7. Mr. W. W. Elliot, Sterndale, Congleton.

CHESTER EISTEDDFOD.—December 26. Mr. D. Rees Evans, Chester House, Chester.

1913.

WORKINGTON (CUMBERLAND).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.

MIDDLESBROUGH.—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.

QUEEN'S PARK CONGREGATIONAL CHURCH.—January 13, 14, 15 and 16. Mr. Chas. Reed, 37, Hormead Road, Westbourne Park, W. Mr. A. E. Kimble, 5, Chevening Road, Kensal Rise, N.W.

BURY AND DISTRICT MUSICAL FESTIVAL.—January 30, 31, and February 1. Rev. E. A. Glenday, Holy Trinity Vicarage, Bury. Mr. H. Townend, 511, Rochdale Old Road, Bury.

HUDDERSFIELD (Mrs. Sunderland's Competition).—February 7, 8. Mr. T. Thorp, Technical College.

MACCLESFIELD (altered date).—February 14 and 15. The Hon. Mrs. Blanche Serocold, Alderly Park, Chelford, Crewe.

PEOPLE'S PALACE MUSICAL FESTIVAL (Classes 7 and 8).—February 20 and 22; April 21, 25, 28, 29; May 2 and 3. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

MORLEY.—February 22. Mr. Albert Sykes, 3, New Park Street, Morley.

LONDONDERRY FEIS.—February 25, 26, 27, 28, and March 1. Mrs. A. M'C. Stewart, 10, Waterloo Place, Londonderry.

STRATFORD AND EAST LONDON.—March 1 to 15. Mr. John Graham, 74, Park Hall Road, East Finchley, London, N.

CARLISLE.—March 3, 4, 5, 6. Mrs. Nigel Buchanan, 29*a*, Aglionby Street.

FIFE.—March 7, 8. Mr. W. Berry, Tayfield, Newport, Fife.

MANCHESTER (Sol-fa Association).—March 8. Mr. T. Ward Hall, Longsight, Manchester.

WANSBECK (MORPETH).—March 14, 15. Mrs. Orde, Nunnykirk, Morpeth.

KNIGHTON.—March 24 (Easter Monday).

DOUGLAS (MANX).—April 1, 2, 3. Mrs. Laughton, Ballaquane, Peel.

WEST SUSSEX (CHICHESTER).—April 4, 5. Her Grace The Duchess of Norfolk, Arundel Castle.

WIRRAL (CHESHIRE).—April 4, 5 Mr. Clement Jones, Friends' Hall, Ness, Cheshire.

RETFORD (NORTH NOTTS)—April 5, 7, 8, 9. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

LEITH HILL.—April 8, 9. Miss Vaughan-Williams, Leith Hill Place, Dorking.

BOURNE (LINCS)—April 8, 9. Miss Bell, Bourne, Lincs.

CORNWALL.—April 10, 11, 14, 15. Lady Mary Trefusis, Porthgwidden, Devoran.

HEXHAM (TYNEDALE).—April 11, 12. Miss Harrison, Beacon Grange, Hexham.

ESKDALE (YORKSHIRE).—April 15, 16. Misses C. and M. Yeoman, 'Woodlands,' Sleights, S.O.

GAINSBOROUGH.—April 16, 17. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.

LEYBURN (WENSLEYDALE).—April 16, 17. Rev. W. Topham, Middleham Rectory, R.S.O.

OUNDLE.—April 18, 19. Lady Lilford, Lilford Hall.

YORK.—April 19, 21, 22. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

TROWBRIDGE (WILTS).—April 22, 23. Mr. James Thornton, Limpley Stoke, Bath.

(*Later dates are given in the* SCHOOL MUSIC REVIEW.)

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THE WORDS WRITTEN BY THOMAS HOOD

THE MUSIC COMPOSED BY

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Allegro molto.
Soprano.
Alto.
Tenor.
Bass.
Sleet and hail and thun - der, sleet and hail and thun - der!
Allegro molto. ♩=100.
(For practice only.)
And ye winds that rave, ye winds that rave Till the sands, till . . the
And ye winds that rave, that rave Till the sands there - -
And ye winds . . . that rave Till the sands . . . .
And ye winds that rave, that rave Till the sands Tinge the

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THE LEE SHORE.

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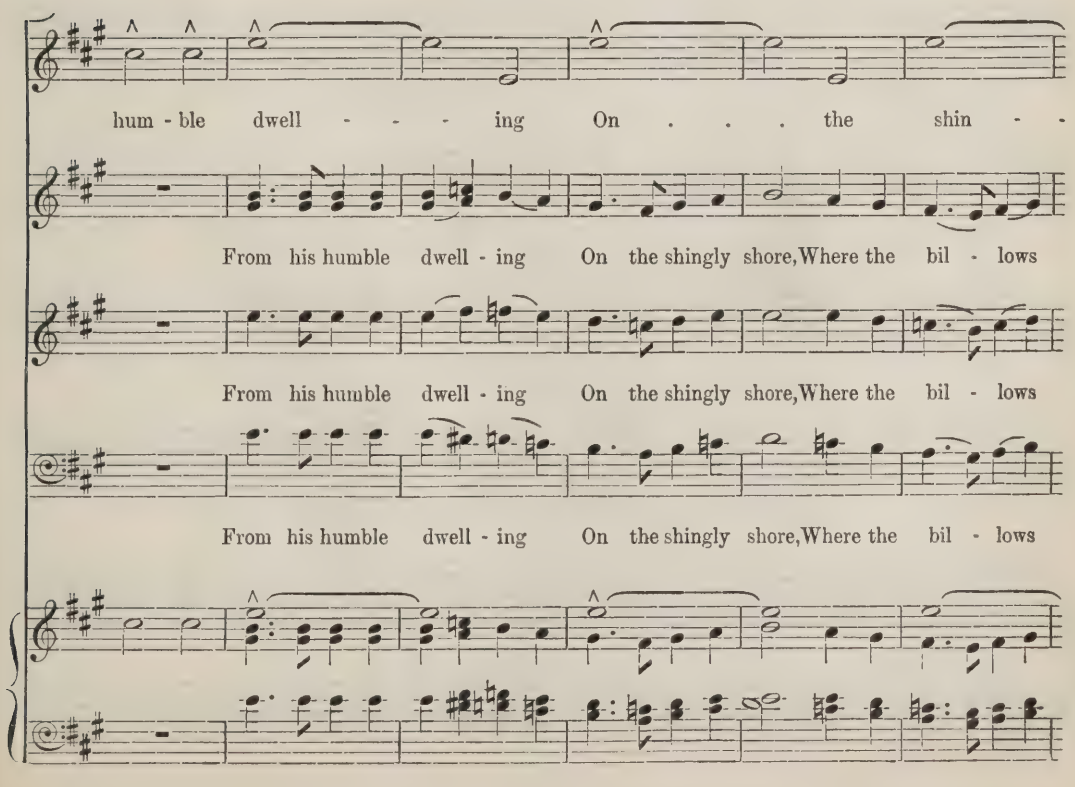
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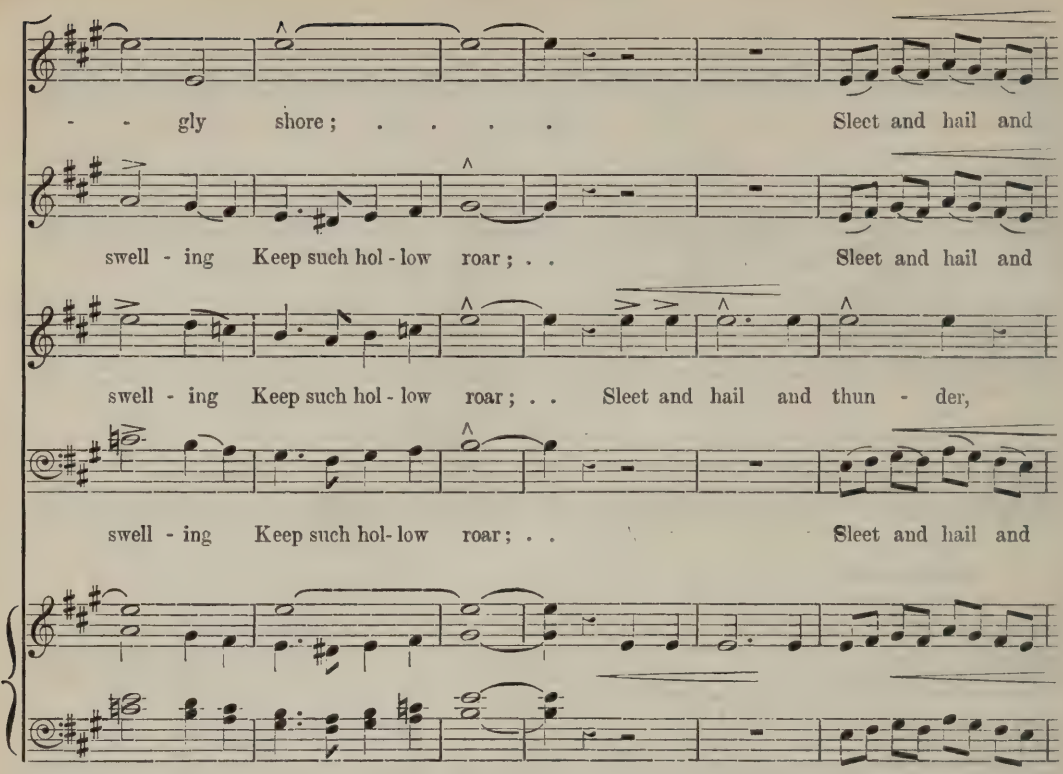
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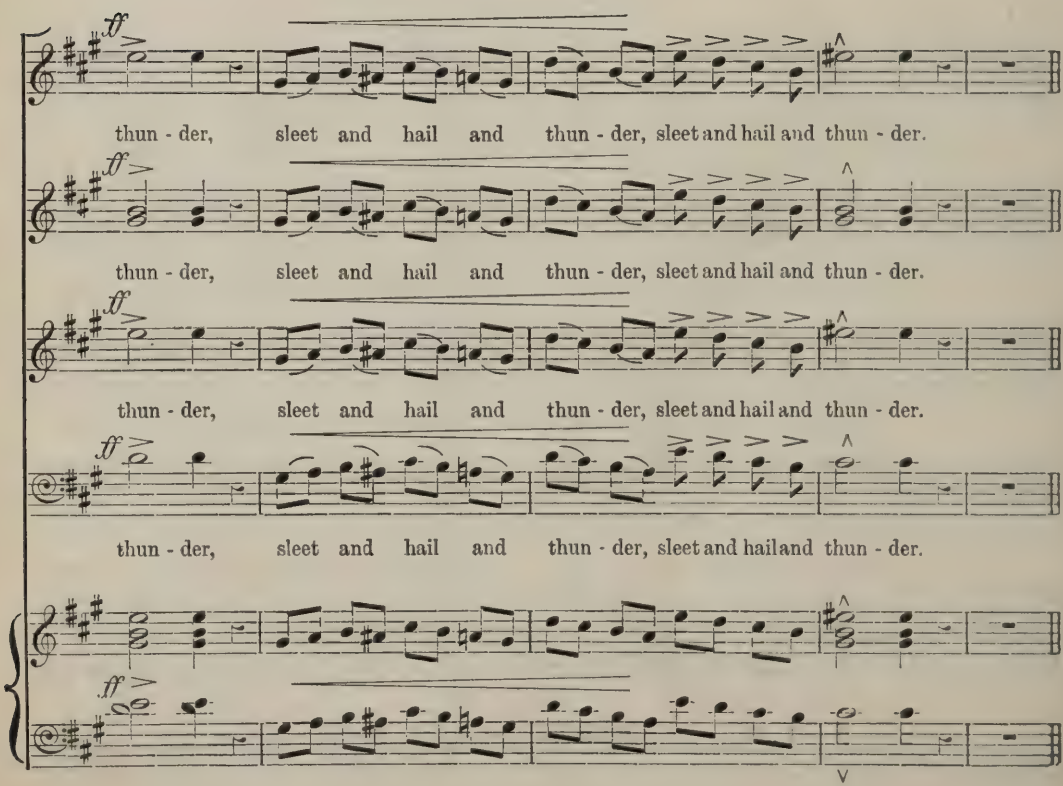
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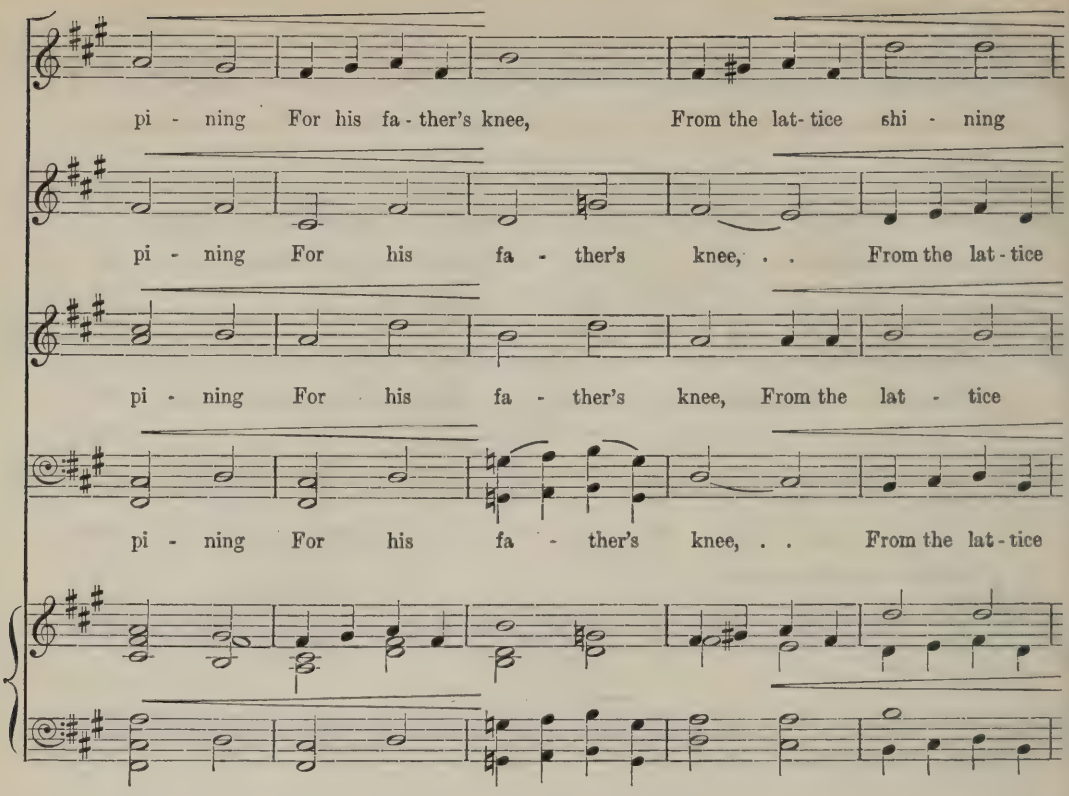
thun - der, sleet and hail and thun - der, sleet and hail and thun - der.
ff
thun - der, sleet and hail and thun - der, sleet and hail and thun - der.
ff
thun - der, sleet and hail and thun - der, sleet and hail and thun - der.
ff
thun - der, sleet and hail and thun - der, sleet and hail and thun - der.
ff

Poco più tranquillo.
pp
From that weep - ing wo - man, Seeking with her cries Suc-cour su- per -
From that weep - ing wo - man, Seek - ing suc - cour su - per -
From that weep - ing wo - man, Seek - ing suc - cour su - per -
From that weep - ing wo - man, Seek - ing suc-cour su - per - hu - man
Poco più tranquillo. ♩=96.
cres.
- hu - man From the frown-ing skies. . . . . From the ur - chin
- hu - man From the skies. . . . From the ur - chin
- hu - man From the . . skies. . . . From the ur - chin
From the skies, the frown - ing skies. . . From the ur - chin


pi - ning For his fa - ther's knee, From the lat - tice shi - ning
pi - ning For his fa - ther's knee, . . From the lat - tice
pi - ning For his fa - ther's knee, From the lat - tice
pi - ning For his fa - ther's knee, . . From the lat - tice

Drive him out to sea. . . . . Let broad
mf
Drive him out to . . sea. . . . Let broad
mf
Drive him out to sea. . . . Let broad
mf
Drive him out to sea. . . . Let broad
mf

leagues . . dis - sev - er Him from yon - der foam ! . . .
leagues . . dis - sev - er Him from yon - der . . foam ! . . .
leagues . . dis - sev - er Him from yon - der foam ! . . .
leagues . . dis - sev - er Him from yon - der foam ! . . .

Molto appassionato.
ff
O God ! . . to think man ev - er Comes too near . . his
O God ! . . to . . think man . . ev - er Comes too near . . his
O God ! . . to think man ev - er Comes too near . . his
O God ! . . to think man ev - er Comes too near . . his
Molto appassionato.
ff

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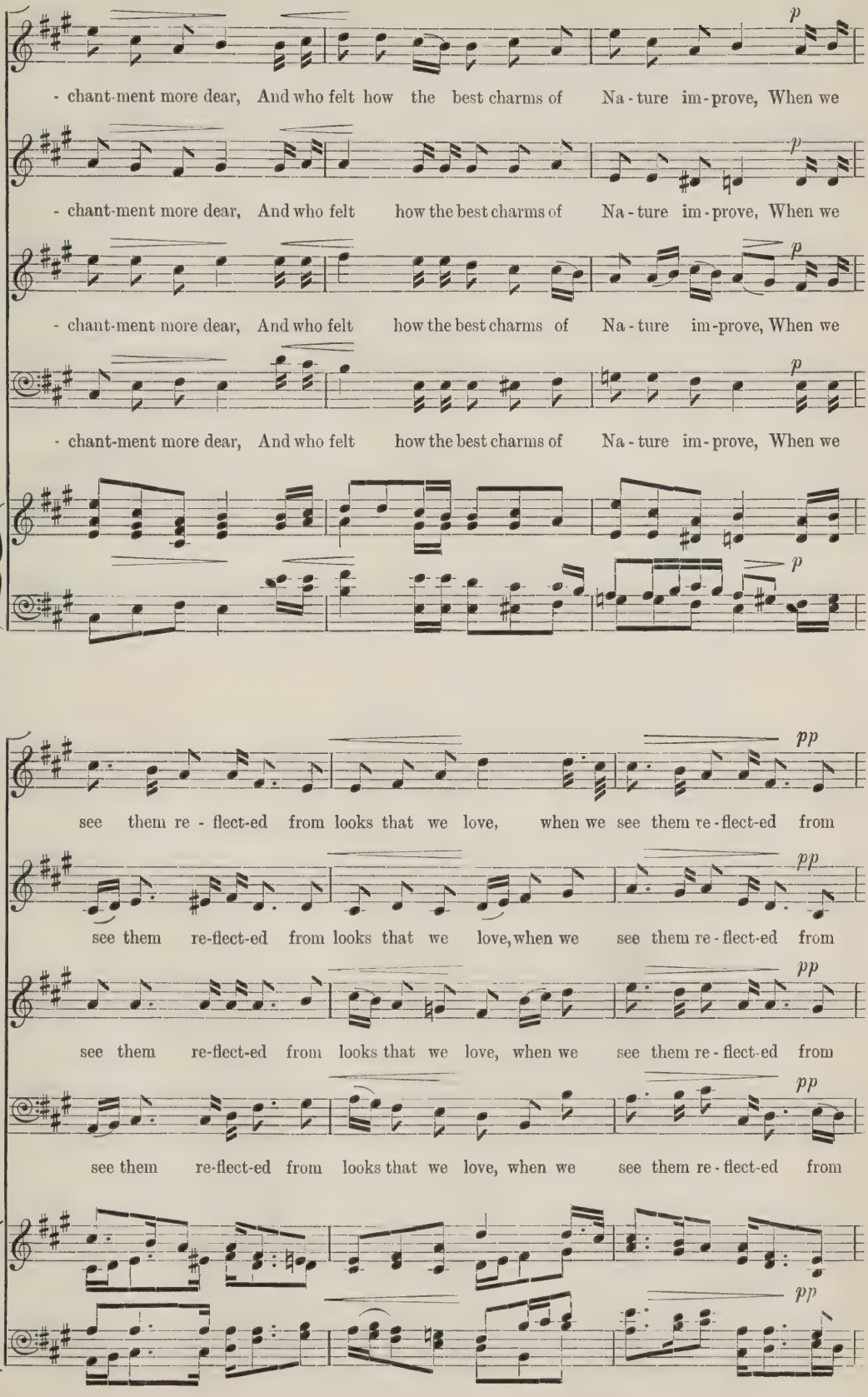
- chant-ment more dear, And who felt how the best charms of Na - ture im - prove, When we
- chant-ment more dear, And who felt how the best charms of Na - ture im - prove, When we
- chant-ment more dear, And who felt how the best charms of Na - ture im - prove, When we
- chant-ment more dear, And who felt how the best charms of Na - ture im - prove, When we
p
p
p
p
p
see them re - flect-ed from looks that we love, when we see them re - flect-ed from
see them re-flect-ed from looks that we love, when we see them re - flect-ed from
see them re-flect-ed from looks that we love, when we see them re - flect-ed from
see them re-flect-ed from looks that we love, when we see them re - flect-ed from
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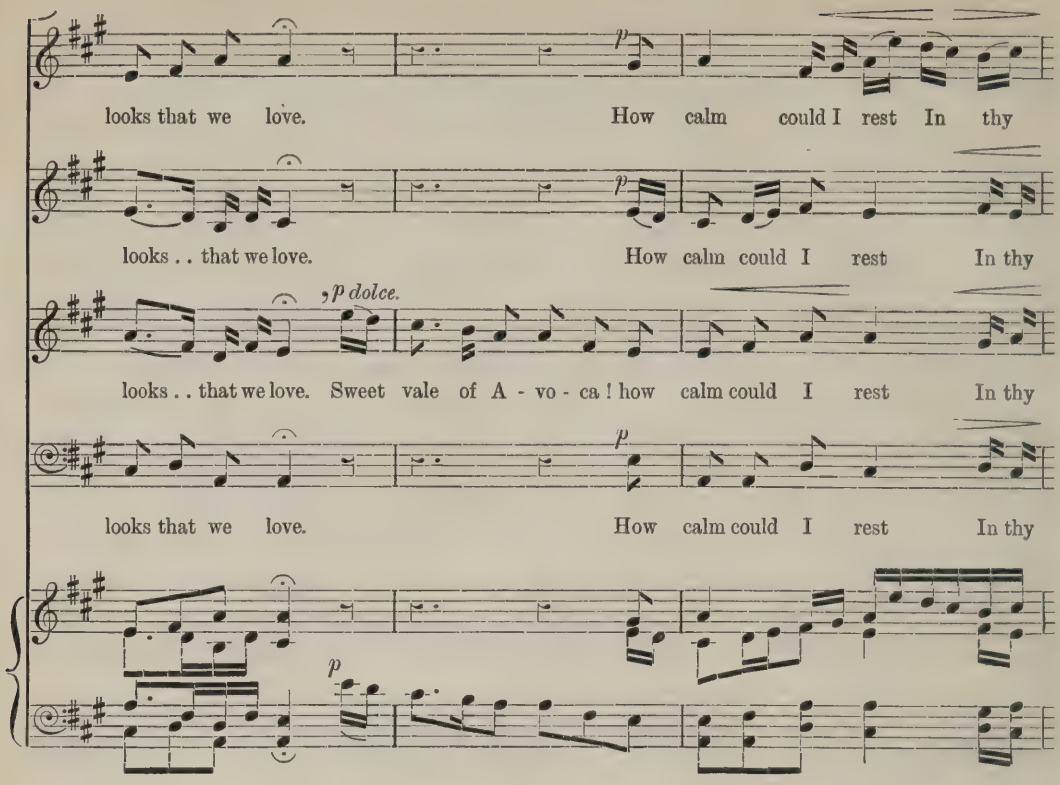
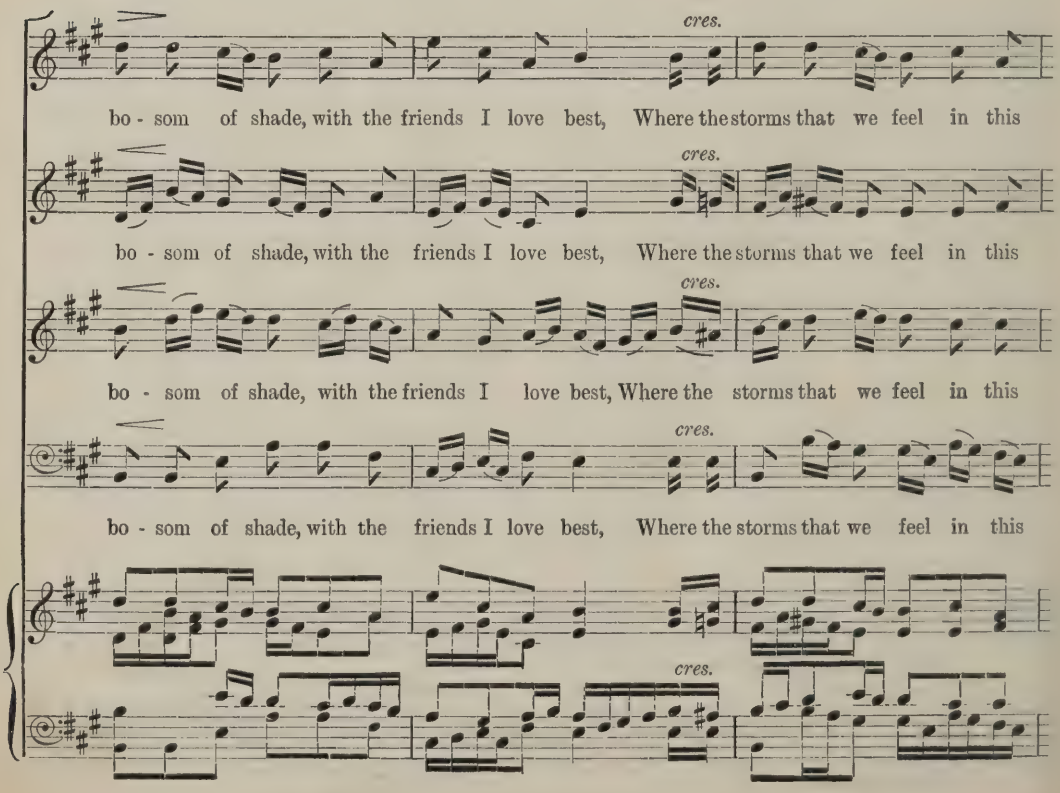
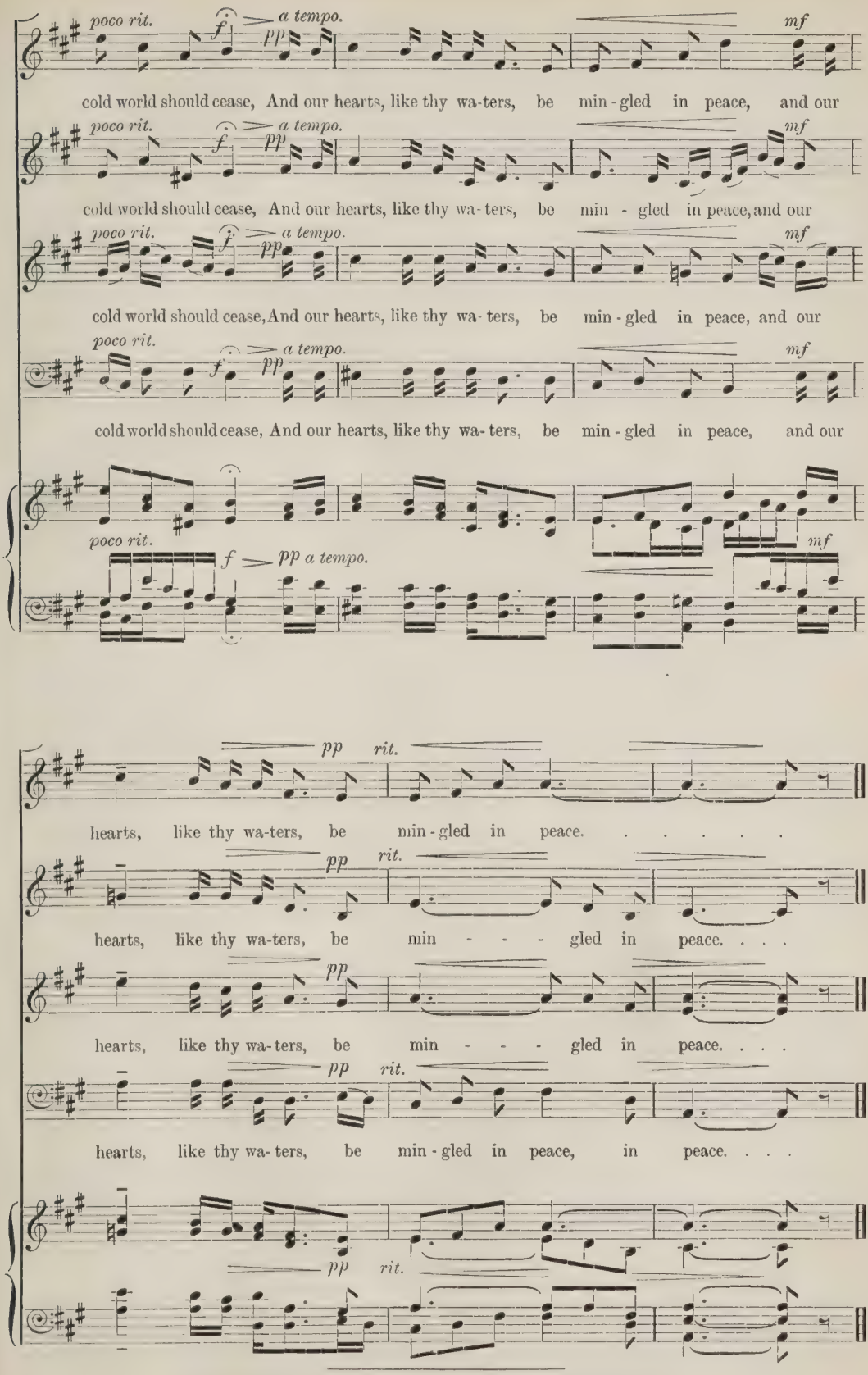

looks that we love. How calm could I rest In thy
looks . . that we love. How calm could I rest In thy
looks . . that we love. Sweet vale of A - vo - ca ! how calm could I rest In thy
looks that we love. How calm could I rest In thy
p
p dolce.


bo - som of shade, with the friends I love best, Where the storms that we feel in this
bo - som of shade, with the friends I love best, Where the storms that we feel in this
bo - som of shade, with the friends I love best, Where the storms that we feel in this
bo - som of shade, with the friends I love best, Where the storms that we feel in this
cres.


poco rit.
f
a tempo.
pp
mf
cold world should cease, And our hearts, like thy wa-ters, be min-gled in peace, and our
cold world should cease, And our hearts, like thy wa-ters, be min - gled in peace, and our
cold world should cease, And our hearts, like thy wa-ters, be min-gled in peace, and our
cold world should cease, And our hearts, like thy wa-ters, be min-gled in peace, and our
poco rit.
f
pp a tempo.
mf
pp
rit.
hearts, like thy wa-ters, be min-gled in peace. . . . . .
hearts, like thy wa-ters, be min - - - gled in peace. . . .
hearts, like thy wa-ters, be min - - - gled in peace. . . .
hearts, like thy wa-ters, be min-gled in peace, in peace. . . .

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THE PHILHARMONIC SOCIETY.

ONE-HUNDRED-AND-FIRST SEASON.

A programme typical of the age was arranged by the Philharmonic Society for the first concert of its one-hundred-and-first season on November 7. Nothing but orchestral music was heard. Herr Mengelberg, who owes to this Society his introduction to England, was the conductor. The scheme comprised the third Symphony of Brahms and the Strauss tone-poem, 'Also sprach Zarathustra.' The latter was played at these concerts for the first time, and was the central attraction of the evening. Herr Mengelberg's reading was of remarkable clarity: nothing was left to the imagination. Every theme, principal or contributory, was made to stand out. The orchestra, a newly-constituted body led by Mr. John Saunders, obeyed the conductor's directions most loyally. A similar line was taken with respect to the Brahms Symphony. By way of tribute to the memory of the late Samuel Coleridge-Taylor, his Ballade in A minor for orchestra was very finely played. It was to be noted that the Society returned to the century-old practice of describing the parts of the programme as 'Acts'; but it was not announced at what time the Sedan-chairs (with taxi-meters) would be in attendance.

At the second concert, on November 21, the Society gave proof of its youthfulness by producing two new British works—by Dr. Walford Davies and Mr. Thomas Dunhill. Contrary to all expectation, the Society showed the utmost appreciation of the fact that since its institution a century ago a definite British School of creative music has come into existence. The two new examples proved to be very striking specimens of this British School which, thanks to Elgar, exists at the present day.

Dr. Walford Davies was represented by an orchestral suite, 'after Wordsworth,' which proved a very striking and original work. There are four movements, in which Sarabande and Gavotte are duly represented, but their terms are of to-day. The idiom is British to the core. No more typical effort has been made by Dr. Walford Davies since his 'Solemn Melody.' The music breathes our island air; its craftsmanship is erudite, personal, and remarkably effective. The Suite is one of those things we can show to our foreign friends with the same confidence that we put before them a 15th century madrigal. The composer conducted. The contribution of Mr. Thomas Dunhill was a setting of W. B. Yates's 'Wind among the reeds,' for tenor voice. It was of perfect individuality, fresh and characteristic. Mr. Gervase Elwes was the soloist, and the reception was most cordial. Sir Frederic Cowen was the conductor, and in addition to directing Strauss's 'Tod und Verklärung,' gave sympathetic support to Mr. Harold Bauer, who played the G major Pianoforte concerto of Beethoven with masterly complacency, due no doubt to the fact that before the night ended he was to be one of the honoured few who receive the Society's gold medal.

MR. G. H. CLUTSAM'S OPERA IN BERLIN.

The alarums and excursions which preceded the production of Mr. Clutsam's 'König Harlekin' at the Kurfürstenoper in Berlin, on November 8, should make the subject of an interesting chapter in operatic history; but discretion counsels silence, and in any case it is more pleasant to dwell on the eminently satisfactory result. The reception of the new work by the audience was extremely cordial, and those who have had opportunities of studying the manners and customs of the Berlin Press were agreeably surprised at the tone of the notices. It would be too much to say that the work was received with enthusiasm, but it is a great thing that the writers of the German capital should have treated an English musician as a person deserving respect and consideration, and not with that contemptuous condescension with which they generally greet music from beyond the frontier. It struck me as curious that one or two critics should have rather resented the fact that Mr. Clutsam is a critic. It is hard to see why it should have annoyed them. One would have thought that they would realise that the fact that one of the craft can compose an opera is honourable to it. Perhaps it is because the idea of the critic as the lion and the composer as the lamb, who is his natural victim, still prevails in some critica minds which were rather disturbed at being confronted with a combination of the two.

The libretto of 'König Harlekin' is founded on the play of the same name by Dr. Rudolf Lothar, the composer being mainly responsible for its final shape. The subject, briefly, is that Bohemund, a worthless Prince, has long been exiled from his home, and is therefore hardly known to any of his subjects. He returns home unexpectedly at the moment of his father's death, and has in his train a troupe of Italian mummers, including one Harlekin, who is so like him that he has often taken his place in his discreditable adventures. They admire Columbine, who is indifferent to both of them; and a scuffle ensues in which Harlekin kills the Prince and throws his body into the sea. Harlekin then assumes his place and rules well. Columbine, thinking Harlekin dead, discovers that she really loves him, and plots to destroy the Prince and escape. Harlekin reveals the truth to her in the course of a play which is enacted at the Court, and escapes. No one but the Prince's blind mother had discovered the deception, and the dead king's brother, Tancred, therefore finds it easy to announce that the king has been drowned, for it would be unwise, he argues, to let the people know that a harlequin could be a good king. The libretto has this merit, that the dramatic situations seem to be naturally evolved from the psychology of the characters. The middle act, which represents the crowning of the false king, and his recognition by the murdered Prince's mother, is, taken by itself, perhaps the best; but it does not fit well with the remainder.

Those who remember Mr. Clutsam's 'Summer Night,' which was performed at His Majesty's Theatre under the Beecham management, two years ago, will find in 'König Harlekin' an enormous advance in the sense of drama, and in the art of eliminating what is superfluous. The use of leitmotifs is much more significant, and the vocal music much stronger in dramatic expression. The pictorial and picturesque skill of the orchestration, however, remains the strongest feature of the score, and it was ungrudgingly admitted by the German critics, even by those who laid too much stress on the reminiscences, which in such a case are perhaps inevitable. The performance at the Kurfürsten-oper was dramatically good. Both Herr Merkel as Harlekin and Fräulein Salden as Columbine acted very well; but from the vocal point of view it is impossible to find much that is good to say of anybody concerned. The singing was far below English standards. The orchestra, under Cortolezis, who conducted the Denhof performances in England last spring, was very good. The mounting was artistic on the whole, and original; but most of the effects were spoiled by the adherence to the fallacious theory that constant darkness on the stage is impressive. The stage-manager seemed to forget that it is impossible for an actor to establish a hold on his public unless the play of his features is visible. In this case the opening scene was so dark that more than half the audience thought it was the Prince who had killed Harlekin, and consequently they were entirely bewildered by all that happened subsequently.

Alfred Kalisch.

London Concerts.

ROYAL CHORAL SOCIETY.

This Society opened its season with 'Elijah,' which as usual attracted a great audience at the Albert Hall. Sir Frederick Bridge conducted a performance that had all the virtues of straightforwardness and massiveness. The chief solo parts were taken by Miss Ruth Vincent, Madame Ada Crossley, Miss Florence Taylor, Mr. Ben Davies, and Mr. Herbert Brown. Mr. H. L. Balfour assisted at the organ.

QUEEN'S HALL ORCHESTRA.

On November 2, Brahms's third Symphony was played at Queen's Hall for the second time within a week. Sir Henry Wood and his Orchestra again showed the power of painting the lily that made for super-beautification of Dvorák's 'New World' Symphony at their previous concert. Both works stand the treatment well. Ravel's suite 'Ma mère l'Oye,'

which gave such delight with its orchestral conjuring last season, and again at the 'Proms.' was repeated; a 'Brandenburg' Concerto was played; and Miss Marie Hall gave a refined interpretation of Tchaikovsky's Violin concerto.

The distinguishing feature of the concert given on November 16 was the re-appearance of Eugen d'Albert as pianist. He played Beethoven's 'Emperor' concerto with superb breadth. He is one of the few pianists who can interpret Beethoven from the plane of intellectual intimacy and speak as if with the composer's own mind. The Symphony was Schubert's C major, which is falling into disuse, but not into unpopularity. Max Reger's 'Lustspiel' Overture, heard for the first time in England, proved characteristically ingenious. Saint-Saëns's 'La Rouet d'Omphale' completed the programme.

The annual benefit concert to Mr. Robert Newman on November 18 presented no unusual features. The programme was entirely Wagner, Mr. Ben Davies was the vocalist, and the audience, we are glad to note, was large.

THE LONDON SYMPHONY ORCHESTRA.

The ninth series of concerts given by this organization made a propitious start on October 28. Although the weather was very bad, the hall was crowded in every part. Yet there was not a single novelty in the programme—nothing composed after 1876! The attraction was the reputation of the Orchestra and the virtuoso conductor, Herr Fritz Steinbach, who on this occasion still further enhanced his reputation, if that was possible. Schubert's 'Unfinished' had a fascinating interpretation, the second movement being taken rather slower than usual and with a too free rubato treatment for some critics. Herr Adolf Busch gave a somewhat austere performance of Brahms's Violin concerto, but he showed that he has been trained in a sound school. Schumann's 'Genoveva' Overture was very finely played. The sensation of the concert was a great interpretation of the C minor Symphony of Brahms; the playing of the final movement was an unforgettable experience.

At the concert given on November 11, Herr Steinbach again conducted. Mozart's G minor Symphony was played with rare delicacy and vitality. Holbrooke's tone-poem 'The Raven' was an attractive feature of the programme. It exhibits the characteristic fancifulness and imagery of the composer at their best. A beautiful performance of Brahms's Rhapsody for alto and male-voice choir was given, Miss Muriel Foster singing the solo in her most artistic style. The chorus was supplied by the Manchester Orpheus Society (Mr. W. S. Nesbitt), and they sang with rare beauty of tone and artistic restraint. The whole performance was a perfectly balanced one and made a deep impression. An exciting interpretation of 'Till Eulenspiegel' concluded the concert, which was again well attended.

NEW SYMPHONY ORCHESTRA.

A well-considered and effectively carried-out interpretation of Elgar's first Symphony given by this proficient Orchestra, under the direction of Mr. Landon Ronald, gave distinction to the concert on October 31, at Queen's Hall. It differed in some respects from the reading Mr. Ronald used to give, being on a smoother emotional level and more significant in detail. For instance, the brilliant and usually elusive wind-passages in the development of the first movement became more than usually clear and intelligible. The string playing was thoroughly Elgarian, and apart from much of the brass tone the performance left nothing wanting. Mr. Ronald introduced a new Suite he has arranged from Bizet's 'L'Arlésienne' music, the movements of which he has brought into good concert form with passages of his own construction based upon other movements. It made excellent hearing, and would be useful to amateur orchestras. Madame Julia Culp having unfortunately supplied orchestral parts of Beethoven's 'Clarchenlieder' in too high a key, was forced to confine her contributions to Lieder by Brahms and Schubert. These she sang in a way that surely left few to complain of the substitution. The concert came to an end with an admirable performance of Strauss's 'Don Juan.'

D

THE LONDON CHORAL SOCIETY: 'OMAR KHAYYÁM.'

The extraordinary enterprise and perseverance of this Society deserve special acknowledgment. For the second time in its history it has had the courage to present Granville Bantock's 'Omar Khayyám' complete. This event took place on October 30, at the Queen's Hall. As this monumental work takes over three hours to perform, the concert had to begin at the unusual hour of 7.30 p.m. The music presents much difficulty, not merely technical but owing to its peculiar idiom. Notwithstanding this, the performance was a remarkably smooth one, and the fine climaxes of the work were admirably realised. The sonority and certainty of attack of the choir seem to increase with experience. The soloists were Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Frederic Austin. It is no reflection on the two former artists to say that Mr. Austin sang with special distinction. The intensity of his conviction, the mood-penetration of his delivery, and his constant command of tone-colour magnetised attention. The London Symphony Orchestra co-operated, and in their hands the glowing orchestration received full justice. Mr. Arthur Fagge conducted with his usual ability.

One of the most attractive concerts of the season was given at Æolian Hall, on November 9, by the Chaplin Trio, in aid of the Shakespeare Memorial Fund. The outstanding feature was the performance on three harpsichords, with string quartet accompaniment, of Bach's Triple Concerto in D minor. Mrs. George Cornwallis-West, Miss Nellie Chaplin, and Mr. W. Wostenholme manipulated the harpsichords with notable effect. There was much other old music, and there were Old English dances of the kind with which Miss Chaplin has happily made us familiar.

Mr. Smallwood-Metcalfe's Choir gave one of their interesting concerts at Queen's Hall on November 5. A long programme included Wilbye's 'Sweet honey-sucking bees' and Chapuis's 'The two fiddlers,' a test-piece at the Paris Competition. Both were well sung.

The concert given by the Royal Amateur Orchestral Society at Queen's Hall, on November 6, under the direction of Mr. Arthur W. Payne, upheld the reputation of this progressive body. Sibelius's 'Karelia' Suite was the chief feature of an interesting programme. Madame Donalda and Mr. Ivor Foster were the soloists.

A concert of unusual character was given at Bechstein Hall, on November 13, by Mr. Claude Pollard (pianist) and Mr. Frank Arnold (violinist), both of whom were heard in concertos, accompanied by the London Symphony Orchestra under Mr. Oscar Eve. Mr. Arnold also introduced a new Phantasy for violin and orchestra by Mr. Montague Phillips, a work characteristic of the composer in its clearness of meaning and vivacity of interest. A Prelude and a Ballet Suite by Mr. Morton Stephen proved ingenious and musicianly.

The capacious new Wesleyan Central Hall at Westminster was the venue chosen by Mr. Arthur Cowen (conductor) and the Twickenham Philharmonic Society—assisted by the Thames Valley Orchestral Society and other local organizations—for their first appearance in Central London, on November 13. Expressive interpretations were given of each part of Coleridge-Taylor's 'Hiawatha,' and the singing was marked by excellent tone-quality. The solo parts were taken by Miss Dorothy Cook-Smith, Mr. Alfred Heather, and Mr. Stewart Gardner.

The Alexandra Palace Choral and Orchestra Society gave a surprisingly effective performance of part of Bantock's 'Omar Khayyám' on November 16, under Mr. Allen Gill's direction. The technical resources of the choir were sufficient to make good every harmonic complexity in the choral writing, and the orchestra were equal to the special endeavours required by the occasion. The soloists were Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Frederic Austin. Mr. G. D. Cunningham occupied his usual place at the organ.

CHAMBER CONCERTS.

The visit of two well-known Continental quartets—the 'St. Petersburg' and the 'Flonzaley' (Berlin)—has given a zest to a none too-inspiring concert season. Each party gave two concerts at Bechstein Hall.

The St. Petersburg Quartet were first heard, on October 29, in Glazounov's work in A, which they failed to make interesting, Debussy's in G minor, and Beethoven's in F (the first 'Rassoumoffsky' Quartet). As before, their playing appealed not so much by its purity or delicacy, or even accuracy, as by its vitality, eloquent tone, and unanimous strength of character. The modern orchestral mode of writing for the string quartet, exemplified frequently in the work of Glazounov, could hardly have had better exposition. At their second concert, on November 11, the St. Petersburg players introduced a Quartet in G minor, Op. 1, by S. Roudolph, a Russian composer. It displayed imagination and technical ability, but not in sufficient degree to justify a definite opinion as to the composer's position. Tanéïèw's Quartet in C major, a somewhat turgid work, gave scope for the St. Petersburg sonority. Lastly came a set of ten variations on a Russian folk-melody by ten Russian composers—Artiboucheff, Scriabine, Glazounov, Rimsky-Korsakov, Liadov, Wihtol, Blumenfeld, Ewald, Winkler, and Sokolov. The whole lasted about ten minutes, and the composers seemed under orders to avoid seriousness, for they did so with perfect agreement. Except for a tapering off towards the end in the value of the ideas, the work as a whole was well unified.

On October 29 the Flonzaley Quartet occupied Bechstein Hall in the evening, and played quartets by Mozart in D, Ravel in F, and a Sonata for two violins and violoncello by the 18th-century composer, Giuseppe Sanmartini. The Sonata, which was unfamiliar to London (in common with the remainder of Sanmartini's work), proved a lively composition full of musical interest. It was played with considerable insight, as was also the Quartet of Mozart, and in a still greater degree that of Ravel. This work is happily familiar, but the attraction of its varied fund of device seems inexhaustible. The Flonzaley Quartet were heard again on November 1, in a programme of Haydn, Friedmann Bach, and Tchaikovsky, that threw responsibility upon their purer qualities of style and proved their reliability.

The Wessely Quartet opened a season of four concerts at Bechstein Hall, on October 30, with attractive performances of Haydn's Quartet in G major, Op. 54, No. 1, Debussy's Quartet in G minor, and a Quartet in A minor by Charles Wood. The English work displayed considerable independence of thought and much ingenuity and musicianly skill.

The Cologne Quartet, of which the members are Messrs. H. Anders, W. Topstedt, F. Schmitz, and Paul Ludwig, were heard for the first time in London on November 2, on the occasion of a concert given by Mrs. England at Broadwood Rooms. It was shown in works by Mozart and Schubert that their capacities include an instinct for the playing of classical music. Songs were interpolated by Miss Grainger Kerr.

The first concert given by the Royal Academy of Music in its new Hall at Marylebone Road took place on November 4. A promising Pianoforte trio by Mr. Henry Penn was performed, and James Ching showed precocious cleverness as a pianist.

The feature of the Twelve o'clock concert given by Miss Mathilde Verne at Æolian Hall on November 7—the first of a new series—was the performance by Miss Verne (pianoforte), Mr. G. Ackroyd (flute), and Mr. A. Alexandra (bassoon) of a Beethoven Trio in G major for those instruments. The second of the series, on November 14, provided an admirable performance of Mozart's G major Pianoforte trio by Miss Verne, Miss Marian Jay, and Signor Enrico Mainardi.

Prior to their departure for a concert tour of the world, the Brothers Cherniavsky were heard on November 14 at the first of a series of Wednesday evening 'Pops.' at the Y.M.C.A., Tottenham Court Road, when they played Trios by Mendelssohn, Widor, and Brahms; and at Bechstein Hall on November 18, when they played Trios by Beethoven and Mendelssohn, and individual solos.

Concerts have been given by the Classical Concert Society at Bechstein Hall as follows: October 23, Mr. James Friskin and Señor Casals; October 30, the London String Quartet; November 6, Herr Ernst von Dohnànyi and the London String Quartet; November 13, Herr von Dohnànyi; November 20, Madame Fanny Davies and the Klingler Quartet.

The London Trio, with Mr. Louis Pecskai (violinist) as successor to Mr. Simonetti, gave an admirable performance of Schumann's D minor Trio at Æolian Hall on November 18.

VOCAL RECITALS.

There is little left to say about Miss Julia Culp's singing except to uphold it as a model in every respect. On October 28, in singing Lieder by Schubert, Schumann, and Brahms, at Bechstein Hall, she lived up to this exacting standard and gave unbounded delight to a large audience.

Recitals were given by Miss Dorothea Webb (Bechstein Hall, November 5); Miss Nellie Sargent, as both reciter and vocalist (Steinway Hall, November 5); Miss Jean Nolan, assisted by Mr. Plunket Greene (Æolian Hall, November 8); Miss Julia Hostater (Bechstein Hall, November 11); Miss Edith Clegg (Bechstein Hall, November 12); Miss Kathro Bentinck (Bechstein Hall, November 15).

Madame Saima Neovi, a Finnish soprano with an agreeable voice and style, and Miss Ellen Beck sang duets and solos at Steinway Hall on November 9.

Miss Muriel Foster, whose return to the concert-platform is more than gratifying, showed her great qualities as a lyrical singer at Bechstein Hall on November 18. No better exposition of the far-reaching possibilities of Hugo Wolf's Lieder-writing methods could be desired than that given by Miss Foster on this occasion. Songs by Brahms, Beethoven (the 'Scotch Songs') and English composers were heard to similar advantage.

PIANOFORTE RECITALS.

Under this heading we have to record the public performances of Mr. Max Behrens (Bechstein Hall, October 26); Madame Edith Heymann (Æolian Hall, October 26); M. Henry Etlin, a clever young pianist from the Paris Conservatoire (Bechstein Hall, October 31); Miss Winifred Christie, who played Beethoven's Thirty-two Variations (Bechstein Hall, October 31); Miss Rita Neve (Seaford House, November 1); Miss Marguerite Melville (Bechstein Hall, November 4); Miss Vera Brock (Bechstein Hall, November 5); Miss Marie Hoover-Ellis (Bechstein Hall, November 8); Mlle. Geneviève Dehelly (Æolian Hall, November 11); Miss Enid Stronach (Æolian Hall, November 12); Miss Gertrude Azulay's pupils (Steinway Hall, November 13); Mr. Arthur Newstead (Steinway Hall, November 18).

Madame Carreño achieved a double triumph at Queen's Hall, on November 6, by celebrating the jubilee of her first public appearance, and by proving that her powers are still at their zenith. She played Beethoven's E flat Sonata (Op. 31, No. 3), MacDowell's 'Keltic' Sonata, and a number of pieces by Chopin and others.

M. Paderewski's admirers crowded Queen's Hall on November 12, and were repaid with characteristic performances of Beethoven's Sonata in E, Op. 109, Chopin's B flat minor Sonata, and, of course, a number of smaller Chopin works.

The unusual experience of hearing two such eminent fellow-artists as Madame Carreño and Herr Backhaus at the same recital, was afforded at Queen's Hall on November 13. They were heard together in Mozart's Sonata in D major, Sinding's Variations in E flat minor, and Liszt's 'Concerto pathétique'—all written for two pianofortes.

Mr. Harold Bauer displayed the breadth and depth of his powers in Bach and Beethoven on November 14, and in the romantic schools on November 20. Both recitals took place at Bechstein Hall.

OTHER RECITALS AND CONCERTS.

Compositions by M. Gustave Ferrari were performed at Bechstein Hall, on October 24, by artists among whom Miss Pauline Duval showed outstanding ability as a vocalist.

Miss Dorothy Forster, assisted by Miss Carmen Hill and others as vocalists, brought forward a number of her songs at Steinway Hall on October 30.

An interesting concert of Grieg's music, consisting largely of songs, sung by Miss Ellen Beck and accompanied by Madame Grieg, was given at Æolian Hall on October 30. Pianoforte solos were played by Miss Johanne Stockmarr.

A Brahms recital was given by Madame Marie Soldat (violinist) and Mr. Donald Francis Tovey (pianist) at Bechstein Hall on October 31.

On November 2, the first Barns-Phillips concert of the season took place at Bechstein Hall. Mr. Phillips sang Schumann's 'Dichterliebe' song-cycle in an ably-written English translation by Mrs. R. H. Elkin, and Miss Barns and Mr. Percy Waller were heard in César Franck's Violin sonata.

Miss Annie Godfrey showed exceptional talent as a violinist at Queen's Hall on November 5. Her felicitous performance of Tchaikovsky's Concerto was accompanied by the New Symphony Orchestra under the direction of Mr. Landon Ronald. Songs were given by Miss Maria Talesi.

Miss Margaret H. Glyn gave a concert of her own works at Æolian Hall on November 5, with the assistance of Miss Florence Greenwood and Mr. William Waite (vocalists), and Mr. E. Douglas-Smith (organist), and showed considerable imagination and resource, but less insight as a composer than she has shown as a musical æsthetist.

Three Sonatas, by Schumann (D minor), Brahms (G major), and Juon (A major), were played by Miss Grace Adams (violinist) and Miss Ella Delap (pianist) at Bechstein Hall on November 6.

At Æolian Hall, on November 8, Miss Vivien Hughes displayed among other special capabilities as a violinist a rich tone, firm execution, and an eloquent, expressive manner.

A notable performance of César Franck's 'Prelude, Chorale, and Fugue,' given at Æolian Hall on November 7, placed him far higher as a pianist than his Sonata, heard for the first time, placed him as a composer. Madame Sylvia York Bowen sang with pleasant voice.

Violin recitals were given by Mr. Godfrey Ludlow at Æolian Hall on November 14, and by Mr. Reuben Lunan at Bechstein Hall on November 15.

Viola da gamba, harpsichord, and flute, played respectively by Miss Hélène Dolmetsch, Miss Dorothy Moggridge, and Mr. A. Fransella, were brought into service for a pleasant concert of old music given by Miss Dolmetsch at Æolian Hall on November 15. Mr. Frederick Keel assisted with an appropriate selection of songs.

Mr. Landon Ronald's songs have never wanted for popularity, and a large audience came to hear a programme of them at Bechstein Hall on November 16 Their characteristics of refined melody and interesting accompaniment were conspicuously revealed.

Suburban Concerts.

Miss Marie Goulden, a promising young pianist, in a recital at the Public Hall, Croydon, on November 8, gave evidence—in pieces ranging from Scarlatti to Liszt—of a highly-musical temperament and an excellent technique. She was assisted by Madame Sobrino (songs) and Miss Olive Kershaw (violin).

An excellent performance of Gounod's 'Faust' was given by the People's Palace Choral and Orchestral Society, under the direction of Mr. Frank Idle, on Saturday, November 9, a large and enthusiastic audience being present. The choral singing attained a very high standard, and the accompaniments, played by a full orchestra led by Mr. George Wilby, were a feature of the concert. The principals were Miss Ada Forrest, Miss Effie Martyn, Mr. Joseph Reed, Mr. Arthur Rose, and Mr. William Waite, all of whom acquitted themselves well. Mr. Smith Webster was at the organ.

On November 2 a successful concert was given by Miss Christabel Baxendale (violinist) at the Public Hall, West Norwood. Miss Gertrud Bauer (pianoforte) and Mr. Campbell Carr (baritone) assisted.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST

The season of the Philharmonic Society opened with a miscellaneous concert on October 25. Much interest was felt in musical circles on the first appearance of the Society's new conductor, Mr. E. Godfrey Brown, who took up his residence a few months ago, and since the holiday season ended has kept his forces hard at work. The work of the choir and orchestra included Elgar's 'The Snow' and 'Fly, singing bird,' and Balfour Gardiner's 'News from Whydah,' and the choir, unaccompanied, sang Max Bruch's six-part song 'Morning song of praise.' The solo-singers were Miss Ellen Beck and Signor Lenghi-Cellini. The orchestra played the overture to 'Figaro,' Percy Grainger's 'Mock Morris,' Jarnefeldt's 'Præludium,' and the 'Jubal' Overture of Weber. A very large audience showed their appreciation by the heartiest applause and numerous encores, and the local Press unanimously praise most enthusiastically the excellent finish of the work prepared by Mr. Brown. Altogether the committee of the Society deserves congratulation upon this auspicious opening of what may be hoped will prove a career of prosperity. Mr. Brown has shown himself to be a thoroughly equipped conductor with stores of knowledge and experience, so that the continued upward progress of the material, vocal and instrumental, at his command may be confidently expected in the future.

BIRMINGHAM.

The concerts in Birmingham are being constantly increased in number, but really few pay their way, and not even artists of first rank in the musical world draw large audiences here this season. Thus the Melba Concert, given in the Town Hall on November 11, although the famous cantatrice had for her coadjutors Herr Backhaus, Herr Zigeti, and Mr. Edmund Burke, was wretchedly attended ; nor did Miss Marie Hall, Mr. Mark Hambourg, and Mr. Cuthbert Allan attract a large audience to the Town Hall on November 5. On the other hand, the Gramophone Company's Concert, which took place in the Town Hall on October 22, proved a huge success, the great attraction being the New Symphony Orchestra, conducted by Mr. Landon Ronald. In addition to the Orchestra, Miss Irene Scharrer, a great favourite with Birmingham audiences, was a host in herself, receiving quite an ovation after her virile performance of Liszt's 'Hungarian Fantasia' for pianoforte and orchestra. A novelty was Mr. Landon Ronald's arrangement of Bizet's Suite, 'L'Arlésienne,' effectively and picturesquely scored. The vocalist was the Welsh tenor, Mr. Evan Williams, who enjoys a great reputation in America

Leoncavallo and his Italian singers appeared at the Grand Theatre on October 28 and the following nights, in the maestro's 'I Pagliacci,' conducted by him. The work was given in truly Italian fashion, evoking considerable enthusiasm. Leoncavallo had chosen Birmingham as the only provincial city to visit, as he was anxious to appear in and to be associated with a city that saw the birth of 'Elijah,' 'The Redemption,' 'Mors et Vita,' and 'Gerontius. The Birmingham Symphony Orchestra gave their first popular orchestral concert in the Town Hall on October 26, under Mr. Julian Clifford's excellent conductorship, introducing several novelties. The vocalist was Madame Blanche Marchesi, an artist one hears only too rarely in Birmingham. Of interest was the first performance here of Percy Fletcher's suite, 'Woodland pictures,' a pleasing, bright work, effectively scored, to which complete justice was done. Mr. Max Mossel's first Drawing-room Concert of the present series was held in the Grosvenor Room, Grand Hotel, on October 30. The whole programme was supplied by Madame Julia Culp, the accomplished Lieder singer. The audience at these concerts is as a rule cold and unsympathetic, and although Madame Culp sang as gloriously as ever, there was hardly a recall vouchsafed to her. On the Marie Hall concert evening there was also an interesting chamber concert given at

Queen's College by the Arthur Catterall String Quartet, an exceedingly efficient and admirably-equipped body of instrumentalists—indeed, one of the best quartets in England composed of Englishmen. The annual Police Concert, at which our excellent City Police Band took part, was crowded as usual, the vocal items being supplied by Miss Emily Breare, Miss Ethel Hook, Mr. Ernest Pike, and Mr. Thorpe Bates. The accompanist was Mr. George Atkinson.

The Birmingham Choral Union's first concert of the season was given on November 9, in the Town Hall, the attendance being so great that hundreds were unable to gain admission. The work performed was 'Elijah,' which our masses have known from their childhood, and of which they never tire. It is strange, but nevertheless true, that both the 'Messiah' and 'Elijah' have never drawn such enormous audiences as this season, whereas orchestral concerts are badly patronised. Of the performance one has to speak in high terms of praise; indeed, Mr. Richard Wassell, the new conductor of the Society, who succeeds Mr. Thomas Facer, has at once shown that he is the right man in the right place—a sound musician possessing temperament and artistic taste, of whom much will be expected. The choir never sang better, giving evidence of careful preparation, and the orchestra too was by far the best that has been heard at similar functions. The principal artists were Madame Laura Taylor, Miss Millicent Lake, Mr. Jesse Hacket, and Mr. James Coleman. The usual place at the organ was occupied by Mr. C. W. Perkins.

The Birmingham Festival Choral Society's first concert of the current series, given in the Town Hall on November 6, was devoted to a performance of Berlioz's dramatic legend 'Faust,' always a popular work with local audiences ever since Mr. Stockley gave it here for the first time in 1882. Dr. Sinclair conducted a fairly satisfactory performance on the whole, but some of the *tempi* were hurried and consequently much was lost in character and substance. The choir lacked in weight and sonority, especially in the Pandemonium scene, being in a measure overweighted by the orchestra. The Fugue on Brander's song went well, also the closing scene of the chorus of Sylphs. The cast of principals included Miss Edith Evans (Margaret), Mr. Frank Mullings (Faust), Mr. James Coleman (Brander), and Mr. Thorpe Bates (Mephistopheles).

The Birmingham Philharmonic Society will give only four orchestral concerts this season, instead of eight, each to be directed under a different conductor. The first of the series was given in the Town Hall on November 13, under Mr. Michael Balling, who has succeeded Dr. Hans Richter as conductor of the Hallé Concerts in Manchester. He is evidently a conductor of temperament who obtains some startling effects with his orchestra, a feature of his art being keen sense of rhythm, accent, and phrasing. He made an excellent impression here with the fine performance of Schubert's great Symphony in C, written in 1828, which the composer was destined never to hear. The programme also comprised Berlioz's overture, 'Benvenuto Cellini,' Brahms's 'Variations on a Chorale by Haydn,' Strauss's symphonic-poem, 'Don Juan,' and the Vorspiel to 'Parsifal.'

Opera is well represented in Birmingham this season. The Thomas Quinlan Opera Company opened a fortnight's operatic season, on November 18, at the Theatre Royal, the novelty given being Charpentier's 'Louise.' Wagner was represented by one performance each of the 'Valkyrie,' 'Tristan und Isolde,' 'Tannhäuser,' and 'Lohengrin,' and Mozart by 'Le Nozze di Figaro.' The other operas were Offenbach's 'Tales of Hoffmann,' and Puccini's 'Madame Butterfly,' 'Carmen,' 'Faust,' and 'Aïda.' The booking was so great that all local records were broken, each performance being crowded out. The Carl-Rosa Opera is announced to appear at the Prince of Wales Theatre for one week, the season to open on December 2. The only novelty is centred in a revival of Boito's 'Mefistofele,' which has not been heard here since nearly a quarter of a century ago, when it was given by the Carl Rosa Company.

The Birmingham Choral and Orchestral Association gave its first concert of the season in the Town Hall, November 16, the work chosen for performance being Haydn's 'Creation,' which received a vivid and descriptive interpretation, the singing of the choir revealing many good features, as also did the playing of the orchestra. The principal parts were ably sung by Madame Aimée Wathen-Cole, Mr. Tom Field, and Mr. Nat Bishop. The conductor was Mr. Joseph H. Adams, and Mr. C. W. Perkins dealt ably with the organ part.

BOURNEMOUTH.

A continuous round of concerts bids us recognise that the winter season is now well under way, various ventures and activities calling for consideration.

First place is demanded by the Symphony Concerts, which have been as excellent in intention and performance as in years past, but it must regretfully be admitted that the anticipated increase in patronage has shown but little development, a proof that the high-class concert public here is not a very extensive one. And yet ample provision is made for all shades of opinion, as witness the performances during the past month of Symphonies of Mozart (G minor), Brahms (C minor), Schumann (No. 4), and Schubert (the 'Unfinished'); and of Smetana's 'Bartered Bride' Overture, Balfour Gardiner's 'Shepherd Fennel's Dance,' Wagner's 'Meistersinger' Overture, Ipollitov-Ivanov's 'Scènes Caucasiennes' Suite, Weber's 'Euryanthe' Overture, Elgar's 'Enigma Variations,' Dvorák's 'Carneval' Overture, and Strauss's 'Don Juan.' The soloists at these concerts, with the works they performed, comprised Mr. Godfrey Ludlow (Max Bruch's Scottish Fantasia for violin), Miss Marie Gesellschap (Liszt's Pianoforte concerto in A), Mr. Arnold Trowell (Schumann's Violoncello concerto), and Miss Tosta de Benici (Beethoven's 'Emperor' Concerto).

On the whole, the Monday 'Pops' have been better attended and appreciated than the Symphony Concerts. The 'one-composer' programmes have apparently not wearied the audiences, and the solitary 'national' programme to date was particularly successful. The following have been the principal features of this new series up to the time of writing: October 21, Grieg Concert ('Peer Gynt' Suite No. 1). October 28, Liszt Concert (Tone-poems, 'Ce qu'on entend sur la Montagne' and 'Les Préludes'; Hungarian Fantasie for pianoforte, played by Miss Edith Leah, a local artist). November 4, French music ('Platée' Suite No. 1, by Rameau; 'Carneval Romain' Overture, Berlioz; 'Hymne à St. Cecile,' Gounod; 'L'Arlésienne' Suite No. 1, by Bizet; Boellmann's Symphonic Variations for Violoncello, played by Mr. Fred Dunworth, of the Municipal Orchestra; Symphonic-poem, 'Le Rouet d'Omphale,' by C. Saint-Saëns; Scherzo 'L'Apprenti Sorcier,' by Dukas). This programme covered a good deal of ground, and was exceedingly interesting in its historical aspect. November 11, Tchaikovsky concert ('Romeo and Juliet' Overture, 'Casse Noisette' Suite, 'Sérénade mélancolique' for violin, played by Mr. Algernon Holland, of the Municipal Orchestra). More time, too, has been allotted at these concerts for chamber music, and we have to record performances of Hummel's Septet (Messrs. King-Hall, Gennin, Onez, Pearce, Dunworth, Fawcett, and Birch) and a Quartet for horns by Belloli (Messrs. Trevisone, Beltrami, Demarino, and Ladley), the executants in both cases being drawn from the ranks of the orchestra.

Other events have included an orchestral concert at which Kreisler was the great attraction, his interpretations of Tchaikovsky's Violin concerto and the G minor of Max Bruch being as near perfection as human hands and intelligence can approach; a pleasant recital by Madame Clara Butt and Mr. Kennerley Rumford, assisted by M. Tivadar Nachez, Mr. Felix Salmond, and Mr. Harold Craxton; a visit from Madame Liza Lehmann and Lady Beerbohm Tree, the latter giving with real dramatic intuition some recitations to the not very profound musical accompaniments invented (and tastefully played) by Madame Lehmann. On November 2, a delightful afternoon's entertainment was furnished by Madame Grieg, Miss Ellen Beck, and Miss Johanne Stockmarr; the last-named performer played with all her customary skill, and Miss Beck's highly artistic singing was much enhanced by Madame Grieg's charming accompaniments; the recital was entirely devoted to the compositions of Grieg. A pianoforte duet recital given by Carreño and Backhaus, on November 9, was a novelty of exceptional interest, their joint efforts being supplemented by some brilliantly played solos.

BRISTOL.

The first of Mr. Hubert Hunt's season of chamber music concerts was held at the Victoria Rooms on November 4, and attracted a large audience. The executants—Mr. Hubert Hunt and Miss K. Tudor Pole (violins), Miss Gladys Home (viola), and Mr. Roger Bucknall (violoncello)—interpreted adequately the C minor Quartet (Op. 51) of Brahms, and Mendelssohn's unfinished Quartet, Andante, Scherzo, and Capriccio (Op. 81). A charming performance of Schubert's Octet followed, the executants, in addition to those already named, being M. Jules van Hemel (clarinet), Mr. F. T. Stephens (horn), Mr. C. Bayman (bassoon), and Mr. C. Weiss (double-bass).

The St. George Male-Voice Choir, on November 11, interested a large number of hearers at their concert at the Drill Hall, under the direction of Mr. F. Smith. Mr. Handel G. Lovell was the accompanist. In addition to the pieces by the choir, there were songs given by Miss Lydia Edith Terrell, Miss Marion Neale, Miss Griffin, and Mr. Howard Rees. Madame Howell-Jones recited, and Mr. Hamblin contributed a piccolo solo.

The annual concert at Stoke Bishop Hall on November 12 was highly successful, the performance being in aid of the Men's Club. Vocal and instrumental pieces were interpreted by Miss Dorothy Brain, Mrs. Stanley Davis, Mr. A. J. Eastman, the Rev. R. L. Whytehead, and Mr. C. Thomas (vocalists), and Miss Gertrude Dodd, Miss May Wallace, Mr. Eric Luton, and Mr. Pearson (instrumentalists). Miss V. S. Russell and Mr. Stanley Davis contributed recitations.

On November 16 the opening lecture of the Music Teachers' Association was given at the Bristol Musical Club by Mr. Percy Scholes, whose subject was 'Music: as it was, as it is, as it will be.' Mr. Hubert Hunt presided. At the close of the lecture discussion was invited, and among those who took part were Dr. Merrick, Mr. Harold Bernard, and Mr. Ernest Crichton.

On November 18 the musicians who are familiarly known as the Clifton Quintet, gave their first concert for the season at the Victoria Rooms, and interested a numerous audience. Ernest Chausson's Concerto in D for pianoforte, violin and string quartet was well played by Mr. Herbert Parsons and Mr. Maurice Alexander, with Messrs. Otto Milani, Albert Morgan, Alfred Best, and Percy Lewis. The Trio in E flat (Op. 40), by Brahms, for pianoforte, violin, and horn was given acceptably by Messrs. Parsons, Alexander, and E. T. Stephens. Grieg's Quartet in G minor (Op. 27) was the other concerted piece. Two violoncello solos by Florent Schmitt, were effectively performed by Mr. Percy Lewis.

The Bristol Symphony Orchestra gave a concert at Victoria Rooms on November 20, under the direction of Mr. F. S. Gardner. The principal work was the 'New World' Symphony of Dvorák, and this was satisfactorily interpreted. Among other compositions which displayed the efficiency of the players were 'Finlandia' (Sibelius), 'Egmont' Overture (Beethoven), and Ballet Suite 'L'Arlésienne' (Bizet). Songs were effectively contributed by Mr. Marcus Thomson.

DEVON AND CORNWALL.

THE THREE TOWNS.

The past month has been a busy one, though no event of novel or startling character has to be recorded. Wesley Choir (Plymouth), augmented and supported by an orchestra, sang 'St. Paul,' on October 23, under the conductorship of Mr. A. R. Pappin, their performance being characterized by good tone and expressive feeling. The principals were the Misses Hilda Blake and Marion Brimnell, Messrs. Will Foster and Ernest White. On the following Wednesday, October 30, Dr. Weekes's choral class sang 'Elijah,' under the baton of Mr. Walter Weekes, upon whom has fallen the conductor's mantle of his father. The inner parts of the choir were weak, but the tone was refined and well under control in the matter of light and shade, the *pianissimo* being unusually effective. The band was led by Mr. R. H. V. Ball, and the principal singers were the Misses Esta d'Argo, Edith Evans, and Messrs. Frank Mullings and Herbert Brown, among whom chief honours were won by the last named in the rôle of the Prophet. The weekly Corporation concerts on November 2 were entirely in the hands of Mr. David Parkes and his Orpheus Male Choir. Maunder's descriptive chorus, 'To arms,' was sung with compelling spirit and convincing atmosphere; and by force of contrast equally good was the performance given of part-songs by Brahms and Abt. Schubert's 'Die Allmacht' was excellently sung by the choir, but they were not happy in the choice of the soprano soloist. The choirs of King Street Wesleyan and Stonehouse Wesleyan Churches amalgamated on November 6 to sing Mendelssohn's 'Hear my prayer' (with Miss L. Burston as soloist), choruses by Stainer, Gounod, Mendelssohn, and Haydn, and various concerted numbers. Mr. H. Woodward conducted, with Mr. C. Palmer at the organ. Mr. N. H. R. Normington, organist of Mount Gold Wesleyan Church, was responsible for a creditable performance by the choir, on November 13, of 'The Daughter of Jairus,' with a small band and organ (Mr. D. Parkes).

The Misses Smith opened a second series of musical matinées at Plymouth, on October 23, with very fair subscription support. By their enterprise, a visit was secured from Mr. Leonard Borwick, who introduced his own arrangement of Handel's 'The harmonious blacksmith,' and also played works by Schumann, Chopin, Scriabine, Debussy, Ravel, and Liszt. Bach's Double Concerto for two violins was played by Miss Giulietta Motto and Miss Lily Smith. At Mr. J. W. Newton's second symphony concert at Stonehouse, on November 12, the programme included Mozart's Symphony No. 31, a 'Suite pour orchestre' by Saint-Saëns, and pieces by Spohr and Tchaikovsky. Mr. C. C. Manning, flautist, played a Concerto for his instrument with orchestra, by Godard.

Mr. Harold Lake, a native of Plymouth, is the first to represent the town in the roll of Oxford Doctors of Music, having gained the degree at the comparatively early age of thirty-four. His exercise was a concert-overture and an oratorio on the subject of 'Deborah and Barak.'

The chief event of a week's tenancy of the Theatre Royal by the Royal Carl-Rosa Company on October 14-19, was the introduction to the West of Boito's 'Mefistofele.' The Western Amateur Operatic Society occupied the Palladium at Devonport, from November 11 to 16, with a series of performances of 'The Yeomen of the Guard.'

OTHER DEVONSHIRE TOWNS.

Owing to a deficit of £16 15*s.* on the funds of Newton Abbot Choral Society, the committee have decided to postpone any arrangements for a concert until the debt be paid. Mr. W. J. Bown is the conductor. 'The Messiah' was performed at Union Street Wesleyan Church, Torquay, on October 30, by a choir and orchestra of 200, Mr. Ernest W. Cross conducting. Madame Anna Shergold, Mrs. Wallace Marsland, Messrs. Frank Webster and Joseph Farrington were the soloists. The same choir journeyed to Newton Abbot, on November 7, to join the Wesleyan Choir there in Sullivan's Festival Te Deum and choruses by Elvey and Mendelssohn, Mr. Coleridge D. White conducting. A cantata, 'The little Maid of Israel,' was sung by the Tetcott United Methodist Choir, on October 26. Eight choirs in the South Molton Deanery gathered for the choral festival, on October 22, in the fine Parish Church, South Molton, the total number of voices being 120. Spark in D was the setting for the canticles, and the anthem was 'Father of Mercies, God of Love' (Vine Hall). A new Choral Union for Free Church choirs has been formed in Exmouth and district, and at the first united service, on November 12, at Beacon, Mr. A. J. Hawkins conducted. Meavy Parish Church was the centre of meeting, on October 23, for the bell-ringers of Tavistock Deanery, when ringing began at 2.30 p.m. and continued until late evening. Twelve parishes were represented.

On November 15, at the annual concert at Exeter of the Isca Glee Singers, a harmonized setting of 'Drake's Drum' was introduced. The members of the quartet sang solos, and assistance was given by Miss Dorothy George (contralto), Mr. Otto Milani (violin) and Mr. Charles Wreford (reciter).

The managers of the new Torquay Pavilion are enterprising and, on October 23, arranged a first visit of Mr. John McCormack, which proved greatly successful. The

Municipal Orchestra, of which Mr. Basil Hindenberg is the hard-working conductor, have inaugurated a series of symphony concerts, and on November 13, Tchaikovsky's 'Pathétique' was interpreted with deep expression. The Haydn String Quartet at Torquay gave at their nineteenth concert on October 24, Beethoven's Quartet in G (Op. 18, No. 2), and Dvorák's in E flat (Op. 51). Miss Margaret Mortimer was the vocalist. At Barnstaple, on November 1, Dr. H. J. Edwards in the course of a pianoforte recital of high standard played an 'Arabesque' of his own composition, a dainty and well-constructed little piece, and joined Miss Avice Sealy in Grieg's Sonata in F for violin and pianoforte. Miss Phyllis Lett, the vocalist, introduced a song, 'The lamplighter,' from a set of children's pieces composed by Dr. Edwards, and also sang the contralto solo from his oratorio 'The Ascension.'

Torquay Amateur Operatic Society, of which Mr. G. W. Goss is musical director, have selected 'The Princess of Kensington' for performance in the new year. Mrs. Herring Mason has established an Operatic Society at Ashburton, which, without outside help, performed 'The Pirates of Penzance' on October 29 and 30, the chief feature of the performances being the beautiful singing of Miss Fifine de la Côte. Adapted as a children's opera, 'The Forty Thieves' was successfully performed at Exeter on November 11, by 120 children trained by Mr. Percy A. Nicholls.

CORNWALL.

Launceston Choral Society (conductor, Mr. S. Parsonson) are preparing to perform the first two parts of 'Hiawatha' at their next concert. It is unusual and gratifying to note that the finances of this Society are in a thoroughly healthy condition. Delabole Quartet were the chief performers in a concert in the town on November 12. An organ recital was given in Mylor Wesleyan Church on November 13, by Mr. F. R. Myatt, of Falmouth; and the Falmouth Baptist Choir sang choruses.

Mr. H. M. Lamerton's private Orchestral Society supplied the main part of the programme at a concert at Bodmin, on October 30. St. Agnes town band gave a concert on November 9; and in the Penzance New Pavilion on November 15, Mr. S. W. A. Moyle gave a violoncello recital, including a Concerto in D minor for his instrument by Jules de Swert, with Mrs. Moyle at the pianoforte. Assistance was given by Miss Nellie Thomas and Mr. C. Jasper (vocalists), with Mr. H. C. Tonking at the organ.

DUBLIN.

On October 28, the Chamber Music Recitals began at the Royal Dublin Society with a pianoforte recital by Dr. Esposito. The principal item in an interesting programme was a new Sonata (still in MS.), by Carlo Albanesi. It proved a really fine work, and was beautifully played by Dr. Esposito.

On November 4, the St. Petersburg String Quartet made their first appearance here, and played Borodin in A, Beethoven, Op. 18, No. 2, in G, and variations on a Russian theme by ten Russian composers. The beautiful delicacy of their playing was greatly appreciated by a large audience.

On November 11, Dr. Brodsky, Carl Fuchs, and Dr. Esposito, played an interesting programme consisting of the Mozart Trio in G, Beethoven's Violoncello sonata in A, Op. 69, and Schubert's Trio in B flat.

On November 18, Leonard Borwick attracted a very large audience. His programme included Beethoven's 'Appassionata,' and among the smaller pieces, Debussy's Toccata and Ravel's 'Le Gibet,' the latter being one of the most poetically played numbers in the programme.

At the Sunday Orchestral Concerts, the programmes during the past month have included Schubert's 'Unfinished'; Beethoven's 'Second and Fifth'; Mendelssohn's 'Italian'; and Haydn's 'Surprise' Symphonies. The soloists have included Signor Simonetti and Mr. Patrick Delany (violinists), Dr. Esposito (pianist), Mr. H. Leeming (flute). The vocalists included Miss Edith Mortier, Miss Alice Rafter, Miss Nettie Edwards, and Mr. John C. Browner.

GLASGOW.

Mr. A. M. Henderson's two Subscription Chamber Concerts, on October 24 and November 7 respectively, were remarkably successful in every way. At the former, Mr. Henderson, as pianist, played a well-chosen programme of pieces by Bach, Beethoven, Brahms, and Chopin, the Bach selection including the pianist's own clever transcription of one of the organ Choral Preludes. Dr. George Henschel, as vocalist, sang inimitably no fewer than fourteen songs. The St. Petersburg Quartet (Court Quartet) appeared at the second concert, their programme including Beethoven's String quartet in G major (Op. 18, No. 2), Tchaikovsky's String quartet in D major, and Schumann's Quartet in E flat for pianoforte and strings (Op. 47), Mr. Henderson playing the pianoforte part. The first Festival of the Beltane Society was held on October 23, 25, 26. Among the objects of the Society are the cultivation among the younger generation of a knowledge of Scottish folk-songs, ballads, dances, and singing-games, and the collection and publication of the original airs and correct settings of Scottish songs. The promoters were fortunate in securing the services of Miss Jenny Taggart, Mr. Robert Burnett, and Mr. Charles Tree as solo vocalists. The mixed-voice choir, recently formed by Mr. H. A. L. Seligmann, made their initial public appearance on November 29. That the members possess good voices and plenty of enthusiasm was shown in their performance of an unambitious but pleasing selection of part-songs and madrigals. Those who had the privilege of hearing Dr. Walford Davies's lecture, under the auspices of the Bach Choir, on November 30, had an unalloyed pleasure. Taking as his subject 'The Art of Bach and Modern Music,' Dr. Davies showed that Bach was an 'experimentalist' rather than an 'intellectualist,' and that he was an incorrigible 'programme' composer. Explanatory remarks accompanied the lecturer's excellent playing of his illustrations, one of which was 'The Saints in Glory' Fugue.

On November 5, Madame Curzon-Watt, a gifted local pianist with more than a local reputation, gave a recital of exceptional merit. In numbers by Bach, Schumann, and Chopin, she revealed technical and interpretative powers of a high order; but the event of the evening was her fine performance of Brahms's Variations and Fugue on a Theme by Handel.

The Choral and Orchestral Union opened their season on November 12. A few evenings previously, the management gave a semi-public reception to Mr. Emil Mlynarski, the conductor, and if the enthusiasm prevailing on that occasion can be taken as an indication, the coming season gives promise of much success. The personnel of the Scottish Orchestra is practically the same as last year, and the opening concert found the band playing with a fine unanimity and verve. The programme was on familiar lines, and included the overture to 'The Flying Dutchman,' Beethoven's fourth Symphony, and Tchaikovsky's 'Mozartiana' Suite. The beautiful singing of the solo vocalist, Miss Ellen Beck, gave a note of distinction to the evening's music. Hitherto municipal recognition of Art has been limited almost wholly to sculpture and painting. This year for the first time it extends to high-class music, and the City Corporation have engaged the Scottish Orchestra to give four concerts at cheap prices to East-End audiences. The result of the experiment will be watched with interest, and one can only hope that the new departure may be the beginning of a new order of things, at least so far as a municipally-supported musical scheme is concerned.

The Glasgow Grand Opera Society, under the skilful direction of Mr. R. Hutton Malcolm, gave performances of Bizet's 'Carmen' on November 14, 15, 16. Except for the unavoidable crowding, due to the smallness of the stage, the presentation of the opera was exceptionally good. The chorus-singing was quite above that of the average travelling company; the soloists sang and acted with freedom, and altogether the touch of the amateur was seldom in evidence. A small but effective orchestra, led by Mr. E. R. Joachim, provided the accompaniments.

The first of the Saturday Popular Orchestral Concerts took place on November 16, before one of the largest audiences ever drawn to these concerts. Beethoven's fifth Symphony was the chief number on the programme, and Miss Ellen Beck, as solo vocalist, confirmed the fine impression

she made at the previous Tuesday concert. Brahms's 'Requiem' and Act 3 of Wagner's 'Parsifal'—the latter given for the first time in Scotland—formed the programme of the first choral concert on November 19. In the 'Requiem' the Choral Union sang with a vigour approaching occasionally to roughness; but save for a lapse by the tenor section in the fugal chorus, 'Worthy art Thou,' the music was sung with accuracy and good effect. In 'Parsifal' the small share of choral music was performed quite effectively. The solo numbers in the 'Requiem' were given by Miss Rhoda von Glehn and Mr. Campbell McInnes, the latter also being associated with Messrs. Morgan Kingston and Montague Borwell in the 'Parsifal' music. The Scottish Orchestra played brilliantly, and Mr. Emil Mlynarski directed the concert with ability.

The Quinlan Opera Company gave a fortnight's performances in the Theatre Royal, and large audiences were the rule. The répertoire of the company embraced fourteen different operas, one of which, Charpentier's 'Louise,' was given here for the first time. Mr. Quinlan has set a high standard in point of stage-setting, singing, and acting, and the large measure of public support he has secured is thoroughly well-deserved.

LIVERPOOL AND DISTRICT.

The second concert of the Philharmonic Society, on October 22, was conducted by Mr. Willem Mengelberg, the eminent Amsterdam musician, whose interpretative command was shown in thoroughly satisfactory performances of such a varied selection of music as Cherubini's 'Anacreon' Overture, Tchaikovsky's 'Romeo and Juliet' Overture, with Schumann's fourth Symphony and Strauss's 'Tod und Verklärung.' Tartini's Violoncello concerto in D major was admirably played by Señor Casals, and not the least enjoyable item in a fine programme was Dr. J. C. Bridge's part-song, 'It was a lover and his lass,' which was brightly and effectively sung by the choir. Their share, however, in the production of Dr. Walford Davies's 'Song of St. Francis,' at the third concert, on November 5, cannot be described as entirely satisfactory. It gave the impression of imperfect preparation. It is certain that pleasurable anticipation of a hearing of Dr. Davies's constructively fine essay in modern choral and orchestral writing was not realised. The composer's method of emotional expression by means of complex polyphony and absence of obvious melody is one which makes few allowances for the ordinary choir, or the weakness of the ordinary audience. The vocal principals were Miss Ada Forrest, Madame Doris Woodall, Mr. Edward Davies, and Mr. Thorpe Bates. The second part of the concert, conducted by Sir Frederic Cowen, was devoted to a performance of Berlioz's dramatic symphony, 'Romeo and Juliet,' for solo contralto, tenor, and baritone, with chorus and orchestra. It is a work which is not specially worth reviving, except perhaps for the 'Queen Mab' Scherzo, which was finely played.

The Quinlan Opera Company very sensibly increased their artistic reputation by the exceedingly fine performances given in the Hippodrome during the fortnight ending November 2. It speaks volumes for the ability and resourcefulness of the company that no fewer than twelve different operas were staged on a magnificent scale during the fortnight's visit, three performances being given of Offenbach's 'Tales of Hoffmann.' One of the largest audiences was drawn by the production here of Charpentier's 'Louise,' on October 31, in which Miss Jeanne Brola took the title-rôle, associated with Miss Edna Thornton (Mother), Mr. W. J. Samuell (Father), and Mr. Maurice D'Oisly (Julian). Mr. Tullio Voghera conducted, and shared in the appreciation which was shown at the end of this interesting work. The opera was finely staged and played throughout with great animation. It is a matter of regret that the performances were generally not better attended. But there were other powerful attractions offered to the public during this fortnight.

Under the direction of Mr. Vasco Akeroyd, with whom Mr. S. de Kusel is associated in the business management, the concerts of the Akeroyd Symphony Orchestra were resumed in the Philharmonic Hall on October 29, when the programme included the first hearing in Liverpool of Beethoven's 'Jena' Symphony. Professor Stein's discovery may not be altogether regarded as 'treasure-trove,' but the Symphony is certainly interesting as affording evidences of a great composer in the making. The greater elasticity of musical expression since Beethoven wrote the 'Jena' was shown by the admirable performances Mr. Akeroyd directed of the 'Venusberg' music from 'Tannhäuser' and the B flat minor Pianoforte concerto of Tchaikovsky, in which the solo part was ardently and brilliantly played by Mr. Frederic Brandon. Two groups of songs by Schubert and Brahms were sung in finished style by Madame Julia Culp. For the second concert, on November 12, Mr. Akeroyd provided another interesting scheme, including Brahms's noble C minor Symphony, which was nobly played, Smetana's overture, 'The Bartered Bride,' and the Preludes to Acts 2 and 3 of Wolf-Ferrari's opera, 'Jewels of the Madonna.' Miss Marie Hall played Mendelssohn's Violin concerto with abundant skill, and a delicate beauty of tone.

The two concerts given by the St. Petersburg String Quartet on November 6 and 16 gave delight to highly-appreciative, if also limited, audiences in St. George's Hall. The programmes enlarged our knowledge of modern Russian quartets by Glazounow, A major, Op. 64, Roudolph in G minor, Tanéïèw, C major, Op. 5, No. 2, and the ten composite Variations on a Russian popular theme, written by ten representative Russian composers. Mr. Ronald Nicholson provided vocal relief in tenor songs sung with artistic intention, accompanied by Mr. Herbert Morris.

The fortnightly Monday meetings of the Rodewald Concert Club continue to be well attended. The programme on October 28 took the form of a pianoforte recital by Mr. Frederic Brandon, who was appreciatively heard in a new Pianoforte suite in four movements by Mr. Ernest Bryson, entitled 'Through the little meadows,' a series of graceful and fanciful miniatures which show indications of the composer's habit of thinking orchestrally.

At the third meeting, on November 11, an interesting recital of folk-songs was given by the Volkslied Quartet. Notable features were Brahms's 'Cradle-song of the Virgin,' with viola obbligato (Mr. T. Rimmer), and Dr. James Lyon's effective arrangement of the Manx folk-song, 'Ny Kirree fo niaghtey' ('The sheep under the snow').

A memorial to the heroic bandsmen who went down with the 'Titanic' was placed on November 4 in the gallery crush-room of the Philharmonic Hall. It is in the form of a large tablet with the inscription worked in copper, and is from an anonymous donor. The designer is Mr. J. A. Odell, of the Liverpool School of Art.

Under the will of the late Mr. Thomas Bartlett the new Cathedral is to be provided with a peal of twelve bells and a clock for the exterior at an estimated cost of £7,500. Attention has already been drawn to the Barrow bequest, which has provided a large sum for the great organ which is now under construction by Messrs. Willis, the builders of the smaller instrument in the Lady Chapel, in which the daily services are now held.

The Warrington Musical Society, which numbers 200 performers in the choir and orchestra, sang Sir Charles Stanford's 'Phaudrig Crohoore' and Coleridge-Taylor's 'Viking Song' in the Parr Hall on November 6. Madame Marie Brema sang, and Mr. Naum Blinder gave violin solos. A feature of the miscellaneous music was the 'Valse lente' by Mr. F. H. Crossley, the Society's able conductor.

[The performance of 'Atalanta in Calydon,' on November 16, is dealt with on page 796.]

MANCHESTER AND DISTRICT.

For absolute musical interest the record of accomplishment during recent weeks has been far greater in the domain of chamber music than in orchestral work. On the occasion of the visit of Messrs. Busoni and Kreisler, we heard again that wonderful second Sonata in E minor by Busoni, which was first introduced to the English-speaking world (if not to Europe) by Dr. Brodsky and the late W. H. Dayas at a Brodsky quartet concert here in February, 1902. Even after such a long interval, during which much water has flowed under our musical bridges, the Kreisler-Busoni performance compelled a more complete realisation of the justice of Dayas's claim for Busoni that, in this sonata, he links up with the later Beethoven.

At one of the gatherings of the Incorporated Society of Musicians, thanks to the recent joint labours of Professor Karl Klindworth and Mr. Frederick Dawson, we had the first performance here of the famous 'Goldberg' Variations of Bach, composed over 170 years ago for a two-manual clavier. Most of the difficulties attendant upon the transfer of such a work to one keyboard have been overcome quite satisfactorily. Prior to its performance Mr. Dawson gave his audience an analytical survey of the composition, which, omitting repeats, lasts about thirty-three minutes.

The first concert of the Musical Society, on October 25, was devoted to the works of Harry Baynton-Power (a young Lancashire composer, until recently at the Royal College here), and on November 8 Mr. Isidor Cohn gave us our most considerable insight, so far, into the pianoforte work of Erich Korngold, particular interest attaching to the first and second Sonatas and the 'Märchenbilder,' on mottoes from Hans Andersen's 'Fairy-tales.' Korngold, unlike his great exemplar Strauss, is not powerfully influenced by very definite poetical ideas; but he handles the most audacious harmonic effects with an unerring sense of just relationship which proves conclusively that his musical speech is spontaneous and instinctive. A few days later, Mr. Max Mayer supplemented these Korngold pianoforte works with the Trio for violin, 'cello, and pianoforte, in which Miss May Mukle and Mr. Arthur Catterall joined.

The second Brodsky Quartet Concert proved conclusively that the change of venue, and substitution of matinée for evening performances, have not materially affected financial support. Reger has found recognition elsewhere in Manchester, but not until November 9, 1912, did the Brodsky stronghold capitulate, and then only to admit one of the less significant works—a pianoforte and 'cello Sonata, played by Messrs. Carl Fuchs and Cohn. Still, thanks are due for a beginning, however small.

The Brand Lane Orchestral Concerts have started bravely on their way with all the pomp and circumstance of a military review. The *entrepreneur* knows his public, and as regards the two opening concerts made a great haul. Sir Henry Wood's quite unique experience in directing this type of concert enables him to put forward most tempting programmes. As time goes on, possibly it may be found feasible to introduce music more in accord with the name of the organization—*i.e.*, Brand Lane's Symphony Orchestra.

Nothing particularly distinguished had been done by Balling at the Hallé concerts until the fifth concert was reached, when we got for the first time this season some glimpse of the same masterly qualities displayed by him on the Denhof operatic work. His 'Elijah' reading was novel, but far from convincing.

The opening concert of the Preston Choral Society brought the Melba-Backhaus-Burke-Szigeti party and some singing of choral miniatures much in advance of any previous experience there. Dr. Bairstow only needs a better balance in the male voices to have at hand a thoroughly good choir.

[The performance of 'Atalanta in Calydon,' on October 30, is dealt with on page 796.]

NEWCASTLE-ON-TYNE.

The programmes of the first three chamber concerts of the season, two given by the Chamber Music Society and one by the Classical Concert Society, could not claim any attention on the score of originality. True, the clarinet and pianoforte recital given by Mr. Charles Draper and Miss Fanny Davies on Friday, October 25, contained Brahms's Sonata in E flat, in which the wind part was superbly played in every respect, but nearly all the pianoforte solo items were of the over-familiar type. The fine Flonzaley Quartet on the following Wednesday, played so beautifully that one longed for some quartet other than the oft-heard and unequal Tchaikovsky in D. The Haydn number selected was not so familiar, but a valuable portion of the evening was wasted over a dull String trio by one of the Martinis. Mr. H. Heyner's songs, too, were mostly old friends; his artistic singing created a very good impression, and he may be sure of a hearty welcome on a return visit. D'Albert signalized a return to the town of his boyhood on November 19 by submitting a programme of the most hackneyed order, the only item not in the popular répertoire of every pianist being his own arrangement of Bach's stupendous Organ Passacaglia, which he played with magnificent breadth.

Gounod's 'Faust,' in concert form, was sung by the Central Hall Choral Society on November 6, under the baton of Councillor Lambert. Dr. Henry Coward gave a breezy and characteristic lecture on November 16 in connection with the Newcastle Centre of the Free Church Musicians' Union. His subject was 'Bach and Handel, their likeness and unlikeness,' and although the lecture and illustrations (vocalists, Miss Cecilia Kemp, Mr. E. J. Potts; violinist, Mr. Alfred Wall; organist and pianist, Mr. H. Y. Dodds; and a body of fifty voices, selected from Free Church choristers who had been trained in Dr. Coward's own choirs), lasted no less than two and a half hours, the personality of the lecturer and the excellence of the performers kept the large audience interested throughout.

The Choir Festival services of Elswick Road Wesleyan Church not only included a performance of the 'Lobgesang' on Sunday, November 17, but Elgar's 'The Kingdom,' which was given by a slightly augmented body of singers on the following Thursday. The calibre of the choir and the excellence of the training of their conductor (Mr. George Dodds) may be judged from the fact that the work was sung with remarkable accuracy throughout, every detail being carefully attended to. The soloists were Mrs. George Dodds, Miss A. Elliot, Mr. E. Kellet, and Mr. V. Jones. The wind and brass parts were skilfully filled in on the organ by the conductor's brother, Mr. H. V. Dodds, and there was a small body of strings.

The first local performance of Elgar's 'The Music Makers' was given the same evening (November 21) by the Sunderland Philharmonic Society, under the baton of Mr. N. Kilburn, at whose suggestion the thoughts of the composer were first turned towards the desirability of a short choral work of this type. The choir was better balanced than formerly, and in spite of some hesitancy and a few flaws, gave a creditable interpretation of Elgar's beautiful ode. Miss Lucy Nuttall sang the solo portion with distinction. Stanford's 'Revenge,' Coleridge-Taylor's Orchestral Ballade in A minor (played In Memoriam), Saint-Saëns's 'Jeunesse d'Hercule,' the 'Meistersinger' Overture, the Andante from Schubert's 'Unfinished Symphony,' and two songs completed the programme. The Leeds Symphony Orchestra was engaged.

NORWICH AND DISTRICT.

A great artistic treat was provided for music-lovers in Norwich on November 14, when Madame Carreño and Herr Backhaus gave a joint pianoforte recital at St. Andrew's Hall. These artists played Mozart's Sonata in D major, Sindings Variations in E flat minor, and Liszt's 'Concerto pathétique' for two pianofortes; and each contributed solos.

That enterprising small body known as the Norwich Chamber Music Society had a concert on the same day at the Theatre Plain Assembly Rooms, Norwich, and gave among other works Mozart's String quintet in G minor, the performers being Mr. von Weeks, Miss Nancy Beeching, Miss M. Egles, Miss Harriet Beeching, and Miss Adeline Carter. Mrs. Carter (pianist) and Mrs. Gurley (Joan Trevalsa) also contributed.

The Saturday Popular Concerts, conducted by Dr. Bunnett, have commenced the Winter season, and among other artists who have appeared are Miss Violet Ludlow, Miss Joan Ashley, Miss Pull, and Miss Wynefred Manby. The attendance has been fairly satisfactory taking into consideration the numerous counter-attractions in the city.

NOTTINGHAM AND DISTRICT.

A successful concert performance of Bizet's 'Carmen' was given by Madame Wilson Moulds, a well-known Nottingham soprano, in the Mechanics' Large Hall, on October 24. The part of Carmen was taken by Madame Wilson Moulds, José by Mr. Philip Ritte, Escamillo by Mr. Charles Keywood, Zuniga by Mr. John Whitehorn, Frasquita by Miss Edith Shipley, Mercédes by Miss Edith Rayson, Micaela by Miss Mabel Clarke, Remendada by Mr. J. Franklin Pearson, and Dancairs by Mr. H. Smith. An orchestra and chorus of 150 members, conducted by Mr. J. S. Derbyshire, ably supported the soloists, and aided in obtaining a very efficient performance.

The Nottingham Sacred Harmonic Society opened the current season on October 31 with an excellent performance of Berlioz's 'Faust.' The soloists were Miss Esta D'Argo (Margaret), Mr. Frank Mullings (Faust), and Mr. Robert Burnett (Mephistopheles). The part of Brander was taken by Mr. W. Downing, and that of the Angel by Miss Jennie Bentley. A special word of praise is due to the soloists, but especially to Mr. Burnett and Mr. Mullings who executed their allotted parts brilliantly. The choir overcame their difficult part with unusual ease, and maintained the interest to the last. The orchestra had special opportunities to exhibit their powers in the march and the ballet music, and came out of the ordeal with great credit; the beautiful orchestration gave them an opportunity to come to the front, which they did with credit to themselves and their conductor, Mr. Allen Gill, to whose arduous efforts the success of the performance is largely due.

On November 5 the Long Eaton Orchestral Society, after a lapse of years, resumed its work and gave a successful concert, with Weber's 'Oberon' Overture and Mozart's G minor Symphony included in the programme. The vocalists were Miss Nuttall and Mr. Frank Mullings, who both contributed largely to support the high standard set in the programme. Mr. Mountney, the conductor and moving spirit in the effort to supply the best music to the local public, is to be congratulated on his success.

The lectures at the University College during October deserve notice, mainly because they did not receive the support which they merit. Mrs. Mary Davies opened the series on October 10, taking as her subject 'Welsh folk-song,' and the illustrations were ably sung by Miss Megan Evans and Mr. Powell Edwards. Mr. E. Fannière devoted two lectures to the subject of 'Modern French music,' with illustrations given by Madame Lily Crawforth (vocalist), and Miss Cantelo (pianist). 'The vocal music of Brahms' was the subject of the last lecture, given by Mr. Allen Gill, with Miss Carrie Tubb and a few members of the choir of the Sacred Harmonic Society as performers. It is enough to say that each lecture was delivered by an enthusiast on the subject selected, and that the programmes well enforced the points to which the lecturers drew attention.

[The Competitive Festival held on October 26 is noticed in our supplement, the *Competition Festival Record*.]

SHEFFIELD AND DISTRICT.

The late Mr. Coleridge-Taylor's 'A tale of Old Japan' is going the round of the choral Societies. The Sheffield Musical Union gave a beautifully finished performance of the lovable little work on November 14. One of the merits of the cantata is its adaptability to small resources. It sounds very charming, and loses but little of its pathetic sweetness when given with pianoforte accompaniment, as was done in one of the Sheffield suburbs a few months ago. With Dr. Coward's choir and a large orchestra the full colour and expressiveness of the music were secured. The superb power of the choir of nearly 400 almost overwhelmed the fragile delicacy of the Japanese idyll: in the gentler and more poignant aspects of the music, where Dr. Coward's wonderful control of his choir was finely exercised, the effect was better. The choir has rarely sung with a more obvious sense of sympathy. The soloists were Miss Mabel Manson, Miss Cecile Vicars, Mr. Henry Turnpenney, and Mr. Alfred Cunningham. An enthusiastic performance of the chorus 'The night is departing' was the distinctive feature of the 'Hymn of Praise' with which the concert ended. It was a model of balance and well-applied sonority.

The first orchestral Promenade Concert proved a conspicuous success, and promises well for the series—the fourth since their inauguration. An improved and enlarged orchestra, numbering nearly seventy, played with point and sympathy in Strauss's 'Tod und Verklärung.' Fine playing in 'Die Meistersinger' Overture proved that at last a right balance has been secured, and 'L'Arlésienne' Suite, 'Shepherd Fennel's Dance,' and other works were so played as to show the orchestra's versatility of style. Miss Marguerite Melville played the solo part in Saint-Saëns's Pianoforte concerto in G minor with fluent technique and an exquisite touch. Mr. J. A. Rodgers conducted, and Mr. Arthur Catterall was principal first-violin. Miss Lilian Dillingham sang songs by Schumann and Elgar, giving great pleasure by her art.

The 'Hymn of Praise,' is popular as a church cantata in the South Yorkshire district. Following the performance by the Musical Union, two on a smaller scale, with organ, have been given in city churches, with choral assistance from Dr. Coward's choir. That at Oxford Street Church was directed by Councillor Joseph Kaye, and at Brunswick Chapell by Mr. W. A. Hamer.

Amateur opera also flourishes in the city. 'The Gondoliers,' by the Croft Hall Dramatic Society, conducted by Mr. J. Duffell, and 'Don Quixote,' by the Fulwood Musical Society, directed by Mr. A. F. Callum, have been successfully carried out, and Nichols's 'The Holy Grail,' has also been given under the training and direction of Miss Beatrice Beard. Organ recitals by Mr. Edwin H. Lemare and Mr. J. W. Phillips, and a pianoforte recital by M. Paderewski, are also to be recorded in the doings of the past month.

YORKSHIRE.

LEEDS.

The Leeds season, which promises to be an unusually dull one, save perhaps in regard to chamber concerts, began in earnest on October 29, when the first Philharmonic Concert was given. Sir Henry Wood and the Queen's Hall Orchestra, reduced to a little over sixty, took part in a programme which was no doubt wisely arranged in view of the size of the orchestra, but was singular in the absence of any important work by a great master. Saint-Saëns's C minor Symphony, in which organ and pianoforte duet are employed, is an interesting experiment, but not very much more, while the rest of the orchestral programme consisted of snippets, agreeable in their way and most beautifully played, but occupying room which is precious at Leeds, where so few opportunities occur for hearing a first-class orchestra. This concert, and one in which the Hallé Orchestra will appear, in January, seem indeed the only occasions during the present season when an orchestra of the first rank will be heard at Leeds, though in this connection it is satisfactory to be able to record that the 'Municipal' orchestral concerts are to be revived, under Mr. Fricker's conductorship, but no longer under the control or patronage of the Corporation, which has repudiated a concern that cannot 'pay its way,'—let alone 'relieve the rates.' For a similar reason one rather grudged the time taken up at this concert by the Philharmonic chorus, which was heard in three short pieces: Bach's second Sanctus (in D), three movements from Elgar's 'Bavarian Suite', and Balfour Gardiner's spirited 'News from Whydah,'—the last two being given under the conductorship of Mr. Fricker. In chamber music Leeds is making a better show. On October 25, Messrs. Mason and Maude gave the first of their recitals, and played Violin sonatas by Brahms, Schütt, and Grieg, Miss Alys Bateman being the vocalist. On the 30th the Rasch Quartet attracted a good audience to hear Tchaikovsky's String quartet in F, and, with Mr. Percy Richardson as pianist, Brahms's Pianoforte quintet in G minor. Then, on the 13th, the Leeds Bohemian Concerts were resumed, with a fresh personnel consisting of Messrs. Herbert Johnson (pianoforte), Alex Cohen (violin), and A. Hemingway (violoncello). At the first concert, the programme consisted exclusively of Pianoforte trios, by Brahms (C minor), Schubert (B flat, Op. 99), and the 'Fantasiestücke' of Schumann. It will be noticed that Brahms appeared in each of these programmes, but on the principle that 'it never rains but it pours,' a couple of concerts were given on November 18, 19, the programmes of which were devoted entirely to chamber works by Brahms. The 'Edith Robinson Quartet,' with Mr. D. F. Tovey as pianist, and Mr. H. Mortimer as clarinettist, were heard in the three Violin sonatas, the A minor String quartet, the Clarinet quintet and the Pianoforte quintet, along with some of the songs, sung by Miss E. McCullagh and Miss Anderton. The performances reached a high level, and on the whole it may be said that, though a certain lack of variety was inevitable, Brahms came well out of the severe ordeal of a 'one-man exhibition.' The only other Leeds events have been the Musical Evenings organized by Messrs. Haddock, at which, on October 30, Mr. Theodore Byard, an accomplished Lieder singer, gave, with Mr. S. Liddle as his colleague at the pianoforte, a recital which

included Schumann's 'Dichterliebe' cycle, while on November 19 a violin recital was given by Miss Lena Kontorovitsch. A concert by some very gifted children, May Ambrose (pianoforte), Stella Ambrose (violin), and Kathleen Ambrose (violoncello), on November 14, should not be passed over without mention.

BRADFORD.

The Bradford Subscription Concerts, which in every respect promise to be of exceptional excellence this season, began on October 18, when Kreisler, Casals, and Max Pauer formed as brilliant a trio of virtuosi as one could wish to hear. Of Schubert's great B flat Trio they gave a performance which was not only brilliant, but sympathetic, and showed a better ensemble than might perhaps have been expected. The second of these concerts, on November 8, was given by Mr. Balling and the Hallé Orchestra, which was heard in an excellent programme, interesting from beginning to end. Dvorák's delightful 'New World' Symphony and Berlioz's 'Benvenuto Cellini' Overture were the familiar pieces. Richard Mandl's brilliant and exuberant 'Gascon tournament' Overture, introduced a short time ago at Manchester, and the early, but powerful, 'Macbeth' tone-poem of Richard Strauss, were both new to Yorkshire. Miss Carrie Tubb gave a fine reading of Isolde's 'Liebestod,' and Mr. Balling secured fine performances that were full of vitality. On November 1 the Festival Choral Society, under Sir Frederic Cowen, gave a concert performance of 'The Flying Dutchman,' a work which, on the whole, lends itself well to this treatment. Mr. Charles Knowles gave a thoughtful reading of the principal part, and Mr. Thorpe Bates was an excellent Daland; Miss Evans Williams as Senta, Mr. Mullings in the tenor parts, and Miss Baxandall as Mary, were efficient, but less happy. The choir was excellent, but the orchestra seemed somewhat over-weighted by its task. On November 6, the Old Choral Society introduced to Bradford Coleridge-Taylor's latest composition, 'A tale of Old Japan,' under the conductorship of Mr. E. J. Pickles, who secured a creditable performance, though the subtleties of the music were hardly realised. Miss Ada Forrest, Miss Amy Houlden, Mr. James Hay, and Mr. Julien Henry (a very capable baritone) were the principals. On this occasion Sullivan's 'In Memoriam' Overture prefaced the concert, by way of tribute to the composer's memory, and, by a coincidence, it occupied the same position at the opening concert of the Bradford Permanent Orchestra on November 9, being then given in memory of the late Mr. S. Fawcett Midgley, one of the bassoons in the Orchestra. Mr. Julian Clifford, who conducted this concert, secured some very brilliant performances, the chief thing in the programme being Tchaikovsky's B flat minor Pianoforte concerto, the solo part in which was played with great force and fire by Mr. Frederick Dawson. Miss Carrie Birkbeck, the vocalist, revived the charming romance, 'Sombre forêt,' from 'Guillaume Tell.'

OTHER TOWNS.

At Huddersfield, the Subscription Concerts have introduced Madame Melba, with Mr. Backhaus as pianist, on October 30; and Madame Carreño, who gave a pianoforte recital on November 19. On October 15, the Huddersfield Glee and Madrigal Society, which is now under the direction of Mr. C. H. Moody, of Ripon, began a fresh season with a programme that included some fine old madrigals by Byrd and Palestrina, which were very well sung—better, indeed, than modern pieces by Bantock and Boughton, or than their share in Stanford's 'Songs of the Fleet,' the solo part in which was ably sung by Mr. Charles Tree. Miss Miriam Timothy played some interesting harp solos in highly artistic style. On October 19, the Huddersfield Philharmonic gave its first concert this season, Mr. Ibeson conducting a programme which included three of Wagner's Overtures and a 'Selection.' Miss Lottie Beaumont, the vocalist, displayed a mezzo-soprano voice of quite unusual beauty, and Mr. J. Eagleton, jun., showed considerable dexterity in a saxophone solo. On November 8, the Huddersfield Choral Society gave Coleridge-Taylor's 'A tale of Old Japan,' of which a good deal seems likely to be heard during this season. With Miss Esta d'Argo, Miss Maud Wright, Messrs. d'Oisly and Borwell as soloists, and Dr. Coward as conductor, a sympathetic and effective performance of the cantata was given.

The Halifax Orchestral Society introduced at its first concert, on October 31, the charming 'Jena' Symphony, which is very plausibly attributed to Beethoven; and, indeed, it is not easy to mention another name that meets all the conditions of the case so well. Mr. H. van Dyk conducted, and Miss Doris Elliott and Mr. Ward Kempe were the vocalists. On November 1, the first of the Halifax Chamber Concerts took place, the Rawdon Briggs Quartet introducing a novelty in the shape of a String quartet by a Danish composer, Stenhammar, of which report speaks favourably.

The Wakefield Choral Society, on October 3, gave Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Death of Minnehaha,' under Mr. Percy Bligh's direction. Miss Maude Ward and Messrs. Wilfrid Hudson and Robert Charlesworth were the soloists in a generally creditable performance, which, like two others noticed above, began with the 'In Memoriam' Overture, introduced here as a memorial of the composer. On November 15, the Wakefield Chamber Concert introduced the 'Manchester Trio'—Messrs. Catterall (violin), Fuchs (violoncello), and Isaacs (pianoforte)—who played Pianoforte trios by Brahms (C minor) and Schubert (E flat, Op. 100) in thoroughly artistic style.

The Hull Harmonic Society, of which Mr. Walter Porter is conductor, gave an excellent performance of 'The Golden Legend' on November 8, with Madame Gleeson-White, Elsie Bradley, F. Mullings, and F. Ranalow as soloists. On the 19th, the Hull Vocal Society, under Dr. G. H. Smith, followed with a programme of unaccompanied part-music, songs being contributed by Miss Alice Lakin and pianoforte solos by Mr. Julian Clifford. The York Symphony Orchestra's concert, on November 4, introduced as its chief feature Beethoven's fourth Pianoforte concerto, of which, with Miss Fanny Davies as soloist, a highly sympathetic performance was given. Mr. T. Tertius Noble conducted. At the Malton Subscription Concert, on October 28, Mr. Herbert Withers and Mrs. Withers played some interesting music for violoncello and pianoforte, including Beethoven's Sonata in C (Op. 102, No. 2), and a modern 'Sonata in one movement' by Huré. The Hon. Stuart Pleydell-Bouverie was the vocalist.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Berkhamsted.—On October 31, a concert was given by the Berkhamsted Orchestral Society with the aid of additional wind players from London. The orchestra, numbering thirty-nine players, was quite successful with its attempted programme, which included Mozart's 'Figaro' Overture and Pianoforte concerto in C, Grieg's 'Peer Gynt' Suite, No. 1, and Beethoven's Symphony in C minor (first two movements). Mr. Harold Wood played the solo part in the Concerto, and Miss Olive Easton appeared as vocalist. Miss Siegfried led the orchestra, while the conductor's post was occupied by Mr. J. T. Bavin.——A pianoforte recital was given by Mr. Harold Wood at the school (where he had previously studied under Mr. Bavin) on November 2.——On November 9, Messrs. Pecskai (violin) and Lebell (violoncello), and Dr. Markham Lee (pianoforte), gave a chamber concert, assisted by Mr. Hawdon as vocalist.

Blaydon.—T. Mee Pattison's setting of 'The ancient mariner' formed the chief work in the programme of a concert given by the Blaydon Wesleyan Church Choir on November 13. It presented no difficulties to the choir, and was sung effectively. The only other choral number was a Fantasia on 'Tannhäuser.' The soloists of the occasion were Madame Mabel Herbert, Mrs. J. E. Jordan, Mr. J. E. Jordan, and Mr. Stuart McIntosh.

CARLISLE.—The second Symphony Concert took place on November 7, under the conductorship of the Cathedral organist, Mr. F. W. Wadely. The programme included Mozart's E flat Symphony, Mendelssohn's 'Hebrides' Overture, Stanford's 'Last post,' 'Hail, bright abode,' from Wagner's 'Tannhäuser,' and the 'Preislied' from 'Die Meistersinger,' sung by Mr. Gwynne Davies. Orchestra and choir numbered about 170.

CHATHAM.—A 'Matinée musicale' was given at Chatham on November 4 by the band of the First Division Royal Marines, under the direction of Mr. Charles Hoby. The programme was of exceptional interest. Besides Mozart's 'Figaro' Overture and Balfour Gardiner's 'Shepherd Fennel's Dance,' it included movements from Svendsen's Symphony in D (Op. 4), a Menuet by Aléxéyeff, Grieg's Suite, 'Sigurd Jorsalfar,' and a Suite from a Russian ballet by Luigini (Op. 23).

DUNEDIN (N.Z.).—The ninety-ninth concert of the Liedertafel took place on September 18, under the direction of the hon. conductor, Mr. Jesse Timson. The feature of the concert was a performance of 'The fallen heroes' (Jenkins), with Mr. E. H. Eagar as tenor soloist. The other soloists were Miss Sadie Broad and Mr. F. H. Taylor (vocalists), Mr. Frank Drake (violoncello), and Mr. G. Dick (flautist). For the hundredth concert, on December 3, Félicien David's 'The Desert' is in preparation.

EBBW VALE (SOUTH WALES).—The musical Festival, under the auspices of the Monmouth English Musical Festival Association, was held at the Congregational Church on October 28. The choir of 450 voices, trained by Mr. Tom Davies, gave excellent performances, especially of 'How lovely are the messengers' (Mendelssohn) and the 'Hallelujah' chorus (Handel). The organists were Miss Hannah Jones and Madame Tuck, and the conductor was Dr. Caradog Roberts, who also in the afternoon and evening meetings contributed solos on the organ.

HANLEY.—A quite exceptional performance of Elgar's 'King Olaf' was given by the Hanley Glee and Madrigal Society, under the direction of Mr. John James, at the Victoria Hall, on October 31. In its choral aspects the performance could hardly have been bettered, and the orchestral forces brought together for the occasion gave adequate support. The soloists of the concert were Madame Annie Walker, Mr. Joseph Cheetham, and Mr. Charles Tree. Mr. Ernest Hammond was at the organ. It was a slur upon the musical reputation of the neighbourhood that the audience was comparatively small.

HEBDEN BRIDGE.—The Hebden Bridge Choral and Harmonic Society opened its season on November 12 with an excellent performance of Coleridge-Taylor's 'Hiawatha,' Parts I. and III. The choir, directed by Dr. W. Williams, sang with good quality of tone and abundant spirit, and their work aroused considerable enthusiasm. The solo singers were Miss Dorothy Silk, Mr. John Booth, and Mr. George Parker, all of whom also contributed to the miscellaneous section of the programme.

KIMBERLEY (S.A.).—Coleridge-Taylor's 'A tale of Old Japan' was performed on October 15 for the first time in South Africa, by the Diamond Fields Musical Society. The choir answered the technical and expressive demands of the work without fail under the guidance of Mr. A. H. Ashworth. The soloists were Madame Mazery, Mrs. Ashworth, Mr. W. Everard, and Mr. A. Milden. The choir was also heard in the funeral chorus from 'The death of Minnehaha,' Faning's 'Moonlight' and in 'The march triumphal thunders,' from 'Caractacus.' The orchestra was assisted at the organ by Mr. M. G. Hart.

LEAMINGTON.—A 'Concert for young people of school age' was given at Queen's Hall on November 1, with the Misses Salter (vocal duettists) and Mr. Peter McGregor (pianist) as artists. The programme was well devised, and explanatory remarks were supplied by Professor Niecks.

LINCOLN.—A popular concert was given by the Orchestral Society, at the Central Hall, on November 6, under the direction of the Rev. C. H. Scott. Sibelius's 'Finlandia,' Coleridge-Taylor's 'Four characteristic waltzes,' and Grieg's Pianoforte concerto, with Miss Lucy Polgreen as soloist, were the chief features. Songs were given by Miss Phyllis Lett.

PENZANCE.—Mr. S. W. Alfred Moyle, one of the leading English 'cellists, gave a recital in St. John's Hall. His playing revealed his mastery of the instrument. He was selected to represent England as soloist at the Empire Concerts, Crystal Palace.

PERTH (W.A.).—The concert-version of German's 'Merrie England' was performed by the Philharmonic Society on September 14, at His Majesty's Theatre, and on September 28, at the Government House Ball-room, in aid of the Charity Organization Society. On both occasions Mr. Herbert C. Goff conducted, and the principal parts were taken by Miss Minnie Waugh, Mrs. A. Flight Smith, Miss Gertie Ottaway, Mr. P. Bindley, and Mr. S. F. Pick. Unbounded pleasure was given to the listeners, among whom on the second occasion was the Governor, Sir Gerald Strickland.

SOUTHAMPTON.—Coleridge-Taylor's 'A tale of Old Japan' was the principal feature of an excellent programme presented by the Test Valley Musical Society. The choral singing, under Mr. E. H. Moberly's direction, maintained a high standard in every respect, and admirable work was done by the four soloists, Miss Margaret Layton, Miss Hilda Cragg-James, Mr. Frank Mullings, and Mr. Harold Dupre. An orchestra accompanied efficiently, and gave separate contributions that included a Symphony in B flat by Haydn and Mozart's 'Figaro' Overture. The choir was also heard separately in part-songs.

SOUTHSEA.—A concert in aid of the funds of the Wesleyan Methodist Church, Victoria Road, was given at the schoolroom on November 6, by the choir, which has been brought to a high state of efficiency by Mr. W. J. Groves, the choirmaster. Bennett's 'The May Queen' was excellently performed, and an entertaining miscellaneous programme was provided in addition. The principal artists were Mrs. G. Howlett, Mrs. H. Watts, Mr. Gordon Bailey, and Mr. Walford Lovatt.

SPILSBY.—'Hiawatha's Wedding-feast' and 'Blest Pair of Sirens' were the chief works in the programme of a concert given at the Drill Hall, on October 29. The former was conducted by Miss Lushington and the latter by Mr. Massingberd. The choral singing was in both cases distinguished by its spirit and good tone. The separate contributions of the orchestra included Hérold's 'Zampa' Overture (conducted by Dr. Burgess), and the 'Peer Gynt' Suite. The soloists were Miss Talbot and Mr. Geoffrey Stephenson (vocalists) and Miss Lushington (violinist).

STOKE-ON-TRENT.—The principal feature of a concert given at King's Hall, on October 24, by the North Staffordshire Orchestra, under Mr. John Cope, was the performance of the 'March,' 'Hymn' and 'Carnival' from Mr. Havergal Brian's 'English Suite.' Its clever and vivid music description of a Wakes was well portrayed by the orchestra. Other numbers in the programme were Beethoven's third 'Leonora' Overture, the 'Tannhäuser' Overture, Grieg's Pianoforte concerto (with Miss Tina Lerner as soloist), and vocal contributions by Mr. J. Campbell McInnes.

STOURBRIDGE.—A finely considered and technically admirable performance of Gade's 'The Crusaders' was given by the Stourbridge Concert Society on November 4, under the direction of Mr. George Halford. The singing of the choir was worthy of the choral prestige of Stourbridge, and the work of the soloists—Miss Alice Hare, Mr. Frederick Thomas and Mr. Farrington—reached an appropriate standard. Dvorák's 'New World' Symphony made an excellent companion work to Gade's melodious cantata.

SWANSEA.—The Swansea and District Male-Voice Choir, victors at the recent National Eisteddfod, gave a complimentary concert to their conductor, Mr. L. R. Bowen, on October 24. The programme included Cyril Jenkins's 'Deep Jordan's banks,' Bantock's 'The glories of our blood and State,' Dr. Vaughan Thomas's 'The lost love,' Saint-Saëns's 'To aviators,' and Cook's 'Strike the lyre.' Solos were given by Miss Lottie Thomas, Mr. D. Bodycombe, and Mr. John Thomas (vocalists), and Mr. T. Ivor Owen (pianist).

WATFORD.—An interesting concert was given at the School of Music on October 23, by Mr. Victor Duane's Orchestras, junior and senior. The contributions of the latter included a Concerto Grosso in G minor, by Handel, Beethoven's third Pianoforte concerto, with Mr. Frederick Pratt as soloist, and two movements of Beethoven's first Symphony. Other soloists were Miss Gertrude Cass (vocalist), Miss Eileen Duane (violoncellist), and Mr. Victor Duane (violinist).

Foreign Notes.

AIX-LA-CHAPELLE.

Several interesting works, including Richard Strauss's tone-poem 'Don Quixote,' Mahler's second Symphony, the D minor Symphony by César Franck, and a Suite, 'Piemonte,' by Sinigaglia, have been performed at the Municipal Symphony Concerts (conductor, Herr Fritz Busch).

ANGERS.

Vincent d'Indy's 'Wallenstein' Symphony and Rimsky-Korsakoff's 'Fantaisie Russe' for violin and orchestra were played at the first Concert Populaire (conductor, M. Jean Gay).

ANTWERP.

On October 31 a new opera, 'Lorenzo Murano,' composed by Edouard Potjès to the libretto by Gustave Toudouze, was succcessfully produced at the Flemish Theatre. Other interesting features of the season have been the first performance of the opera 'Les Templiers' by the once-famous composer and pianist Henry Litolff, and the revival of M. Oscar Roel's 'Pinksternacht. On the latter occasion the dramatic legend 'La mort du roi Reynaud,' by Louis Delune, was produced, and proved of considerable interest.——The programme of the first Concert Populaire included the Flemish dances by Jan Blockx and an orchestral piece, 'Hommage à Conscience,' by H. Willems.——The Société de Zoologie inaugurated the season with a concert devoted to less familiar works by Saint-Saëns, the programme including the 'March héroïque,' 'La Nuit,' for soprano solo, female chorus, and orchestra, 'Chanson d'Ancêtre,' for baritone solo, male chorus, and orchestra, and the ode 'La lyre et le la harpe,' for solo voices, mixed chorus, and orchestra.——At the Theatre Royal, Saint-Saëns's opera 'L'Ancêtre' and Debussy's 'L'enfant prodigue' have been given for the first time with great success. Dr. Saint-Saëns, who witnessed the performance, was accorded a great ovation. —— The Flemish Opera recently revived Jan Blockx's 'La fiancée de la mer.'

AUGSBURG.

Gabriel Pierné's oratorio 'François d'Assises' has been given for the first time in Germany. It is an interesting work, and was well received.

BERLIN.

Gustav Mahler's Symphony 'Das Lied von der Erde' has been given for the first time in Berlin at a concert conducted by Herr Oscar Fried. The work is not a symphony in the traditional sense of the word, but a cycle of six songs to old Chinese words, with orchestra. Though it is not a conspicuous example of Mahler's best work, it contains pages of great interest and originality.——Haydn's symphony 'La Reine' and Mozart's rarely-heard Pianoforte concerto in D major ('Krönungs-Concert'), excellently played by Herr Waldemar Lütschg, were performed at the first concert of the Königliche-Kapelle (conductor, Dr. Richard Strauss).——Bantock's 'Sappho' Prologue was recently played at a concert of the 'Neue Berliner Tonkünstlerinnen Orchester.'——Richard Strauss's rarely-heard Violin concerto figured in the programme of a concert given by Fräulein Schuster-Woldau.——The Berliner Mozart Gemeinde gave a fine performance of Mozart's great Mass in C minor.——Handel's oratorio 'Deborah' was given at a concert of the Singakademie (conductor, Professor Georg Schumann).——An interesting orchestral Suite by Dohnànyi was played at a concert conducted by Herr Theodore Spiering.——Cyril Scott's 'Aubade' for orchestra was performed for the first time at the second Symphony Concert of the Blüthner Orchestra (conductor, Herr Siegmund von Hausegger).——An interesting String quartet by Felix Draeseke and a Divertimento by Joseph Haas were recently brought forward by the Petri Quartet.——The Sevcik Quartet revived Saint-Saëns's rarely-heard (and only) String quartet at their first concert.——Sibelius's 'Der Ursprung des Feuers,' for baritone solo, chorus, and orchestra, Bruckner's 'Mitternacht,' and Hugo Kaun's 'Zigeunertreiben,' were performed for the first time at a concert given by the Berliner Liedertafel.——Auber's opera 'Masaniello' has been revived at the Royal Opera.——Richard Mandl's overture 'Zu einem Gascognischen Ritterspiel' and Smetana's symphonic-poem 'Vysehrad' were included in the programme of the second Philharmonic Concert (conductor, Herr Arthur Nikisch).

BREMEN.

Wolf-Ferrari's opera 'Der Schmuck der Madonna' was recently given for the first time at the Municipal Theatre.

BRESLAU.

Paul von Klenau's ballad 'Ebbe Skammelsen,' for baritone and orchestra (soloist, Herr Anton von Rooy), and 'In a summer garden,' by Frederic Delius, were performed for the first time at the first concert of the Breslauer Chor Verein (conductor, Professor Dohrn).

BRUNSWICK.

The feature of the first Symphony Concert of the Court Orchestra was a fine performance of Liszt's symphonic-poem 'Ce q'on entend sur la montagne,' given under the conductorship of Herr Richard Hagel.

BRUSSELS.

Lalo's charming opera 'Le Roi d'Ys' and Beethoven's 'Fidelio' were lately revived with great success at the Théâtre Royale de la Monnaie.——On October 25 the first performance in French of Humperdinck's 'Die Königskinder' (Les Enfants-Rois) took place at the same theatre under the direction of Herr Otto Lohse.——César Franck's Symphony in D minor, Paul Dukas's Scherzo 'L'Apprenti Sorcier,' and Rimsky-Korsakoff's 'Schéhérazade' were included in the programme of the first Concert Populaire, conducted by M. Sechiari.——The first Concert Ysaye was devoted to works by Mozart, including the sublime 'Requiem.'

BUENOS AYRES.

Massenet's 'Werther,' with Signor Anselmi in the title-part, has been given with great success at the Colon Theatre.

COLOGNE.

A performance of Richard Strauss's 'Elektra' has been one of the most interesting features of the opera season.—— A new work by Weingartner, entitled 'Eine lustige Ouverture,' was produced, under the composer's direction, at the first Gürzenich Concert. The programme also included Reger's Romantische Suite and Handel's second Coronation Hymn, both given for the first time at these concerts. At the second concert a Violin concerto by Julius Weissmann was produced.

DARMSTADT.

Tinel's oratorio 'Franciscus' was performed at the first concert of the Musikverein on October 21.

DUSSELDORF.

Under the direction of Professor Karl Panzner, Richard Strauss's early Symphony in F minor, Op. 12, and a new Pianoforte concerto by Max Anton, were played at the first Symphony Concert.

ELBERFELD.

A concert performance of Peter Cornelius's delightful comic opera 'Der Barbier von Bagdad' formed the programme of the first concert of the Elberfelder Konzertgesellschaft (conductor, Dr. Hans Haym).

ESSEN.

Many rarely-heard works have been played at the concerts of the Musikverein and those of the Municipal Orchestra (both series conducted by Herr Hermann Abendroth). Most interest was aroused by Hausegger's 'Natursymphonie' (with chorus), a Violin concerto by Bleyle, August Scharrer's 'Symphonic Overture,' and the Prelude and Intermezzo from Hugo Wolf's opera 'Der Korregidor.'

FRANKFURT.

This city is musically in a state of war owing to the severe criticisms that the *Frankfurter Zeitung* has been passing upon the conductor of the Museumsgesellschaft Concerts. The subscribers having demonstrated against the newspaper, the state of affairs at the time of writing is that no doings of the Museumsgesellschaft are mentioned in any paper belonging to the official association of German newspapers.

HAMBURG.

Max Reger's 'Concerto in the olden style' was performed for the first time (under the composer's direction) at the second concert of the Philharmonische Gesellschaft. The programme of the third concert contained the 'Marsch der heiligen drei Könige,' from the oratorio 'Christus' by Liszt, Glazounoff's Violin concerto in A minor, and Alexander Ritter's symphonic-poem 'Kaiser Rudolf's Ritt zum Grabe.'——At his first orchestral concert Professor Francesco Paolo Neglia produced his 'Sinfonia Italo-Tedesca.'——Caruso appeared at the Opera House with great success in 'Carmen,' 'Aïda,' and 'La Traviata.'

HEIDELBERG.

Bernhard Sekles's Suite for Orchestra (Op. 21) was successfully performed under the composer's direction for the first time at the first concert of the Bachverein.

KARLSRUHE.

Under the conductorship of Herr Leopold Reichwein, Puccini's opera 'La Tosca' was lately played for the first time at the Court Theatre.

LEIPSIC.

Under the direction of Herr Otto Lohse, Hans Pfitzner's interesting opera 'Die Rose vom Liebesgarten' was given for the first time at the Neues Theater with considerable success.——Mahler's fourth Symphony, Walter Braunfels's Overture to E. J. A. Hoffmann's 'Prinzessin Brambilla,' and Reinecke's beautiful Prelude to the fifth Act of 'König Manfred' (perhaps his best composition) were performed at the third Gewandhaus concert, under the direction of Herr Nikisch.——French music figured largely in the programme of the first Philharmonic Concert. Homage was done to the memory of Massenet with performances of his Overture to Racine's 'Phèdre' and the Ballet suite 'Le Cid.'——Ignaz Brüll's opera 'Das goldene Kreuz' has been revived at the Neues Theater. It was preceded by the first performances of the ballet 'Les petits riens,' with music by Mozart (written in 1778 for the Paris Grand Opéra).

LYONS.

The season at the Grand Theatre commenced with a successful revival of Reyer's opera 'Salammbo.'——At the Symphony Concerts conducted by M. Witkowski the following compositions will be heard for the first time: Richard Strauss's 'Symphonia domestica,' the third Symphony by Gédalge, 'Jour d'été à la montagne' by Vincent d'Indy, Debussy's 'Iberia,' the prelude to 'Pays,' by Guy Ropartz, and Bruneau's 'Penthésilée.'

MILAN.

The Teatro Lirico inaugurated its season with the production of a new opera, 'Cingallegra,' by Sepolli. A A little later, Orefice's 'Rahda' was given for the first time.——The Teatra dal Verme has given Wagner's 'Die Walküre.'

MÜNSTER.

At the first concert of the Musikverein, on October 11, Max Reger conducted his Serenade in G major, Op. 95.——Herr Heinrich Zoellner directed a performance of his Symphony in F major at the second concert. On the same occasion, Brahms's 13th Psalm, for female chorus, and an interesting Violin concerto, by Désiré Thomassin, were heard.

NANTES.

A new opera, 'Myrialde,' composed to his own libretto by Léon Moreau, was successfully produced at the Grand Theatre on November 9.

NEW YORK.

The novelties and revivals promised at the Metropolitan Opera House include Walter Damrosch's 'Cyrano de Bergerac,' Boito's 'Mefistofele,' 'Le Chemineau,' by Xavier Leroux, Mascagni's 'Iris,' and Wolf-Ferrari's 'Il segreto di Susanna.'

PARIS.

Massenet's Suite, 'Esclarmonde,' and his Pianoforte concerto (soloist, M. Louis Diémer), and Florent Schmitt's 'La tragédie de Salomé,' were heard at the first Lamoureux Concert.——On October 30 a ballet, 'La Bacchantes,' with interesting music by M. Alfred Bruneau, was produced at the Grand Opéra.——'La Danseuse de Pompéi,' the new opera-ballet by Jean Nougués, was produced on October 29 at the Opéra-Comique, with great success.——Gabriel Fauré's Ballade for pianoforte and orchestra, a symphonic piece, 'Vers la Princesse lointaine,' by Canteloube, and César Franck's symphonic-poem, 'Le chasseur maudit,' were performed at the Colonne Concert on October 27. On the same day Glazounoff's fantasy for orchestra, 'La Mer,' and Prélude and Danses from Mariottes's 'Salomé,' were given at the Lamoureux Concert.——M. Gustave Charpentier has been elected for the seat in the Academy left vacant by the death of M. Massenet. In celebration of this event, M. Gabriel Pierné (who was himself a candidate for this honour) performed his beautiful Suite, 'Impressions d'Italie,' at the Colonne Concert on November 3.——Paul Dukas's Symphony in C major was played at the Lamoureux Concert given on the same date. The programme also included Bach's 'Sinfonia' for the Easter celebrations, Handel's Concerto for two oboes and string orchestra, and Mozart's rarely-heard 'Linzer' Symphony (No. 36).——Chabrier's 'Gwendoline' and Saint-Saëns's 'Déjanire' have been revived at the Grand Opéra.

PHILADELPHIA.

Massenet's 'Cendrillon,' with Miss Maggie Teyte in the principal part, was recently given at the Opera House.

VIENNA.

A new Violin concerto by Weingartner has been produced under the composer's direction at a Philharmonic Concert. Herr Fritz Kreisler, to whom the work is dedicated, played the solo part in masterly style. The work obtained a great success, and both composer and soloist were accorded enthusiastic ovations.

Miscellaneous.

The London Sunday School Choir (founded in 1871) will hold its Spring Musical Festival at the Royal Albert Hall, South Kensington, on Saturday, February 22, 1913, and its next Great Crystal Palace Festival on Wednesday, June 18, 1913. Miss Ruth Vincent and Mr. Robert Radford have been engaged as soloists at the Royal Albert Hall Festival; there will be a full orchestra, and Mr. H. L. Balfour will give organ solos on the great organ.

The Loughton Choral Society and Orchestra, conducted by Mr. Henry Riding, have chosen Mendelssohn's 'St. Paul,' Vaughan Williams's 'Fantasia on Christmas Carols,' and the concert-version of Planquette's 'Les Cloches de Corneville' as their programme for the season.

The Enniscorthy Choral Union has commenced its Winter session under the conductorship of Mr. E. Challans, organist and choirmaster of St. Mary's. The works selected for practice are T. Mee Pattison's 'The shepherd's holiday' and Percy Fletcher's Choral Fantasia on 'Lohengrin.'

Mr. Percy A. Scholes, editor of *The Music Student*, has been appointed a University Extension Lecturer of Oxford University.

During the year that ended on September 30, the Hallé Orchestra Pension Fund was increased by £554 4*s.* 5*d.* to £8,577 11*s.* 0*d.*

Answers to Correspondents.

G. M. P.—The resemblance of 'The gentle maiden' to 'The boys of Wexford' is not accidental. As a matter of fact the tune called by Bunting 'The gentle maiden' is a version of 'The boys of Wexford,' effected by merely a change of rhythm from ¢ time to 8. 'The boys of Wexford' is the modern title of 'Roisin dubh,' an Irish song of about the year 1600. In 1770, a variant of it appeared as set to 'My lodging is on the cold ground'—printed as an Irish song in 1778, and again in 1783. It was cribbed by the Scotch as 'I loe ne a laddie but ane,' and published under that title in 1779. Bunting's version only appeared in 1840. 'The little Red Lark' is also a variant of 'Roisin dubh' or 'The boys of Wexford.'

G. F. A. (Halifax).—The following list probably contains what you require: 'Hymn of faith,' by Ivor Atkins; 'Blessed are they who watch,' Advent cantata, by Hugh Blair; 'A song of victory,' by Hiller; Psalm, 'By the waters of Babylon,' by Oliver King; 'A harvest song,' by Lee Williams. We might add Schubert's 'Song of Miriam' and Mendelssohn's 'Hear my prayer.' All can be obtained from Messrs. Novello.

ATALANTA.—No physical injury can be caused by clarinet playing. The instrument is not adapted for self-tuition. The only separate treatise on the history of oratorio that we know is Dr. Ernest Walker's article in 'Grove's Dictionary.'

TENOR.—Dr. Ritter's 'Musical dictation,' two vols. (Novello's Primers, Nos. 29 and 30, prices 1*s.* and 2*s.*), would suit both your purposes.

SCOTIA.—The pedal may be used as long as it is changed for every new chord. About ♩. = 72.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ALCOCK, W. G.—"Break forth into joy." Christmas Anthem (No. 1024, Novello's Octavo Anthems). 3d.

ALLEN, GEO. P.—Concert Fantasia on the Christmas Carol "Christians, awake." (No. 5, Original Compositions for the Organ by Geo. P. Allen.) 2s. 6d.

ATTEWELL, T. E. P.—"Benedicite, omnia opera." In Chant form. 2d.

BACH, J. S.—"Dona nobis pacem." Chorus from the Mass in B minor. (No. 829, Novello's Octavo Choruses.) 1½d.

BLAIR, HUGH. — "Processional." Solemn March for Orchestra (Op. 30). 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello, 6d.; Basso, 6d.

BREWER, A. H.—"The Queen of my heart." Four-part song for T.T.B.B. (No. 539, *The Orpheus.*) 3d.

BRIDGE, J. F.—"Bells, bells, what did you say?" A Christmas Song. 3d.

BULL, JOHN.—Album of Selected Pieces for Pianoforte Solo. Edited by GRANVILLE BANTOCK. 2s. 6d.

CHURCH, CYRIL G.—"Bride of Christ." (Tune "S. Gerard.") 1d.

—— Pater Noster. On Card. 1½d.

COATES, HENRY.—"Longing." Song in B flat for medium voice. 2s.

COULDERY, C. H.—"Berceuse." Pianoforte Solo. 1s.

DIES IRAE.—"Sequence." Arranged for the use of All Saints', Margaret Street. 4d.

DRAPER, C. F.—"When day is done." Song. In F, for medium voice. 2s.

DRIVER, F. PERCIVAL.—"By the Hearthstone." Song. 2s.

DUNHILL, T. F.—"The meeting of the waters." Irish Melody, arranged for S.A.T.B. (No. 838, *The Musical Times.*) 1½d.

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THE TIMES.

It is a very happy work, full of a fresh, strong spirit of joyfulness. It opens with a simple pastoral theme which sets the tone of the whole and puts one in the presence of a strong personality brimming over with vitality. The swinging phrases of the "Rorate cœli desuper" begun by the soprano solo and taken up by the choir carry on the feeling and throughout the Ode is continuously woven out of these and similar materials. There is majesty in the call to the heavenly powers—"archangels, angels, and dominations"—to worship the Saviour, intimate tenderness in the appeal of the soprano solo, "Sinners, be glad and penance do," and the later stanzas calling upon all Nature in turn are touched with delightful suggestions of poetic feeling.

DAILY TELEGRAPH.

Sir Hubert Parry has given us a legitimate successor to "The Blest Pair of Sirens." . . . Dunbar's poem consists of six stanzas, each followed by the refrain "Et nobis Puer natus est," or nearly so. A lovely pastoral movement opens the cantata. . . . We have no composer, and have had none in the memory of living man, who could so well have extracted the liveliness from Dunbar's verses as Parry, none who could have maintained as well as struck the true note of healthy geniality, and maintained it so homogeneously, none who could have done this with a more marked individuality. . . . There is much that is beautiful for the soprano soloist, on this occasion Miss Ada Forrest, but nothing so lovely as the appeal to sinners to be glad unless it is the sublime gloriousness of the refrain of the fifth stanza and the superb sound of the chorus work in the final—a passage well worthy to rank with the famous close of Milton's Ode referred to at the beginning of this notice. . . . We are likely to hear far more of the Ode than of any of the immediately previous compositions by Sir Hubert Parry, and I, for one, will gladly be among the listeners whensoever called upon, for it is a work of sublime loftiness, of joyous feeling.

STANDARD.

It is difficult to decide which to admire more, the fidelity with which the composer repeatedly selects the same method to express his thoughts, or the ease with which he develops his subject and elaborates his contrapuntal themes. . . . There is some good eight-part writing, and the music for the double chorus in the final section is of characteristic strength and fibre, and ultimately develops into a powerful climax, which gives place to a serene treatment of "Pro nobis puer natus est," the refrain of the poem.

MORNING POST.

There is nothing complicated or diffuse in the music. The simple design adopted shows the hand of experience. Anything ornate would have been out of keeping with the nature of the poem. The customary resource of the composer is employed with full effect, and it remains yet another example of Sir Hubert Parry's power of writing vocal music that has a definite and individual ring. An appropriate atmosphere is established at the beginning by an introduction of pastoral character which creates a cheerful mental picture. The impression of simple joy is never disturbed throughout the work. Some broad unison effects from the chorus, a fine choral passage in Sir Hubert Parry's best style, illustrative of the celestial choirs, a melodious and well-written section for the solo voice, and a well-wrought climax before the calm end are the features in this gratifying work. . . . The fame of the work is likely to extend, carrying with it an increase of the renown of the composer.

STAR.

The composer has reproduced the archaic quaintness of the text and there is a fine joyousness about the music. It has an abundance of characteristic Parryish climaxes in which bustling figures tumble over each other in sheer exuberance of spirits, and sometimes, as in the charming pastoral opening, a higher imaginative note is touched. The skill with which the melody of the refrain is varied is notable.

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ROQUES, L.—Noces d'or. For Organ	2	6
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AUBERT, L.—Secret Aveu. Chant et Piano	2	0
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DARCIEUX, F.—La Nuit. Chœur pour 3 Voix de Femmes, with Pianoforte Accompaniment	2	6
FONTENAILLES, H. DE.—L'allée. Chant et Piano	2	0
—— La Vieille Horloge. Chant et Piano	2	0
KARG-ELERT.—Op. 81. Kanzone, "Nearer, my God, to Thee." For Chorus and Solo Voices, with Flute Obbligato (or Violin) and Organ or Orchestra complete	5	0
RABEY, RENÉ.—Ombre des Bois. Chant et Piano	2	0
STRAUSS, R.—Ariadne auf Naxos. Oper in einem Aufzuge. Vocal Score (German words). Paper, 22s. 6d. net. Bound, 24s. net. Pianoforte Score. Paper, 18s. net. Bound	22	6

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—— Petite Suite. Miniature Score	5	0
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8. "O heedless flower."
9. "One more clasp."

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CONTENTS :—

1. "See, love, I bring thee flowers."
2. "A barque at midnight."
3. "Forethought."
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The Musical Times. **EXTRA SUPPLEMENT.** November 1, 1912.

This Supplement is part also of the November issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 52.

THE BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 8, 9, 10, 11 and 12.

Again we have to record the marvellous success of this great event. As we have on previous occasions remarked, the working of the competition Festival movement in all its phases can be studied with better advantage here than anywhere else in the country. The extraordinary zeal and ability, the evident desire not merely to compete and win but to learn something by contact and comparison, are the striking and encouraging features. No argument for the competition ideal can equal in appositeness the competition itself.

Inasmuch as the reports of the Festival in former years have filled a large book, we cannot do more here than give chief results and summary criticisms of the performances in the chief classes. It was computed that in all there were between six and seven thousand competitors. But it is not merely the number of competitors, or the size of audiences (there were over six thousand persons present on the last night) that gives real importance to the event. It is the character of the music selected as tests, and the fact that artistic performance is the ideal. That some of the choral tests were very severe—although they were not much more so than some of those used in previous years—led to criticism as to the wisdom of their being chosen. The fact is, it is infinitely easier to be sage and wise in laying down general principles in this matter than it is to give them application. Modern composers are choosing to write their unaccompanied choral music in a style that ignores possible difficulty—that is not their affair. We may presume that they conceive it in their brains as being perfectly performed, although we sometimes harbour a thought that some concoctions are purely experimental. All that Blackpool can do is to choose the best that is available from the best-known composers, and the choirs have got to live up to the demands of the music. It may be that in the end our composers will find their way to a simpler idiom—a consummation devoutly to be wished.

The solo-singing in the adult classes brought forward nearly 600 competitors. When the character of the tests in these classes is considered, it will be seen that to induce this large number of singers to study such music is alone a great achievement.

There are many points in connection with this colossal event that can be discussed with profit to all concerned in the movement. These matters we must reserve for a future occasion, when our Record is not crowded with lists and results.

The adjudicators were: Dr. W. G. McNaught, Mr. Percy Pitt, Mr. Frederic Austin, Dr. E. C. Bairstow, Mme. Edith Hands, Mr. Hermann Klein, Mr. Isidor Cohn, Mr. Isidore de Solla, Mr. F. Bonavia, Mr. C. H. Fogg, and Mr. Walter S. Nesbitt.

SUMMARY OF RESULTS.

ADULT VOCAL SOLOS.

As will be seen by the list below, these were divided into eight classes, each category of voice having a lyric section and a dramatic section. The process of hearing all the 600 took nearly the whole of two days. The singing revealed much talent. At the end of the second day the eight winners competed among themselves for a Rose Bowl. This drew an immense audience. The Rose Bowl fell to Miss Alice Brookes, who, although not gifted with much voice, displayed remarkable temperament and insight into the mysteries of Mr. Bantock's song.

Soprano (81 entries).—Maude A. Warde.
Test: Salome's air (Massenet).

Mezzo-Soprano (66 entries).—Lillian Smith.
Test: 'The Angel's Song' (Elgar).

Dramatic Contralto (44 entries).—Alice Brookes.
Test: 'Peer of gods he seems' (Bantock).

Contralto (with Viola Obbligato, 20 entries).—Evelyn Cronshaw.
Test: 'Geistliches Wiegenlied' (Brahms).

Contralto (76 entries).—Nellie Hall.
Test: 'Liebestreu' (Brahms).

Tenor (53 entries).—Edgar W. Priestley.
Test: 'The Eagle' (Bantock).

Dramatic Tenor (46 entries).—Norman Dransfield.
Test: 'Walter before the Masters' Guild' (Wagner).

Baritone (68 entries).—Charles Francis Till.
Test: 'Life' (E. Austin).

Bass (40 entries).—J. Whitham.
Test: 'So I returned' (Brahms).

SOLO SINGING IN ORIGINAL LANGUAGES.

Soprano.—May Robinson.
Test: Salome's air (Massenet).

Contralto.—Sarah H. Foden.
Test: 'Liebestreu' (Brahms).

Tenor.—John W. Berry.
Test: 'Walter before the Masters' Guild' (Wagner).

Bass.—Max Brothers.
Test: 'So I returned' (Brahms).

COMPETITION FOR SILVER ROSE-BOWL.

Alice Brookes.
Test: 'Peer of gods he seems' (Bantock).

JUNIOR VOCAL SOLOS.

Girls (local).—Nora Gott.
Boys (local).—James Troughton.
Girls (open).— { Edna Heys. / Doris Buckley.
Boys (open).—James Troughton.
Choirboys.—Albert Westwood.
Staff Sight-reading.—Elsie Watson.
Tonic Sol-fa Sight-reading.—Muriel Winter.

QUINTET FOR MIXED VOICES (with Tenor Solo).

Test: 'Hymn of the sun' (E. Tinel).

1st. The Clarendon Quintet, Blackpool.
2nd. The Nafford Quintet, Birmingham.
3rd. St. Helens Quintet, St. Helens.

MIXED-VOICE QUARTET.

Tests: 'Tender and pure, O love, art thou' (Brahms).
'A hunter went a-riding' (Brahms).

1st. The Hull Quartet, Hull.
2nd. The Alexandra Quartet, Barnsley.
3rd. The Volkslied Quartet, St. Helens.

MALE-VOICE QUARTET (Open).

Tests: 'If love and all the world' (S. Webbe).
'The Flirt' (J. F. Bridge).

1st. The Lyric Male Quartet, Bradford.
2nd. The Lancaster Centenary Quartet, Lancaster.
3rd. The Earlken Quartet, Coventry.

OPERATIC QUARTET (with Costumes and Scenery).

Test: Excerpt from 'Marta,' Act II. (Flotow).

1st. Manchester Operatic Quartet.
2nd. Æolian Quartet, Colne.
3rd. The Chesters Thompson Operatic Quartet, Moss Side.

INSTRUMENTAL SOLOS, CHAMBER MUSIC, ETC.

Violin (under 16, open)... ...	Albert E. Voorsanger.
,, (16-18, local)	Elizabeth M. Morris.
,, (,, open)	Ethel Richmond.
Viola (under 21, open)	Cathie Leadbetter.
Violoncello (under 21) (open) ...	George Roy Heron.
Pianoforte (12-14, local) ...	Gladys L. Dawson.
,, (14-16, local) ...	Edith Southworth.
,, (under 12, open) ...	Edmund Welch.
,, (12-14, open) ...	Arnold Taylor.
,, (14-16, ,,) ...	Harold Warren Marshall.
,, (16-18, ,,) ...	Claude Green.
,, sight-reading (14-16, local)	Phyllis Jones.
,, (14-16, open) ...	Irene May Brown.
,, (16-18, open) ...	Lily Birchall.
Trio: Pianoforte, Violin, and Violoncello	Miss Gertrude Fuller's Trio, Solihull.

PUBLIC ELEMENTARY SCHOOLS ACTION-SONG (Open).

(8 to 12 Voices.)

(Open to children over 7 and under 12 years of age.)

Adelaide Street C.S. 'A,' Blackpool (Mr. J. B. Tomlinson).
1st. South Shore C.S. (Thames Road) (Miss E. Dawson).
Skipton (Brougham Street) School (Mr. A. Townsend).
2nd. Revoe C.S., Blackpool (The Misses Garner).
Adelaide Street C.S. 'B,' Blackpool (Mr. J. B. Tomlinson).
3rd. St. Stephen's Mixed School, Preston (Miss Tomlinson and Mr. J. Hartley).

ACTION-SONG (Open).

(Open to children of 9 years of age and under.)

1st. Revoe C.S., Blackpool (The Misses Garner).
2nd. Adelaide Street C.S., Blackpool (Miss I. A. Robinson).

ACTION-SONG (Open).

(Open to children of 9 years of age and under.)

Set test-piece: 'Wynken, Blynken, and Nod' (arranged by J. Booth).
Talbot Girls, Preston (Miss A. Turner).

BOYS' CHOIRS.

In this class the difficulties of the tests much hampered the singing. Dr. Walker's Trio demands high, expert skill. That it was attempted at all by the boys was creditable. The question arose as to whether these brave lads could get much joy out of the practice of music of this kind.

Tests: 'Doubt not thy Father's care' (Elgar).
'Hark, hark, the lark' (Walker).
Gorse Hill C.S., Stretford (Mr. J. Corlett).
Heaton Parish Church, Bradford (Mr. C. Milne Rooks).
Skipton (Brougham Street) School (Mr. A. Townsend).
3rd. St. Ann's, Manchester (Mr. T. Barlow-Maude).
2nd. Sefton Street School, Southport (Mr. W. T. Barnett).
St. Helens Parish Church (Mr. T. W. Beckett).
Victoria C.E. School, Blackpool (Mr. J. Wedgwood).
1st. Offerton Industrial School, Stockport (Mr. G. W. Cleaver).

PUBLIC ELEMENTARY SCHOOLS.
(Village.)

Test: 'Riding to Fairyland' (Bantock).

1st. Singleton School (Mr. Thomas Dawson).
Hambleton C.S. (Mr. T. E. Martin).
2nd. Preesall (Fleetwood's Charity) School (Mr. Richard J. Pendlebury).

CHILDREN'S CHOIRS.

Tests: 'Elfintown' (Bantock).
'Out of the bosom of the air' (Behrend).
2nd. South Shore Parish Church (Miss Annie Stafford).
St. Edmund's College, Liverpool (Mr. Johann Leopold).
Queen's Road C.S., Altrincham (Mr. Joseph Crossley).
1st. Ancoats Girls' Institute (Intermediate) (Miss Say Ashworth).

PUBLIC ELEMENTARY SCHOOLS.
(Cantata Class.)

Test: 'The spider and the fly' (Bridge)

1st. { Bradford Heaton Church Day School. / Devonshire Road C.S., Blackpool.
2nd. { Birkdale C.S. / Sefton Street Boys' School, Southport.
3rd. New Hey C.E. School, Rochdale.

PUBLIC ELEMENTARY SCHOOLS.
(Sight-reading.)

3rd. Brougham Street School, Skipton.
2nd. South Shore School (Thames Road).
1st. Devonshire Road C.S., Blackpool.

PUBLIC ELEMENTARY SCHOOLS.

(Not having won a prize in the Challenge Banner Class in 1909-10-11.)

Tests: 'The Shepherd' (Walker).
'Admirals all' (Markham Lee).
2nd. Sefton Street (Boys), Southport (Mr. W. T. Barnett).
Bradford Heaton Church Day School (Mr. J. Harvey Wilkinson).
St. Stephen's Mixed School, Preston (Mr. John Hartley).
3rd. Walverden C.S., Nelson (Mr. Harry Whitaker).
South Shore C.S. (Thames Road) Blackpool (Mr. James F. Hulme).
All Saints' (Poulton Road) School, Southport (Mr. G. B. Cooper).
Magdala Street C.S., Heywood (Mr. W. T. Poole).
1st. Gorse Hill, C.S. (Boys), Stretford (Mr. J. Corlett).
Skipton (Brougham Street) School (Mr. A. Townsend).
Offerton Industrial School, Stockport (Mr. G. W. Cleaver).

PUBLIC ELEMENTARY SCHOOLS.
(Challenge Banner Class.)

Test: 'Winds gently whisper' (Whittaker).

Offerton Industrial School, Stockport (Mr. G. W. Cleaver).
Victoria C.E. School, Blackpool (Mr. J. Wedgwood).
2nd. South Shore C.S. (Thames Road) (Mr. M. Banks).
New Hey C.E. School, Rochdale (Mr. Edgar Quarmby)
1st. Devonshire Road C.S., Blackpool (Mr. J. J. Barlow).
3rd. Birkdale C.S. (Mr. A. E. Parr).
All Saints' (Poulton Road) School, Southport (Mr. G. B. Cooper).

The Challenge Banner for the choir gaining the highest aggregate marks in the sight-reading class, cantata class, and the above class, was won by Devonshire Road.

ADULT CHORAL CLASSES.

FEMALE-VOICE CHOIRS, 'B.'

Tests: 'June roses' (Schumann).
'Young love' (Bantock).

3rd. St. Edmund's College Choir (Mr. Johann Leopold).
2nd. Devonshire Road School Reunion Choir, Blackpool (Mr. J. J. Barlow).
Canton Girls' Choir, Cardiff (Mr. G. Thomas Williams).
1st. Ancoats Girls Institute (Intermediate) (Miss Say Ashworth).

FEMALE-VOICE CHOIRS (Local).

Test: 'The death of Trenar' (Brahms).
(Accompaniment for two horns and a harp.)

This composition provided one of the sensations of the Festival. The committee, in their anxiety to do things completely, engaged two of the best horn-players of the day, Messrs. F. Paersch and F. W. Siddell, and a very competent harpist, Miss Winifred Cockerill. Several of the performances reached a very high grade, but it was reserved for Mr. Clifford Higgin's Choir to give an interpretation that seemed perfect in taste and technique, and that greatly moved the audience, including the adjudicators, Dr. McNaught and Dr. Bairstow.

		Marks.
3rd.	Blackpool Glee and Madrigal Society, Blackpool (Mr. H. Whittaker)... ...	88
2nd.	Preston Lyric Ladies' Choir, Preston (Mr. Joseph Smith)	95
	Springfield Road Ladies' Choir, Blackpool (Mr. P. M. Dayman).	
1st.	Blackpool Orpheus Ladies' Choir (Mr. Clifford Higgin)	100
	South Shore Ladies' Choir, Blackpool (Mr. J. T. Schofield).	

FEMALE-VOICE CHOIRS (Open).

Test: 'Impromptu' (Sibelius).

This is a piece with a peculiar atmosphere. The accompaniment must be carefully adjusted to the choral balance, and be regarded as quite as important as the vocal part. It was not understood by all the choirs, but Mr. Aldous contrived to see through its meaning and to give an adequate performance.

The Southport Choir (Mr. William Tattersall).
Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
South Shore Ladies' Choir (Mr. J. T. Schofield).
1st. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
Wednesbury and District Ladies' Choir (Mr. Ernest Amphlett).
New Hey Choral Union, Rochdale (Mr. Edgar Quarmby).
Barrow St. James's Ladies' Choir (Mrs. Bourne).
3rd. Blackpool Orpheus Ladies' Choir (Mr. Clifford Higgin).
Mrs. Rushworth's Ladies' Choir, Douglas (Mrs. Rushworth).
Padiham Ladies' Choir (Mr. E. Hitchon).
2nd. Colne Road Wesleyan Choir, Burnley (Mr. Thos. Robinson).
Blackpool Adelaide Street Choir (Mr. J. S. Warburton).

MALE-VOICE CHOIRS (Tenor Lead 'B').

Tests: 'Whether I find thee' (Elgar).
'Zeus, lord of heaven' (Bantock).

Blackpool (Mr. J. S. Warburton).
4th. The O.M.'s, St. Helens (Dr. S. B. Siddall).
2nd. Blackpool Glee and Madrigal Society (Mr. H. Whittaker).
Blackpool Orpheus Glee Society (Mr. Clifford Higgin).
South Shore (Mr. J. T. Schofield).
Excelsior (Mr. A. Jones).
Blackburn Lyric (Mr. J. Thompson).
3rd. C.W.S., Manchester (Mr. Lewis Evans).
1st. Preston Lyric (Mr. Joseph Smith).

MALE-VOICE CHOIRS.
(Alto Lead, Open.)

Tests: 'Music, all powerful' (F. T. Walmisley).
'Orpheus' (C. H. H. Parry).

3rd. Burnley Co-operative Vocal Union (Mr. E. Wallwork). (*a*) 84, (*b*) 84 = 168
Manchester Mendelssohn Male-Voice Choir (Mr. Wilhelm Schroder).
2nd. Brierfield Wesleyan Male-Voice Choir (Mr. George Walmsley). (*a*) 88, (*b*)86 = 174
Wyke Glee Union (Mr. Tom Sykes).
Knight Hill Glee Union, Padiham (Mr. Lamartine Lucas).
Wednesbury and District Society of Gleemen (Mr. Ernest Amphlett).
West Ardsley Orpheus Glee Society (Mr. Fred Clough).
1st. Holme Valley Male-Voice Choir (Mr. Irving Silverwood). (*a*) 88, (*b*) 94 = 182

MALE-VOICE CHOIRS.
(Tenor Lead, 'A' Open.)

Tests: 'To the sea' (Max Reger).
'Kubla Khan' (Bantock).

The two tests in this class provided the hardest of nuts to crack. 'Kubla Khan' was difficult, but the Max Reger piece was even more difficult. It must be presumed to be possible; but there were some doubts expressed. In both pieces there are some magnificent moments. The Nelson Choir, under its able conductor, Mr. Lawrence Berry, deserved great praise for their approach to perfection in both pieces. The Stourbridge Choir gave a wonderfully good performance of 'Kubla Khan.' In this they were credited with one more mark than was gained by Nelson. It was no doubt the formidable nature of these tests that led to the entries in this important class being smaller than usual.

Birmingham Victoria Male Choir (Mr. W. E. Robinson).
3rd. Douglas Male Choristers (Mr. J. E. Kelly). (*a*) 74, (*b*) 77 = 151
1st. Nelson Arion Glee Union (Mr. Lawson Berry). (*a*) 85, (*b*) 86 = 171
2nd. Stourbridge Institute Male-Voice Choir (Mr. Harry Woodall). (*a*) 80, (*b*) 87 = 167

CHURCH CHOIRS. (Men and boys.)

Tests: Psalm xxi. to Havergal in E.
Anthem, 'Grant, we beseech Thee' (Dodds).

St. Wilfred's Parish Church, Standish (Mr. Frederick Diggle).
2nd. South Shore Parish Church (Mr. C. W. Fisher).
St. Helens Parish Church (Mr. T. W. Beckett).
1st. St. Ann's, Manchester (Mr. T. Barlow-Maude).

CHURCH CHOIRS (Mixed).

Tests: 'O Everlasting Light' (John E. West).
'God liveth still' (Bach).

2nd. Rawcliffe Street Wesley Church, Blackpool (Mr. J. T. Schofield).
Adelaide Street U.M., Blackpool (Mr. J. S. Warburton).
1st. Claremont Congregational, Blackpool (Mr. H. Whittaker.)

MIXED-VOICE CHOIR SIGHT-TEST (Open).

(Either notation.)

		Marks.
1st.	Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).	
2nd.	Stretford Glee and Madrigal Society (Mr. Thomas Corlett)	84

MIXED-VOICE CHOIRS, 'B' (Open).

Tests: 'Nightwatch' (Brahms).
'Love is a sickness full of woes' (Percy Pitt).

3rd.	Colne Road Wesleyan Choir, Burnley (Mr. Thos. Robinson). (*a*) 83, (*b*) 87 = 170
	Cradock's Glee and Madrigal Choir (Mr. W. H. Cradock).
	Wednesbury and District Choral Association of Ladies' Choirs and Gleemen (Mr. Ernest Amphlett).
1st.	Accrington and Church Co-operative Choir (Mr. E. Whittaker). (*a*) 90, (*b*) 95 = 185
	Crosland Hill Choir, Huddersfield (Mr. Arnold England).
	Thornton Vocal Union (Mr. W. L. Ashton).
	Carnforth Choral Society (Mr. Ernest E. Unsworth).
	Bank Street Festival Choir, Bury (Dr. W. Rigby).
2nd.	Mossley Vocal Society (Mr. John Shaw). (*a*) 87, (*b*) 95 = 182

MIXED-VOICE CHOIRS, 'A' (Open).

(Challenge Shield Class.)

Tests: 'Ye that do live in pleasures plenty' (Wilbye).
'Nocturne' (Bantock).
'My soul would drink those echoes' (Mackenzie).

	Stourbridge Institute Madrigal Society (Mr. G. H. Woodall).
4th.	Coventry Co-operative Festival Choir (Mr. John Potter). (*a*) 89, (*b*) 94, (*c*) 88 = 271
	The Douglas Festival Choir (Mr. Noah Moore).
	Sale and District Musical Society (Mr. Alfred Higson).
	Walsall Madrigal Society (Mr. Frank Mullings).
	Kidderminster Harmonic Society (Mr. R. A. Taylor).
2nd.	Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker). (*a*) 96, (*b*) 92, (*c*) 92 = 280
3rd.	Barrow Madrigal Society (Mrs. Bourne). (*a*) 94, (*b*) 93, (*c*) 89 = 276
	Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
	The Scarborough Choir (Dr. Thomas Ely).
	Blackpool Orpheus Glee Society (Mr. Clifford Higgin).
	Hanley and District Choral Society (Mr. Ernest C. Redfern).
5th.	Stretford Glee and Madrigal Society (Mr. Thomas Corlett). (*a*) 93, (*b*) 92, (*c*) 82 = 267
	Colne Valley Vocal Union (Dr. T. E. Pearson).
1st.	Halifax Madrigal Society (Mr. Harry Shepley). (*a*) 88, (*b*) 97, (*c*) 97 = 282
	The Southport Choir (Mr. William Tattersall).
	Blackpool Adelaide Street Choir (Mr. J. S. Warburton).

The task of sorting out four or five from seventeen excellent choirs was a very invidious and difficult one. Five were ultimately chosen, and they were well tested in Mackenzie's beautiful piece. Its technical difficulties are hard to overcome, but far beyond these the moods have to be revealed. Halifax contrived to give a thrilling performance which will live in the memory of all who were privileged to hear it. We append criticisms of the performances of each choir.

STOURBRIDGE.—(*a*) Began with good tone. Then sopranos deteriorated. Attack excellent generally, and the rhythm elastic. Occasional insecure tonal attack. Altos somewhat lacked sonority. A crisp performance, invariably tuneful and displaying much vitality. No very special excellence (80). (*b*) Tonal attack soon got vague. Chording imperfect. Anxious singing. A fine climax, bar 28. Some wrong notes. On the whole the effect was as though the singers were groping, and the moods of the piece were not definitely realised (70).

COVENTRY.—(*a*) Very bright, scintillating tone. A certain glow in the performance that was very attractive. Attack wonderfully precise. Full, fine blend. The *fortes* showed splendid resource. The more delicate parts were perhaps not treated so daintily as they can be (89). (*b*) A charming tone and blend, and the general unity showed the highest training. Bar 13, query soprano E? Masterly treatment of the rhythm and the moods of the piece. The end was wonderfully fine (94).

DOUGLAS.—(*a*) Tone not very well knit, so many different 'habits' going simultaneously; tenors, for instance, quite separate. Some uncertain entries—not wrong, but diffident. The *fortes* had excellent vitality, but were highly-urged, sudden spurts. Later the tenors sang notably well. Spirited, but not always wholly musical. Rather impulsive (80). (*b*) Much to admire in both the tone and treatment. Sopranos sang very effectively, displaying unity and expressive tone. One or two tonal uncertainties. Query the B flat, bar 28 (89).

SALE.—(*a*) The tone was not very attractive, and the execution at times savoured of anxiety. Consequently there was not sufficient unity. Basses adopted a gloomy resonance. The chording not always pure. Occasional good points in the expression (75). (*b*) An astonishing difference in tone and the insight of the treatment. Some beautiful expression and subtle delicacy. Climax splendid. The tone-colour at the *più lento* was very well secured. An excellent performance (91).

WALSALL.—(*a*) An admirable performance that erred in being somewhat too fast and feverish. Held attention by its fluency and constant variety. Colours laid on rather thickly. Showed remarkable expansion at the end (90). (*b*) The *rubato* treatment in the opening was very effective and well judged. A brown, doleful mood that was finely expressive of its words. Many delicate shades of expression. Tone good, if never exceptionally fine. Revealed a good deal, if not all, of the beauty of the piece (88).

KIDDERMINSTER.—(*a*) A fine start, but too stiff; pinched. Chippy as rhythmic style. Tremendous vitality in places. Sopranos in their eager enthusiasm developed a too keen tone. On the whole the emission of tone was not controlled (78). (*b*) Began admirably as style. 'Kiss'ú," bar 22, was obtrusively quitted. Tone fair, but never an obvious attraction. Fine expansion at climax, bars 28 and 29, 'As in my soul swells.' The interpretation did not realise all the moods of the piece. Ended too loudly and with a rather too abrupt release (77).

BLACKPOOL GLEE AND MADRIGAL.—(*a*) A suspicious E flat, bars 1 and 2. Very full, rich tone—it flowed out naturally, not being forced. The richness of the alto part much helped sonority. An attack practically perfect, and the *tempi* was well chosen and always under control by all concerned. A performance almost impeccable in its tone and taste (96). (*b*) Began with a slight vibrato, which however was not inappropriate. Altos charmingly treated at bar 3. This point, small as it was, quickened attention to all that followed—it was real interpretation. *Lento* seemed fast, but it was beautifully done. The climax was exciting, and yet fully controlled. The trying high A sharp at the end was nearly dead in tune (92).

BARROW.—(*a*) At once the full, rich tone and blend engaged the ear. Seemed a trifle heavy as rhythm; deliberate and inclined to be massive. But there was always complete unity, and the dynamic contrasts were well adjusted. An impressive performance that interested more on the tonal than on the rhythmic side (94). (*b*) The opening exhibited effective subordination of parts as called for. The splendour of the tone and the *sostenuto* treatment made the piece glow. The 'hists' were delightfully clear flicks of sound. The soprano attack of high notes (bar 20, high G, for instance) was admirable. *Lento* very eloquently treated. The passage, 'lulled into calm by their own melodies,' was very sympathetically sung. At the climax (bar 28) the choir began to sharpen, a process that was continued until the end, when they were nearly half a tone up. This sharpening did not affect the chording, but it increased the difficulty of the task of the sopranos at the end. On the whole many new points of the piece were revealed (93).

MR. ALDOUS'S LANCASTER CHOIR.—(*a*) Clear finish in the execution, and bright, blendful quality of tone. Once or twice some rather violent attack. Vitality extraordinary, needing some slight restraint (91). (*b*) Opening very soft indeed. Seemed a too fine drawn gossamer web tone. For some time the expression did not seem reflective enough. Bar 14 was not clear as notes. The tone was not perceptibly changed at the *lento*. At bar 33 the word 'their' was curiously emphasised. The *più lento* was finely treated. The last page showed troubled execution (87).

SCARBOROUGH.—(*a*) Began with a full *forte*. Query better to hold back the tone? Some very impulsive rather over-accented attack. Altos excellent. Page 4 was very good as tone, but had no definite expression. Tenors now and then produced uncomfortably. Basses attacked magnificently. It was evident that before the climaxes, and especially the final bars, we had already had the measure of the possible expansion of the tone (81). (*b*) Seemed rhythmically rather rigid, especially for the smooth *sostenuto* opening. Deserves more tender stroking. Sopranos sang brilliantly in places. Clear and sweet. The *Lento* was surely too fast. The pace helped to make the climax very exciting, but the attack here was not well controlled. On the whole not subtle and poetic enough (74).

BLACKPOOL ORPHEUS.—(*a*) Sopranos sang E natural at the opening. A smart pace and a good rhythmic attack. Ample vitality. Some tonal uncertainties, as though not all the singers knew the music thoroughly. The *piano* and the low tints of the piece were not made interesting, the expansions being much better. A good if not first-rate performance (84). (*b*) The *pp* near the beginning was only fairly successful. Later there was more control of vocal production. Bars 11, 12, and 25, 26 revealed uncertainties as to notes. The basses did not manage the difficult B flat entry, bar 28. The climax here was well-placed, but it was shrill. The mezzo-soprano point at bars 40 and 41 was very well brought out. On the whole a good conception, but tonally defective in execution (84).

HANLEY—(*a*) E flat in the first bars was very hazy. Good tone, with no exceptional sweetness or sonority. Sometimes the bite of the attack was too severe—it interfered with the blending. The rhythm had no special virtue. A rather formal performance (80). (*b*) The opening was not dulcet and *sostenuto* enough. Accent placed on 'gale' in nightingale. Needed more mood. Began to show uncertainty as to notes, and to sing some incorrectly. The expression of the middle section showed much more insight into the poetry. At bar 21, the second basses were wrong. The end had been carefully prepared, and was effective. A mixed performance (77).

STRETFORD.—(*a*) At once arresting, owing to the good tone and artistic treatment. An attractive rhythmic lilt, not overdone with accents. Maturity in the style. No tricks, no 'extras.' An excellent conception of the madrigalian style (93). (*b*) At once impressive. The tit-bit for each part in turn well-proportioned. The expression particularly good. Sopranos sang the high G, bars 21, 22, very finely, and showed complete control. *Lento* seemed rather fast, but on the whole the tempi were well-related. A masterly conception. Voices not so good as the interpretation (92).

COLNE.—(*a*) A fairly blendful tone, occasional 'oo' quality. Too fast, or at all events there were symptoms of haste, and lack of control of rhythm: over-eager. The colouring was brilliant, and to a small extent exaggerated. The vitality of the performance was remarkable (84). (*b*) Began well, but rather too quickly—notes not hugged enough. An impression of haste. *Lento* was almost *con moto*. This hindered the expansion of the climax. The last page was finely interpreted—it caught the moods of the poem (89).

HALIFAX.—(*a*) Very fast! Very clever, but is it appropriate for a madrigal, even of this sprightly kind? As with most choirs the *forte* alto lead, top of page 5, was too violent. High, warm colour; exciting; hectic sometimes. A splendid achievement of attack and complete unity. But was it on the right tack as an interpretation of the madrigal? (88.) (*b*) This was a remarkable performance. Supremely delicate where necessary. What did the baritones do at bar 3? *Lento*, excellent pace, allowed the climax to be big and grand. Some very searching expression. Fine conception, finely realised (97).

SOUTHPORT.—(*a*) A very bright, clear resonance. Attack faultless. We were spared the usual blow on page 5, second bar, alto. Many delicate points of phrase-treatment and a freedom from exaggeration. The tone was not so massive and grand as it was with some others (92). (*b*) Began rather too loudly. The altos sang very effectively. Some deft management of the phrasing. The 'hists' not quite defined. Not so deeply impressive as mood as with some other choirs. Many, but not all, of the potentialities of the piece were revealed (89).

BLACKPOOL (ADELAIDE ROAD).—(*a*) Tone musically resonant. Some tendency on the part of the sopranos to shrillness in the *fortes*. Altos very good. A somewhat excited treatment of the rhythm. The execution was most pleasantly fluent, and the attack was always tidy (87). (*b*) Seemed formal and unsympathetic. Creditable as technique. At the *Lento* there was no alteration of pace or style. The bass B flat entry, bar 28, was uncertain. The slight pause indicated at bar 35 was ignored. The tone often had a fine, rich blend. On the whole fair, but not striking (84).

THE FINAL TEST.

The following five choirs were selected to sing the third piece, 'My soul would drink those echoes' (Mackenzie).

COVENTRY.—A dreamy start at a well chosen-pace. Not very moody as expression. Tone big and grand, and the long phrasing adopted showed thought. Great earnestness, yet not convincing as interpretation. Seemed to miss the introspection of the words. Best at breadth and expansion. Not so good at delicacy (88, total 271).

BLACKPOOL GLEE AND MADRIGAL.—Opened very impressively; the style had great charm. The chording was not always perfect. Some glorious *crescendos*—not too steep. Caught a great deal of the message of the piece (92, total 280).

BARROW.—The equipment of the choir suits this piece, but the interpretation was not specially striking. The *crescendo*, page 5, led to a grandiose climax. Many excellent touches of technique. Some tonal uncertainty on page 13. The return to the original opening passage was beautifully sung, and the end page was marvellously well-managed (89, total 276).

STRETFORD.—Began very perceptively, as though they quite understood. The tone had beauty, but it did not expand to a grand *forte* at the *allargando*, page 6. Other similar passages missed fire. A gap was made before 'enjoyment,' page 11. The chording failed somewhat on page 13. On the whole they did not seem happy with the piece (82, total 267).

HALIFAX.—This performance probed the depths of the piece. It was intense in its expression, merging mood and technique into a wonderful unity. The resource displayed for expansion at the *allargando* on page 6 was enormous. The control of the *stringendo* on page 8 was another fine point. Then, as showing thought, the length of the phrases was notable, and this was a factor in the fine *sostenuto* effect. The end page exhibited a perfect *morendo* (97, total 282).

FULL ORCHESTRAS (Open).

Test: 'Marche Hongroise' (Berlioz).

1st. Slaithwaite Philharmonic Society (Mr. Arthur Armitage).
2nd. Nelson Congregational Orchestra (Mr. Charles Townsley).

STRING ORCHESTRAS (Open).

Tests: 'Waltz' and 'Elegie' from Serenade (Tchaikovsky).

1st. Arthur W. Kaye's Huddersfield String Orchestra (Mr. Arthur W. Kaye).
2nd. Nelson Congregational Orchestra (Mr. Charles Townsley).
3rd. Bury Athenæum Orchestra (Mr. Harry Townsend).

DISPLAY OF OLD ENGLISH DANCES.

A new and excellent feature of the Festival was a display of Old English Dances by teams from the neighbouring schools and clubs. It was not organized as a competition. Mr. Cecil Sharp was present, and the teachers had the advantage of his advice, which was given in private.

FIRST SET.

St. James's Church School (Mr. E. Greaves).
Morris and Country Dances.

New Lane C.E. School, Oswaldtwistle (Mr. George Clegg).
Morris Dances: 'Morris on'; 1 'Shepherds' Hey' (2nd version); 2 'Rigs o' Marlow'; 3 'Glorishears.'

New Lane C.E. School, Oswaldtwistle (Mr. George Clegg).
Country Dances: 1 'Hey! boys, up go we'; 2 'Newcastle'; 3 'Gathering peascods' (round for as many as will).

New Lane C.E. School, Oswaldtwistle (Mr. George Clegg).
Sword Dance, 'Kirby Malzeard.'

New Lane C.E. School, Oswaldtwistle (Mr. George Clegg).
Morris Dances: 'Jockie to the fair' (Morris jig); 'Brighton camp,' 'Green garters,' or 'Morris off.'

Linaker Street C.S., Southport (Miss Barton).
(*a*) Country Dance; (*b*) Morris Dance.

SECOND SET.

Victoria Settlement Club (Girls), Liverpool (Miss J. Edith McCrindell).
Country and Morris Dance.

Victoria Settlement Club (Lads), Liverpool (Mr. E. Greaves).
Sword Dance.

South Shore C.S. (Miss Minnie J. Allison).
Old English Minuet.

Claremont C.S., Blackpool (Mr. J. E. Cunliffe).
An Old English Court Dance, 'The Gavotte.'

South Shore C.S. (Juniors) (Miss Minnie J. Allison).
'Greensleeves.'

Adelaide Street C.S., Blackpool (Miss J. A. Robinson).
'Court Cards.'

St. Cuthbert's Seniors, South Shore (Mrs. Jordan and Miss F. Parkinson).
Morris Dance, 'Country Gardens.'

The following is an extract from an article on the Festival that appeared in *The Times* on October 14:

But the size of the thing and the fact that it attracts choirs from all parts of the country are not the most encouraging features; we would almost be inclined to say that they are the most discouraging ones. The real difficulty in making them useful as a means of artistic development comes at the point when choirs possessing an unlimited technique in vocal *ensemble* go from place to place winning or losing by a mark or two. That is the point which the Blackpool Festival is reaching as far as its choral competitions are concerned, and it is the moment at which it requires the most courageous handling if the splendid work that has already been done is not to be wasted. Granted that, as the committee points out in its preface to this year's programme, choirs are placed in no temptation to stump the country for the sake of the money won in prizes because their expenses far exceed the amount of the prizes, the 'pot-hunting' element may be just as strong as though they were making fortunes by their winnings. The mere desire to win is a fundamental characteristic of human nature and an indispensable one, but it may become as much the root of all evil as is the love of money. In this case its evil begins as soon as choirs or individuals win through the scoring of a point here and there in technique, because then the fact of winning is the only real distinction between the competitors. In such a case the competition offers them nothing to wish for but to win.

That danger is threatening some departments of the Blackpool Festival now, and it is because we have the keenest sympathy with the movement as a whole that we emphasize it. The effort to meet it by setting more and more difficult pieces each year in order to convince the competitors that they have not reached the top of the tree is inadequate. In the chief male-voiced competition (tenor lead) this year only two pieces, by Max Reger and Granville Bantock, were set, and their extreme difficulties succeeded in baffling the technique of the choirs at a good many points. The difficulty would be worth while if the result in the end were good or great music, but while both Reger's 'To the sea' and Bantock's 'Kubla Khan' are very difficult to sing, they are quite easy for the musician to read, and one can see at once that the final result could be nothing great. Unlike Delius's 'On Craig Dhu,' which was set for the mixed voices two years ago, and which, though too hard at the time, one could see would be a beautiful piece of music once it was mastered, and unlike Bantock's 'Lucifer in starlight,' set last year, which has really big possibilities, the better these works were sung, the clearer became their musical inferiority.

In this class of competition a reconsideration of the whole position seems needed, and we think that some of the drawbacks would be met if the male-voiced choirs were given one piece of a perfectly straightforward character which should be marked only for musical effect, the music being fine enough and the marks being high enough to compel conductors and singers to concentrate their whole musical perception upon it. Then we should get the desire to win stimulating the desire for excellence. The Elizabethan madrigal set each year for the mixed voices does this to some extent for them, though here we noticed that in spite of the careful training the notes themselves were not always impeccable when modal peculiarities appeared. Some of the best choirs on Saturday were not certain of the flat seventh in the scale passage which begins Wilbye's 'Ye that do live in pleasures.' Though it is admirable to include the old music here, it is less obviously necessary than it is for the male voices, for there is also a greater choice of modern work for mixed voices which is both exacting and musically fine in effect. More than one of the performances of Mackenzie's 'My soul would drink those echoes' were intensely beautiful in their refinement of feeling, especially that of the Halifax Choir. Another point worth consideration is the question of widening the choice of music by admitting an accompaniment to one or more of the test-pieces. In the South, where the standard of choral style is low, we naturally regard the fact of being able to sing without accompaniment as a virtue in itself. That is no special attainment in Lancashire and among the choirs who assemble there. They would scorn the idea of an accompaniment to keep them straight as heartily as a healthy man scorns a crutch. But is it not time for them to begin to realise that an accompaniment in big music has other uses than that of a crutch? The female choirs use it, and this year sang Sibelius's 'Impromptu,' Op. 19, with pianoforte accompaniment. Several of the choirs which brought their own accompanists, noticeably one from Douglas, showed remarkable feeling for the balance of *ensemble* between the voices and the pianoforte. Singers of all kinds need to realise the importance of instrumental music as something beyond themselves and their voices. By giving one accompanied test-piece the singers' horizon would be widened a little.

READING (NATIONAL TEMPERANCE CHORAL UNION).—September 28.

In connection with the Annual Festival of this organization, held at Reading on September 27, 28 and 29, some vocal solo contests, adjudicated by Mr. John S. Perry, and some choral contests, adjudicated by Dr. W. G. McNaught, were held. The tests and winners in the latter were as follows:

CHILDREN'S CHOIRS.

Tests: (*a*) 'Oh, the Summer' (Coleridge-Taylor).
(*b*) 'I sing because I love to sing' (Pinsuti).

1st. Lake Road Band of Hope.
Portsmouth (Mr. W. T. Sayer).

MIXED-VOICE CHOIRS (under 50 singers).

Tests: (*a*) 'Mary Morison' (A. W. Moss).
(*b*) 'Good-night' (Holmval).

1st. Wesley Central Hall Choir, Portsmouth (Mr. R. C. Humphries).

MIXED-VOICE CHOIRS (under 80 voices).

Tests: (*a*) 'A love symphony' (Knight).
(*b*) 'Admirals all' (Rendall).

1st Reading Temperance Choral Society (Mr. A. W. Moss).

MANCHESTER.—October 2.

The third Competitive Musical Festival organized by the Manchester and District Nonconformist Choir Union this season was, like the last, held at the White City, being devoted mainly to the juveniles and adult quartet parties. The following were the various classes and principal prize-winners:

Boys' Solo ... 'Nymphs and Shepherds' ... Purcell.
Walter Willerton, Stalybridge.

Girls' Solo ... 'I've been roaming' ... Horn.
Ellen Royle, Urmston.

Senior Pianoforte Solo, 'Allegro in G' ... ... Mozart.
Marjorie G. Brown, Stretford.

Male-Voice Quartets, 'After many a dusty mile'... Elgar.
'Hydrode,' West Gorton.

Male-Voice Quartets, 'O love, they wrong thee much,' Parry.
Hyde Road Quartet, West Gorton.

Mr. T. Tertius Noble adjudicated.

BELLE VUE, MANCHESTER.—October 4.

The four annual musical contests held at these popular Zoological Gardens opened with the Diamond Jubilee Brass Band contest on September 2, and closed with the eleventh annual choral contest on October 4.

This year's entries in the class for Mixed-Voice Choirs were double the number of those last year, owing no doubt in some measure to the comparatively easy and tuneful nature of the tests selected, namely, Stainer's Victorian madrigal, 'Flora's Queen,' and Elgar's 'O happy eyes.'

Of the fourteen choirs which entered, the following twelve faced the adjudicators:

Failsworth Co-operative Choral Society (Mr. J. E. Smith).
Manchester Clarion Vocal Union (Mr. T. Corlett).
Stalybridge Vocal Society (Mr. G. Leigh).
Crosland Moor (Mr. R. H. Dyson).
Sale and District Musical Society (Mr. A. Higson).
1st. Atherton Baptist Choral Society (Mr. G. Meadows).
Mossley Vocal Society (Mr. J. Shaw).
Salford Vocal Society (Mr. F. W. Blacow).
2nd. Armley Choral Society (Mr. H. H. Pickard).
Bradford Vocal Union (Mr. J. Barker).
Tideswell Choral Society (Mr. C. Ashover).
3rd. Abbey Hey Choral Society, Gorton (Mr. A. Baxter).

It must be admitted that the success of the Atherton Choir came as a surprise, many competent judges being inclined to award the pride of place to Armley for an exquisite reading of the Elgar part-song. The victory of Abbey Hey was a popular one, seeing that this choir comes from the district in which the Gardens are situated.

The entries in the Mixed-Voice Church or Chapel Class (twenty-three in all) were again so numerous that a preliminary contest was held, leaving the following five to sing the test-piece, Stainer's anthem, 'O clap your hands,' once again:

1st. St. John the Baptist, Oldham (Mr. H. Brookes).
3rd. Mount Tabor United Methodist, Stockport (Mr. J. W. Bray).
Ryecroft Independent, Ashton-under-Lyne (Mr. J. Ramsden).
United Methodist, Stalybridge (Mr. J. Goddard).
2nd. Radcliffe Bridge Wesleyan (Mr. E. Barnes).

The 130 competitors heard in the four Solo-Voice Classes were this year restricted in their choice of songs to two standard pieces for each voice, Miss May Chanter (Bradford) carrying off first prize in the soprano class with Wagner's 'Elizabeth's greeting,' and Miss Mabel Willey (Bradford) securing premier honours among the contraltos with Goltz's 'Melisande in the woods.' Mr. J. E. Rhodes (Mossley) headed the tenor list with Leoncavallo's 'On with the motley,' and Mr. V. Crowther (Earby) attained pride of place amongst the basses with Schubert's 'The wanderer.'

A strong quintet of judges was provided in Mr. R. H. Wilson, Mr. T. Tertius Noble, Mr. C. H. Fogg, Mr. T. E. Pearson (conductor of Colne Valley Vocal Union), and Mr. John Holgate.

STOCKSBRIDGE.—October 4 and 5.

Beyond all doubt, the Stocksbridge Festival of this year was a distinct musical advance upon previous Festivals, although the entry lists suffered from the fact that a neighbouring competition was held concurrently. Both the test-pieces and the performance of them were of good quality, and the keenness and interest displayed were exemplary. We summarise the results below. The adjudicator was Dr. W. G. McNaught.

SOLO CLASSES, ETC.

Pianoforte.—Ida Woodcock.
Boys' vocal solo.—Douglas Gordon Sadler.
Soprano.—Olive K. Gibson.
Contralto.—Gladys Bullen.
Tenor—Alfred Jones.
Bass—Reginald Jacques.
Male-Voice Quartet—Stocksbridge P.M.
Mixed-Voice Quartet.—Thurlston Quartet.

MALE-VOICE CHOIR.

Tests: 'Feasting, I watch' (Elgar).
'The patriot's vow' (Cornelius).

1st. Cambrian, Sheffield (Mr. W. E. Poppleton).
2nd. Royston.

MIXED-VOICE CHOIRS.

Tests: 'Fire, fire, my heart' (Morley).
'The dawn of song' (Bairstow).

1st. Stocksbridge Congregational Choral Union (Dr. W. M. Robertshaw).
2nd. Sheffield Clarion Vocal Union.

OTHER CHORAL CLASSES.

Female-Voice Choirs.—Stocksbridge Congregational (Dr. W. M. Robertshaw).

Local Male-Voice Choirs.—Stocksbridge P.M. (Mr. F. W. Hill).

Church and Chapel Choirs.—Stocksbridge P.M. (Mr. T. W. Slater).

Junior Choirs.—Abbeydale Boys' School, Sheffield (Mr. G. Norman).

MEXBOROUGH.—October 4 and 5.

Gratifying results have attended the labours of those who are responsible for this new Festival, and our congratulations are extended to Dr. J. Gardner (president), Mr. G. A. Nixon (hon. musical director), and Messrs. S. R. Johnson and A. Swainson (hon. secretaries). Entries were numerous, and the adjudicator, Mr. Harry Evans, expressed himself as well pleased with the musical standard.

Two junior choral competitions were decided on the Friday. Doncaster Road C.S. (Mr. A. Brown) were first in a class for Mexborough Elementary Day Schools; Birdwell C.S. (Mr. H. W. Penlington) in an open class for such schools.

MIXED-VOICED CHOIRS (Open).

1st. Goole Christchurch Congregational (Mr. A. White).
Doncaster Hull Gate Free Christian Church (Mr. P. H. Blytte).

In an open class for string orchestras Barnsley Symphony Orchestra (Mr. B. Langdale) were successful.

Prizes for solo performances were awarded to Miss Elsie M. Braham (soprano), Miss Agnes J. Ridgeway (contralto), Mr. E. Robinson (tenor), Mr. R. Robinson (bass), Mr. S. H. Haigh (violin), and Miss Doris Muxlow; and for quartet singing to the Orpheus Quartet, Birdwell (mixed), and the Apollo Quartet, Mexborough (male).

The adult choral competitions resulted as follows:

CHURCH CHOIRS (within 12 miles' radius).

1st. Worsborough Parish Church (Mr. H. W. Penlington).

NONCONFORMIST CHURCH CHOIRS (within 12 miles' radius).

1st. Mexborough Oxford Road (Mr. J. W. Watts).
2nd. Hoyland Common Wesleyan (Mr. A. Robinson).
3rd. Mexborough Wesleyan (Mr. W. Butter).

MALE-VOICE CHOIRS (Open).

1st. South Hiendley (Mr. E. E. Hoyland).
2nd. Stocksbridge Wesleyan (Mr. A. Marshall).

BLUNDELL'S SCHOOL.

Mr. H. Moreton, Plymouth, borough organist, was the adjudicator between five choirs who competed on October 10 in the Annual Glee Competition at Blundell's School, Tiverton. The test-piece was Sullivan's 'The long day closes,' and the choirs were marked in the following scale: North Close, 78; Westlake, 67; Day Boys, 63; Petergate, 58; Old House, 57.

NELSON ARION GLEE UNION.
(MALE VOICES.)

This excellent body was formed in September, 1887, with a membership of seven voices. The first rehearsals were held in the cottage homes of the members. It has now a membership of sixty voices, composed almost entirely of men who earn their livelihood in the cotton mills of the district. There are still two of the original members on the books. The following prizes have been won since 1904, out of forty competitions for which the Choir entered:

Firsts.	Seconds.	Thirds.
24	9	6

Included in the above are prizes at Blackpool, Southport, Lytham, Preston, New Brighton, Shrewsbury, &c. The most eminent adjudicators have frequently expressed their admiration of the singing of the Choir.

It has now set the seal upon its successes by gaining the Challenge Shield at Blackpool at the competition reported in our present issue.

RÉPERTOIRE OF THE CHOIR (180 works).

The following are some composers of glees and part-songs in the library:

Mendelssohn
MacDowell.
Max Reger.
Schumann.
Spohr.
Scharwenka.
Hegar.
Schubert.
R. Strauss.
Sibelius.
Dard-Janin.
Laurent de Rillé.
Verdi.
Gounod.
Reichardt.
F. Bridge.
A. Sullivan.
E. Elgar.
R. Rogers.
John Stainer.
Granville Bantock.
A. C. Mackenzie.
John Goss.
Henry Hiles.
S. S. Wesley.
Dudley Buck.
Edward German.
Cornelius.
Weingartner.

Mr. Lawson Berry, the conductor, has held the office for twelve years.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1912.

BARROW.—November 7, 8, 9. Mr. T. J. Symons, 28, Warwick Street.

QUEEN'S HALL EISTEDDFOD.—November 20. Mr. D. B. Jones, 24, Distin Street, Lambeth, S.E.

COLNE MUSICAL FESTIVAL.—December 6 and 7. Mr. J. Hacking, Princess Street, Colne.

CONGLETON.—December 7. Mr. W. W. Elliot, Sterndale, Congleton.

CHESTER EISTEDDFOD.—December 26. Mr. D. Rees Evans, Chester House, Chester.

1913.

WORKINGTON (CUMBERLAND).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.

MIDDLESBROUGH.—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.

QUEEN'S PARK CONGREGATIONAL CHURCH.—January 13, 14, 15 and 16. Mr. Chas. Reed, 37, Hormead Road, Westbourne Park, W. Mr. A. E. Kimble, 5, Chevening Road, Kensal Rise, N.W.

BURY AND DISTRICT MUSICAL FESTIVAL.—January 30, 31, and February 1. Rev. E. A. Glenday, Holy Trinity Vicarage, Bury. Mr. H. Townend, 511, Rochdale Old Road, Bury.

HUDDERSFIELD (Mrs. Sunderland's Competition).—February 7, 8. Mr. T. Thorp, Technical College.

MACCLESFIELD (altered date).—February 14 and 15. The Hon. Mrs. Blanche Serocold, Alderly Park, Chelford, Crewe.

PEOPLE'S PALACE MUSICAL FESTIVAL (Classes 7 and 8).—February 20 and 22; April 21, 25, 28, 29; May 2 and 3. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

MORLEY.—February 22. Mr. Albert Sykes, 3, New Park Street, Morley.

LONDONDERRY FEIS.—February 25, 26, 27, 28, and March 1. Mrs. A. M'C. Stewart, 10, Waterloo Place, Londonderry.

STRATFORD AND EAST LONDON.—March 1 to 15. Mr. John Graham, 74, Park Hall Road, East Finchley, London, N.

CARLISLE.—March 3, 4, 5, 6. Mrs. Nigel Buchanan, 29*a*, Aglionby Street.

FIFE.—March 7, 8. Mr. W. Berry, Tayfield, Newport, Fife.

MANCHESTER (Sol-fa Association).—March 8. Mr. T. Ward Hall, Longsight, Manchester.

WANSBECK (MORPETH).—March 14, 15. Mrs. Orde, Nunnykirk, Morpeth.

KNIGHTON.—March 24 (Easter Monday).

DOUGLAS (MANX).—April 1, 2, 3. Mrs. Laughton, Ballaquane, Peel.

WIRRAL (CHESHIRE).—April 4, 5. Mr. Clement Jones, Friends' Hall, Ness, Cheshire.

WEST SUSSEX (ARUNDEL, &c.).—April 4, 5.

RETFORD (NORTH NOTTS)—April 5, 7, 8, 9. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

BOURNE (LINCS)—April 8, 9. Miss Bell, Bourne, Lincs.

HEXHAM (TYNEDALE).—April 11, 12. Miss Harrison, Beacon Grange, Hexham.

GAINSBOROUGH.—April 16, 17. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.

LEYBURN (WENSLEYDALE).—April 16, 17. Rev. W. Topham, Middleham Rectory, R.S.O.

OUNDLE.—April 18, 19. Lady Lilford, Lilford Hall.

YORK.—April 19, 21, 22. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

TROWBRIDGE (WILTS).—April 22, 23. Mr. James Thornton, Limpley Stoke, Bath.

(*Other dates given in* SCHOOL MUSIC REVIEW.)

THE

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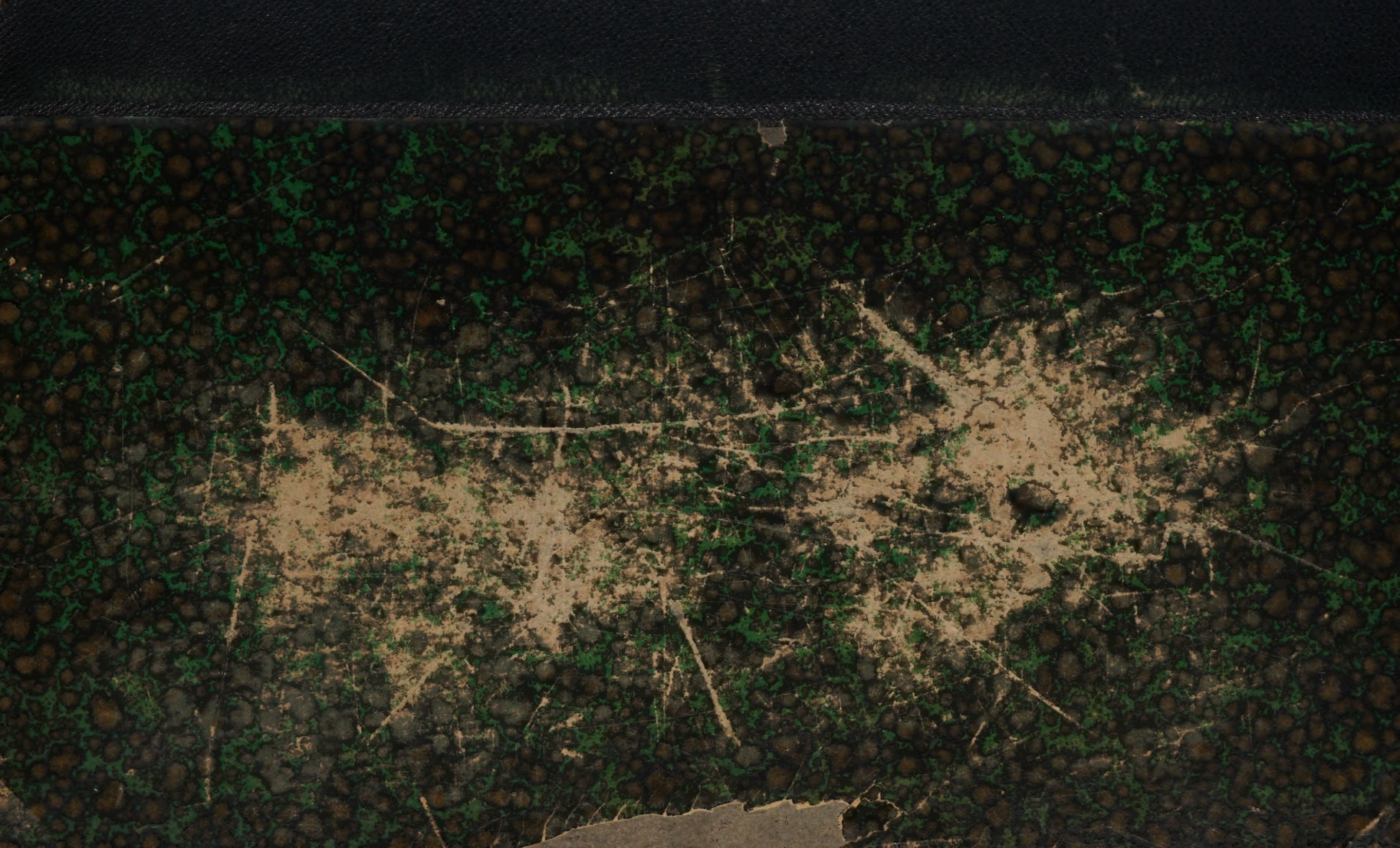
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